

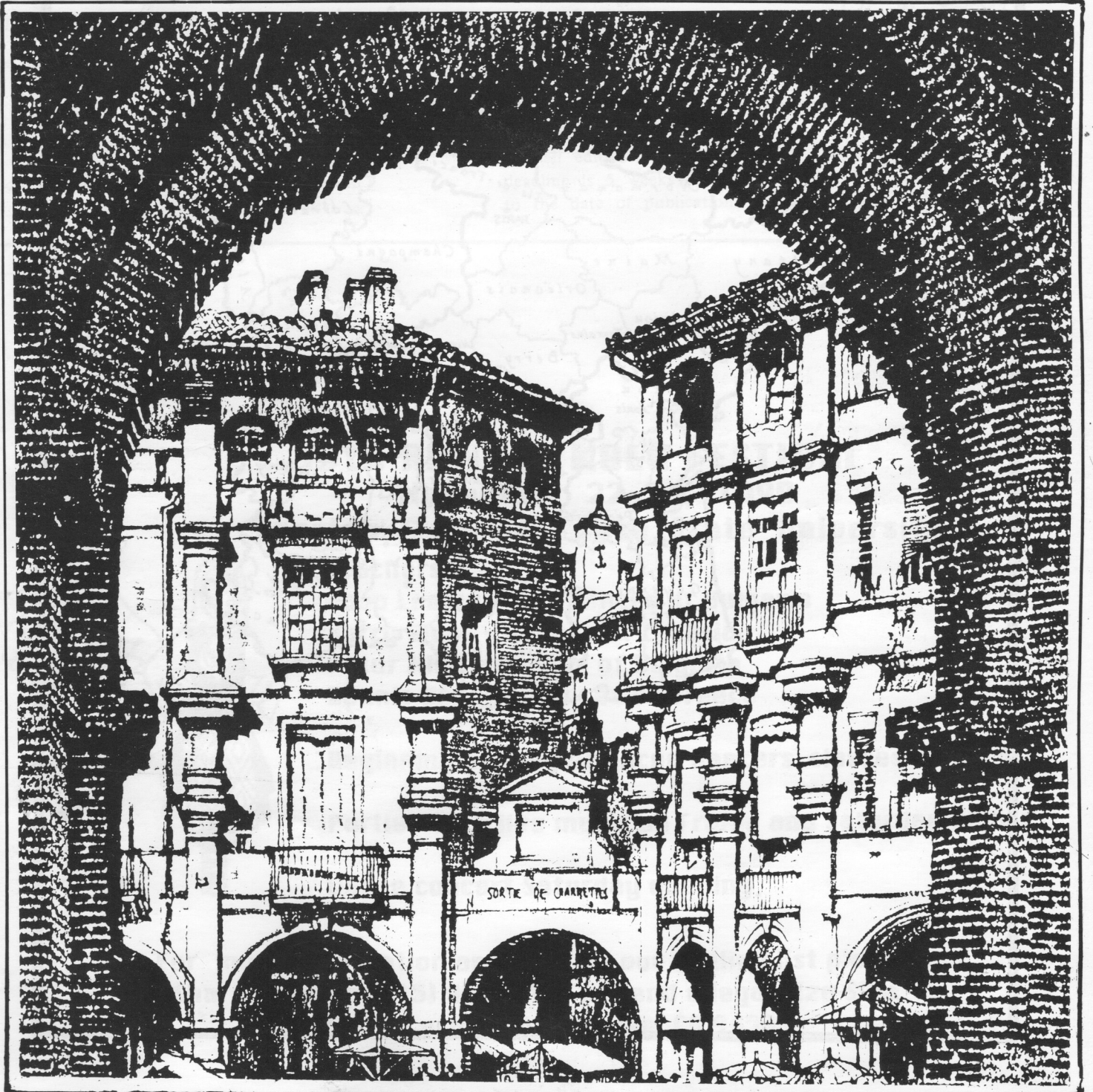
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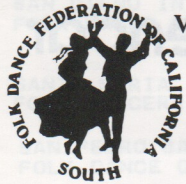


Folk Dance Scene

NOVEMBER, 1990

VOLUME 25 NUMBER 7





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Folk Dance Scene

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FOLK DANCE SCENE is published to educate its readers concerning the folk dance, music, costume, customs, lore, and culture of the 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.

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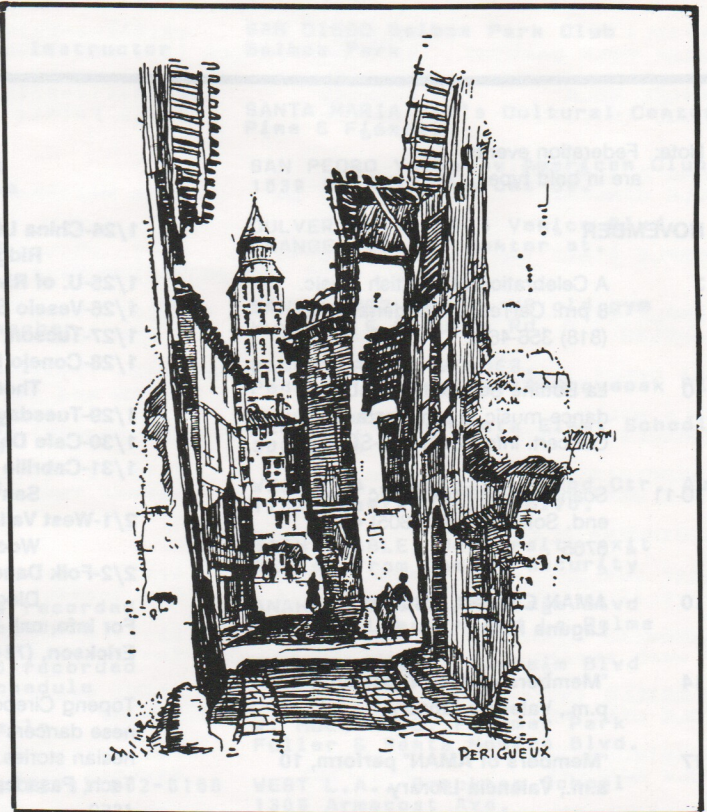
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Note: Federation events
are in bold type.

NOVEMBER

- 3 A Celebration of Scottish Music. 8 pm. CalTech, Pasadena. Info: (818) 356-4652
- 10 La Bottine Souriante, Quebecois dance music. 8 pm, Tarzana House Concert. Info: (818) 342-SONG
- 10-11 Scandinavian Folk Music Weekend. Solvang. Info: (805) 468-6765
- 10 **AMAN Concert, 7:30 p.m., Laguna Hills**
- 14 "Members of AMAN" perform, 3 p.m., Valencia Library
- 17 "Members of AMAN" perform, 10 a.m., Valencia Library
- 17 **AMAN Orchestra at Cafe Largo, Los Angeles. Info: 629-8387**
- 18 ***West Valley Folk Dancers Festival. Van Nuys-Sherman Oaks Park, 14201 Huston St., Sherman Oaks. 1-5 pm. Council meeting 10:30 am. Info: (818) 368-1957**

DECEMBER

- 7 Shanghai Acrobats & Imperial Warriors of the Peking Opera. 8 pm. Cal Tech, Pasadena. (818) 356-4652
- 8 **AMAN Orchestra at Cafe Largo, Los Angeles**
- 29-1/1 California Traditional Music Society weekend at Hess Kramer. Folk music. Dances taught by Barry Glass. Info: (818) 342-SONG

JANUARY, 1991

- 23 **Members of AMAN perform: Culver City Library, 7:30 p.m.**
- 24 **Culver City Library, 10 a.m.**
- 25 **Lancaster Library, 2:30 & 7:30 p.m. Info, (213) 629-8387.**
- 23-2/2 **Bulgarian Dance Workshops with Jaap Leegwater: 1/23-Kern Dancers, Bakersfield**

- 1/24-China Lake Folkdancers, Ridgecrest
- 1/25-U. of Riverside
- 1/26-Veselo Selo, Anaheim
- 1/27-Tucson, Arizona
- 1/28-Conejo Dancers, Thousand Oaks
- 1/29-Tuesday Gypsies, WLA
- 1/30-Cafe Danssa, WLA
- 1/31-Cabrillo Dancers, San Diego
- 2/1-West Valley Folkdancers, Woodland Hills
- 2/2-Folk Dance Center, San Diego
- For info, call Barbara Erickson, (714) 951-8799

- 25 Topeng Cirebon. West Javanese dancers portray Indonesian stories. 8 pm. Cal Tech, Pasadena. (818) 356-4652

FEBRUARY, 1991

- 8-10 **Laguna Festive**
- 9 **AMAN Concert, Ontario, CA**
- 14-16 Greek Orthodox Folk Dance Festival, Bonaventure Hotel, L.A. Info, (213) 735-4331
- 15 DVOIKAI! Balalaika, mandolin & guitar international music. 8 pm. Cal Tech, Pasadena. (818) 356-4652
- 21 **Members of AMAN perform, South Gate Library, 10 a.m.**
- 23 **Members of AMAN perform, South Gate Library, 2 p.m.**

MARCH, 1991

- 2 Jean Redpath, Scottish Folk Singer. 8 pm. Cal Tech, Pasadena. (818) 356-4652
- 2 **AMAN Institute, Inglewood.**
- 16 **Lech Lamidbar Festival. China Lake, CA. Info, (619) 375-7136**

APRIL, 1991

- 24- **Beginner's Festival. Location TBA**

MAY, 1991

- 3 Odo Addy & Kukrudu. Traditional music of Ghana plus... Cal Tech, Pasadena. (818) 356-4652
- 24-27 **Statewide Festival. Veteran's Memorial Aud., Culver City**

JUNE, 1991

- 28-7/5 **Idyllwild Camp Info: (213) 556-3791**

OUT OF STATE

New Mexico

- 11/23-25 Richard Power's Vintage Dance Workshop. Carlisle Gym, Albuquerque, NM. Info: Hart Davis, 12521 Charla St., Albuquerque, N.M. 87123

New York

- 11/2-4 Balkan Workshop with Yves Moreau, Rochester. Info: (716) 461-9266.
- 11/22- Folk Dance & Music Weekend in the Catskills. Info: 718/252-1510

Texas

- 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

England

- 3/28-4/2 Arnside Balkan Course in Macedonian & Romanian dancing. Lake District. Info: Helen Green, 28 St. Mary's Rd, Watford, Herts, WD1 8EF, England.

Mexico

- 12/27-1/1 International Folklore Festival, Morelos. Yves & France Moreau, Alura F. de Angeles. Info: Ron Houston, 2100 Rio Grande, Austin, TX 78705

Where There's Dance, There's Hope

Dear Rae Tauber,

Your "Thoughts on Eastern Europe and the Balkans" in the March issue of Folk Dance Scene was welcome and valuable. The political changes will effect the life style and therefore the folk and traditional culture. How and to what degree is the question. Will the folklore manifestations and festivals continue to be put on? Will the governmental support of museums, teachers, researchers, etc., remain at the same level or decrease?

Genuine reasons for concern, but not for hopelessness. The assimilation of these societies into the modern world will now be accelerated and the strength of their artistic heritages will be tested. The resiliency of these heritages may be a surprise. I think the folklore will continue to exist. It may just be harder to find. For example, look at folklore in Greece.

The folk arts in Greece have rarely enjoyed government support, yet have survived. Festivals, museums, performing ensembles and research, etc., were managed mostly by private organizations, educational institutions, religious groups, individuals and/or commercial enterprises. For example, "Dora Stratou" is an independent professional dance company, the Academy of Athens studies folk arts like any equivalent U.S. university, the 3-day Wine Festival in Rethimnon, Crete, where spontaneous general dancing lasted all night was municipally sponsored, costumes are often made by small commercial "cottage industry" organizations, etc.

In addition, several personal experiences showed me the vitality of folk traditions. Twice, several Pontian Greek friends in Salonika took me to a standard-looking night club where the silk-suited and high-heeled patrons ALL boogied to "Kotsari", "Tik", etc., as well as rock 'n' roll. In one place, the instrumental combo included a Pontian lyra, electric organ, and a small regulation trap drum set. In Turkey, I participated in dancing at a soccer club before a game, was the only non-local at an all-day dance "competition" in celebration of Ataturk's "liberating" the town from the sultan's rule and was invited to several full-scale traditional weddings. Even in Yugoslavia there were plenty of non-government sponsored festivals, events, or "happenings".

However, a little encouragement never hurts anything. A few letters of appreciation and praise to the appropriate cultural attache or even director of the appropriate Ministry of Culture, may help to keep the government's level of support steady. Requests by potential travelers for a list of folk festivals and festive events to the appropriate Office of Tourism may reinforce the value of continuing such showcases. Attending the performance of touring folk ensembles and/or musicians will generate hard currency, prestige, and support for these groups.

By planning in advance, making inquires of the appropriate agencies and/or organizations, going at certain times of the year, getting off the beaten track, taking a risk or two and just generally keeping one's ears and eyes open, will greatly increase a traveler's chances of encountering a festival, folklore manifestation and/or some form of the "genuine thing".

Richard Unciano
Koroyar

ON THE SCENE

UKRANIAN ART CENTER Open House, Exhibit, Folk Art Workshops

The Ukrainian Center's annual Christmas Open House will be on Sunday, 12/2, at the Center's facilities, 4315 Melrose Ave., L.A., from noon-5 pm.

Included in the open house will be caroling, sale of hand-made holiday decorations and Ukrainian folk and fine art, demonstrations of folk crafts, and a showing of collections of regional Ukrainian dolls and embroidered towels. Samples of traditional holiday foods will be available.

The November workshop series includes: pysanky, the traditional Ukrainian egg ornament decoration; petrykivka, Ukrainian tole painting on wood objects; a 2-day embroidery session teaching cross-stitch on towels; and, bandura, a 4-day session on playing the bandura, a 20-65 stringed ancient Ukrainian musical instrument. Materials for all classes are provided. Workshops are from 11 am-3 pm, and advanced registration is required. The schedule is as follows:

Bandura - 11/17, 11/25, 12/9 & 12/15
Embroidery - 11/17 & 12/9
Pysanka - 11/17 or 11/25 or 12/9 or 12/15
Petrykivka - 11/25 or 12/15

For more info, call Zenovia Wrzesniewski, 714/544-8665 or Daria Chaikovsky, 213/668-0172

EL CAMINO COLLEGE CALENDAR

Included in El Camino's November Calendar is its Discovery Series, a series of films shown on Mondays at 3:30 and 8 pm in the Marsee Aud. 11/5 is on Capt. Bligh's South Pacific, and 11/12 is "Discover Argentina.

At the UNIVERSITY of JUDIASM...

On Monday, 11/5/90, at 7:45 pm, "Gerineldo: A Folk Ensemble" presents a concert of traditional Judeo-Spanish (Ladino) music at the University of Judaism. Gerineldo is an authentic folk ensemble from Toronto, Canada, specializing in traditional Moroccan Judeo-Spanish music. The songs are performed a capella or accompanied by traditional Medieval instruments.

In March, 1991, the University will be presenting the Sevan Dance Ensemble, an Armenian folk dance and music troupe. The performance on 3/9 is at 8:30 pm. and the ones on 3/10 are at 2 and 7:30 pm.

For more information on any of these shows, call Helen Ezra at 213/476-9777, x-203.

NOVEMBER at CAL TECH

On Saturday, 11/3 at 8 pm, Shotts & Dykehead Pipe Band/Battlefield Band performs a celebration of Scottish Music.

On November 9 at 8 pm, a Music of the Andes concert will be given by Inti-Illimani, a group of Chilean musicians performing on over 16 wind, string and percussion instruments.

Both events are held at the Beckman Auditorium. For more info, call 818/356-4652.

W. VALLEY FOLKDANCERS FALL FESTIVAL

This year's festival will be on Sunday, 11/18 from 1-5 pm, at the Van Nuys/Sherman Oaks Park on Huston St., Van Nuys. Dancing and exhibitions will be part of the fun!

To get there from the West side, take 405 N to 101 and go east to Van Nuys Blvd. From Central LA and the San Gabriel area, take the 101/134 west to Van Nuys Bl, go right on Van Nuys and turn right on Huston.

A Council meeting will be held before the festival.

ISRAEKI &/or POLYNESIAN Dancing with Sherri Hyman

Sherri will be teaching Israeli dance Mondays at Cafe Danssa, Tuesdays at Culver City Adult School, Wednesdays in Beverly Hills, and Fridays at Temple Emanuel, and later at Temple Valley Beth Shalom.

Polynesian dance classes are Mondays at Cafe Danssa, Tuesdays at Culver City Adult School, and Thursdays at the UCLA International Student Center.

For times, addresses, and other details, contact Sherri Hyman at 213/871-0355.

ROYAL SCOTTISH COUNTRY DANCE SOCIETY happenings...

There will be a Scottish spectacular at the Music Center's Dorothy Chandler Pavillion, featuring Jean Redpath, Alasdair Fraser, and the Los Angeles Master Chorale, on November 18th. For details or more info, call 213/972-7283.

On February 10, there is to be a celebration of Scottish music and dance sponsored by the Scottish Heritage Center in the Old World Village, Huntington Beach.

VICTORIAN MASKED BALL

The Social Dance Irregulars is having a Victorian Masked Ball in the Pasadena Masonic Hall, 200 S. Euclid (at Cordova), in Pasadena, scheduled from 7:30 pm to midnight. Costumes are suggested, and dress is definitely semi-formal (long dresses for women, coat & tie for men). For more information, call Jeff Bissari, (818) 506-0432.

AMAN PERFORMS at LOCAL LIBRARIES

Beginning 11/14, AMAN Folk Ensemble will be presenting its 4th series of free performances and exhibits in cooperation with the LA County Public Library. Each performance

site will include a display of AMAN costume pieces and other artifacts. The schedule is as follows:

11/14, 3 pm & 11/17, 10 am:
Valencia
1/23/91, 7:30 pm & 1/24, 10
am: Culver City
1/25, 2:30 & 7:30 pm: Lancas-
ter
2/21, 10 am & 2/23, 2 pm:
South Gate

For more information, contact
Sally Cullman, 213/629-8387.

CAJUN MUSIC & DANCE

Coming up in 1991, there are several festivals planned. In the spring, there will be the 1st Annual South/Southwest Fest in Arizona, featuring Cajun, Zydeco, Conjunto, Norteño, "chicken scratch" (Waila, Papago polkas), bluegrass, cowboy, mariachi, and other music and dance.

Also in Spring 1991 will be the 1st Annual Bay Area Tex-Mex/Conjunto Festival.

Save June 2 & 3 for the 5th Annual Southern California Cajun & Zydeco Music-Dance-Food Festival in Long Beach, California!

For updates, other info, or to get on the mailing list, call (415) 386-8777.

MUSIC from LOUISIANA and the TEX-MEX BORDER

Dinosaur Records offers hundreds of albums, tapes and CDs from this region. For catalog or to order any of the above, write to Dinosaur, PO Box 789, Taunton, MA 02780.

TEXAS THANKSGIVING WEEKEND CAMP

From November 22-25, 1990, the 43rd Annual camp, sponsored by the Texas International Folk Dancers, will be held at the Greene Family Camp, San Antonio, Texas. Featured will be teaching by Germain Herbert (French dances), and Ahmet Luleci (Turkish dance). Registration deadline is 11/12. For more information, contact the Registrar at 512/341-6882.

5th INTERNATIONAL CONFERENCE ON FOLK DANCE RESEARCH

With the theme of "Dance and Ancient Greece", this conference is slated for September 4 to 8, in Athens, Greece.

The Conference program includes: presentation of research papers, performances, demonstrations, discussions, exhibits, and visits to places of specific interest.

Topics covered include aspects of dance in Ancient Greece, relationships of ancient Greek dance to dance in later periods in Greece and in other countries, and choreography, teaching methods, performances and works inspired by or related to ancient Greek dance.

Those interested in participating are invited to submit papers, proposals, or letters of registration to the Conference Secretariat until January 30, 1991.

Conference Secretariat:

Prof. Alkis Raftis
Dora Stratou Dance Theatre
8 Scholiou St. GR-10558 Athens



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Blvd.).

For more information/details, call Ed, (213) 453-7513, Teri, (213)
653-2923, or Gene, (714) 537-0436.

THE INTERNATIONAL FOLK

Dean Linscott

Over the past several years, I have listened with interest as other folkdance teachers described their experiences while teaching in Japan. Having recently returned from a 12-day tour there myself, I thought I would share a few observations with those who might be interested, particularly as I found the Japanese are concerned with some of the same problems we frequently face here in California - shoes, partner balance, and a serious lack of younger people entering the movement.

I was invited to Japan by Prof. Hiroyuki Ikema of the Japan Women's College of Physical Education, the only Tokyo college with a full dance program. Mr. Ikema has been closely involved with the National Folk Dance Federation of Japan, and he arranged for me to teach at a number of different Federation groups in and around Tokyo, through countless intricacies of its famous train and subway systems (which can be confusing even for those who speak the language), into and out of parks, shrines, electronics stores, restaurants, theaters and many other places. He was an excellent host, and helped a great deal to make our stay pleasant and interesting.

I was asked to teach Norwegian, Basque, French and American dances. These include Hegi, Baztan-Dantza, La Cotriade, Scottish Alsacienne, basic Reinlenlender, Mazurka de Samatan, Rorospols, Innherredspols, Stabberinglander, California Vals Jota, Waltz Contra Dance, La Cachucha (the early California one), and several of Lloyd Shaw's round dances (Black Hawk Waltz, Glowworm, etc). I also taught Foliás, which was a big hit. Contrary to my expectations, the Japanese dancers were NOT so serious that they failed to show enthusiasm for the dances. On the contrary, they smiled, laughed, and applauded frequently and showed their interest in many ways. They were, however, MOST attentive and quiet while I was teaching. They adapted readily to my practice of changing partners frequently while teaching turning dances, and most of them learned very quickly, and tried hard to put the proper style into each dance. All in all, they were a pleasure to work with.

The first thing that struck me as we entered each dance hall was that EVERYONE immediately removed their street shoes, leaving them in little cubicles provided for the purpose, and put on light-weight dance shoes. They tolerated our solid heavy dance shoes (without which I could never have made it through 30 hours of teaching in 10 days!!!), but no others wore anything similar. They simply do without heavy stamping dances, such as some Mexican and Hungarian ones. Most of the women (and they were MOSTLY women) dancers put on nice peasantry costumes in changing rooms before they came into the classes. After each session, several dancers would grab big dust mops and race over the floor 3 or 4 abreast, giggling and having a great time as they cleaned up.

Over 90% of the dancers we saw were women. Thus, in a group of 80-100, there were usually only 4 or 5 men. Many Japanese men work very late hours, and many recreation halls close by 9 pm; this might account for part of the problem. Because so many

DANCE SCENE IN JAPAN

dancers are housewives, some groups meet on weekday afternoons, which of course also excludes nearly all men. Since they do a lot of couple dances, the women are quite adept at learning both the man's and the woman's parts, and the imbalance was never a problem. A one hour subway ride each way from the dance hall is about average, and in one group of about 15 dancers, there were two who traveled TWO hours each way. (In Tokyo, only about one in ten own a car, and commercial traffic is so heavy that a car would be of little use downtown most of the time.)

The greatest concern of the Japanese Federation and many of the leaders I talked with was, "Why are so few young people going into folkdancing?" I told them that was a major problem here as well, and that we had no easy solutions. Young people there like to "hang out" just like they do here, and folkdancing doesn't seem to be "cool". (Yet I was impressed at a recent Greek picnic by the fact that at least half of the dancers to the live music were young Greeks in their teens and 20's). We guessed that the average age of the dancers we saw in Japan was between 45-40, but of course there were many above and below that guesstimate.

The Japanese Federation will celebrate its 35th anniversary this year. At its peak in the 70's, it had 800 clubs and 10,000 members. It's still going strong all over Japan. In addition, just like here, there are lots of folkdancers who do not belong to the Federation. Joe Graziosi, who just returned from a tour teaching mostly non-Federation dancers, told me that they, too, were primarily housewives. Junko Matsuhasi, who helped to organize the Tokyo branch of the Royal Scottish Country Dance Society 4 years ago, said that most of the dancers in her classes are women.

Because most of our hi-fi sound equipment comes from Japan, I was interested in what sort of sound equipment the Japanese dance groups used. Most groups had variable speed tape decks, but in one case, the power output was not quite high enough; at another, the controls were awkwardly positioned; and at a third, the tape unit was part of a 3-speed turntable arrangement. This last one would have been the answer to my prayers several years ago, before I converted completely to tapes.

Anita and I left Japan with very warm feelings for the people and their hospitality, and great respect for their folk-dancing ability and interest. We hope to return. We are grateful to the many people who helped to make our stay so enjoyable, especially Kunihiko Kamishima, who took us on a tour of Mashiko, the famous pottery-making town, and Junko Matsuhasi, for having us as guests in her home and for showing us some beautiful Japanese gardens. I wish to thank Ikema-san for inviting me to teach, for making all the many complicated arrangements, and for being such a good host. Sayonara.



TRADITIONAL INSTRUMENTS & DANCES OF THE GASCOGNE

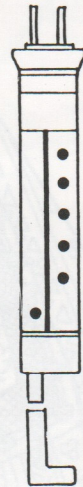
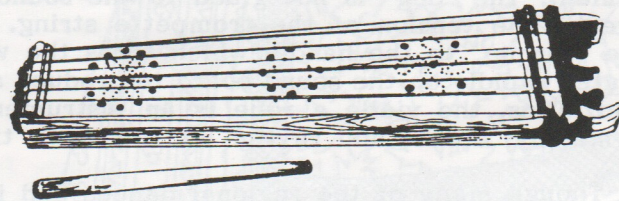
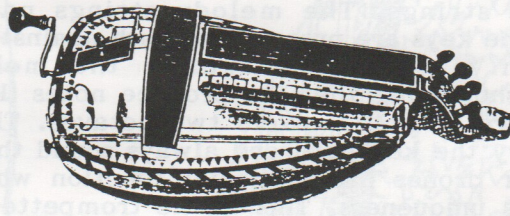
Marilyn Wathen

When we think of Gascon dances from the southwest of France, it is the rondeau which comes to mind as the quintessential Gascon dance, popular even until the 1st third of the 20th century. A dance in 6/8 or 2/4, the rondeau varies from town to town and from region to region. Most often it was done in short lines of 4 people, with a man leading the line, followed by 2 women, ending with another man. The form of the dance is simple, allowing for improvisations. Usually the dance was done to singing, without any instrumental accompaniment. The words to the songs usually told a story or anecdote about everyday life, and were often comical or mocking. There are also couple forms of the rondeau, with couples travelling clockwise in a circle, one couple behind the other, in a processional formation. Even when danced in a couple formation, the rondeau is considered a collective dance. One hypothesis is that the rondeau began as a closed circle, then eventually broke into an open circle and smaller lines, and finally into couples.

Another dance form specifically Gascon is the congo, or marin congo. However, similar dance forms are found in other parts of France, especially Brittany. Some trace the origin of this dance to the sailors who travelled on the rivers of France. According to stories by sailors, there was a dancing master on the ships to entertain the crews; when the sailors returned home, they continued dancing. Some forms of the congo are danced in a quadrette formation and show signs of influence from the English contredanse. Congo can be a complicated dance form, with many different patterns, figures and displacements, and often involves "games" of flirtation among the dancers.

The branle, one of the oldest dance forms and often found in the ancient writings of the 13th century by the name of the danse en rond, was a dance known throughout the Midi-Pyrenees region. Thoinot-Arbeau wrote detailed descriptions of the different forms of the branle in his *Orchesographie* in 1588. The branle was a collective dance done in lines of any number of dancers, and was simple in form, allowing for diversity within a rather limited structure.

During the second half of the 19th century, many "imported" dances, such as the waltz, schottishe, mazurka, and polka, became popular in the French countryside, but done to French regional tunes and often with regional styles. The waltz remained primarily the same in France, and it is only the melodies which would distinguish a waltz from the Gascogne from a waltz in the Limousin. The French dance styling for the waltz, however, was very flat and smooth. The polka as borrowed from abroad stayed primarily the same except for the melodies and the specialty polkas that sprang up in different regions, such as Polka Piquee, Bebe, etc. The schottishe and mazurka have been well integrated into the French musical and dance tradition, and regional variants of these dances can be found throughout France.



Though many common traditional instruments are found through France, such as the violin, bagpipe, vielle a roue (hurdy-gurdy), and the diatonic accordion, there are several instruments which are found exclusively in Gascogne or in Occitania.

One of the most widely used wind instruments is the fifre (or lo pifre, in the Gascon language). This instrument has a mouthpiece and six holes and belongs to the family of "cross" flutes (flutes traversieres), and is often accompanied by a small or big drum. It is used not only for dancing, but especially for traditional and official ceremonies such as the Maypole Celebration or on the occasion of conscripts going away to the army.

Another common instrument played in the Gascon is the three holed flute (flute a trois trous), similar to the Basque xixtu or the Provençal galoubet. Since only one hand is needed to play the melody, this instrument is often accompanied by the string drum (ton-ton, or tambourin a cordes). This is a wooden instrument with six strings tuned in fifths. It is struck with a stick and acts as a percussion instrument to provide rhythm for a tune. These instruments were used not only for dancing, but also during Carnaval and to accompany the conscripts on their departure to the army.

TRADITIONAL DANCES & INSTRUMENTS OF THE GASCOGNE

Though bagpipes are found throughout France (there are 14 different types there), there is only one which is typically Gascon, from the area called the Lande. This landaise cornemuse has a bag, a mouthpiece (bouhet), a chanter or pihet, with a simple reed and six holes (five in front and one behind for the thumb) to play the melody. The peculiarity of this bagpipe is that the drone is not in a separate bore of wood but in a parallel bore with the chanter. The drone also has a simple reed and a single hole. There is not much information available on how these bagpipes were made, or on the technique of playing one. Only people over 80 years old today would have actually heard these instruments played.

Though we think of the vielle a roue (hurdy-gurdy) as an instrument primarily from the center of France, it is also an instrument played in the Gascogne. To describe this instrument is very difficult. It is a wooden instrument shaped like a guitar or a lute, with a convex arched back. There are six strings which are continually bowed by a wheel which is turned by a handle or a crank. There are two chanterelle strings which play the melody and four drone strings. The melody strings pass through a keyboard box. The keys are pressed and push against small wooden tangents which in turn push against the melody strings, lengthening or shortening them to produce notes (like fretting a guitar). The range of notes covers two octaves. The drones are not controlled by the keyboard and always sound the same pitch. One of the four drones has a special function which gives the vielle a roue its uniqueness. This is the trompette string, which is mounted on a small piece of wood shaped like a "dog" (called le chien). The "dog" is not glued to the soundboard, but is held there by the tension of the trompette string. When one gives a little "torque" to the handle which turns the wheel, the "dog" is vibrated rapidly on the sound board to produce a rhythmic buzzing sound. Thus, the vielle a roue is an instrument which can play the melody, drone, and rhythm at the same time.

Though many of the regional dances and instruments of the Gascogne died out as a living tradition after World War I, they have enjoyed a "revival" in the 1960's, 1970's, and until the present day by a new generation of young dancers, musicians, and instrument makers.

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BURGUNDY

FRENCH COSTUMES

Along with many of the other aspects of French folk culture, there has recently been a great revival of interest in folk costume amongst the French people themselves. In years in the not too distant past, it would have been difficult to see authentic folk costume anywhere in the country (except, perhaps, the region of Burgundy, or some of the high mountain villages throughout the region of Provence). Now, most of the regions of the country have sprouted local folk dance and song groups that appear, in full traditional costumes, at the local fetes, festivals, and wedding parties.

FRENCH COSTUME

As with most European countries, costume varies from region to region, reflecting influences from bordering countries, from past invaders/colonizers, from peoples that established trade routes through the regions, and from topographical and climactic limitations. Brittany (Bretagne), France's only Celtic province, carries heavy British influence, whereas Normandy, a region heavily colonized by Scandinavia in the 10th century, carries cultural influences from that area. Then there's Alsace-Lorraine which shares a border with Germany and consequently shows influences of that relationship in the traditional arts.

Generally, it is the head dresses of both sexes that are the most distinctive features of the costumes. Large headpieces are favored in the northern regions (Normandy, Alsace, Brittany), smaller ones in the south. In Normandy, the women's head dresses are huge, complex white affairs, with large wings at each side and colorful ribbons hanging down the back. Alsace women wear stiff silk bows on top of their heads. Going south to Auvergne, Provence, and Bearn, women favor smaller white bonnets, sometimes covered with straw hats. Men in Brittany wear large brimmed hats of straw or felt, with headbands of ribbon encircling the crown and running down the back.

Other than the headpieces, it is easy to assume that all French costumes are the same, and in fact, they are similar. But each region has at least one distinguishing feature, setting the costuming off from its neighboring province.

For example, dresses of the women of Burgundy are characterized by tight-fitting bodices, cut low in front and short (elbow-length) at the sleeves, to show off the underbodice or blouse beneath it. The skirts are long and full, generally of some patterned fabric. Both are topped with a bibbed apron, usually embroidered and lace-edged. The sabots or shoes are generally tied on with black or colored ribbons.

A variation on the long, full skirt is seen worn by the women of the 'village' of Auvergne, in the Central Massif region of France. There, the skirts of their dresses are looped up to show off the elaborately decorated hems of their petticoats. Also typical of this area is a large handkerchief worn draped over the shoulders in a manner similar to a shawl.

In Brittany (Bretagne), the stockings of both them men and women are intricately embroidered. Embroidered, too, are the men's waistcoats and the cuffs and collars of their coats. Their pants are either full and gathered in at the knee or tight and buttoned from above the knee to the ankles.

Because of the recent folk culture revival, these costumes, along with many other variations, can be seen in villages throughout France today.

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BRITTANY



NORMANDY

AS IT WAS...

THE DAYS OF PURGATORY,

Some writings touch you in such a way that you must share them or burst. They bring back memories, create new patterns of thought, or they may just say exactly what should be said, in exactly the way it should be said. The Horse of Pride by Pierre-Jakez Heliás has that quality. It takes the reader back seventy years to the village of Heliás' childhood where through vivid language and rich detail, he shows us that wealth has little meaning in life. That the basic virtue, which overcomes poverty and disaster, is a sense of human dignity, the cardinal virtue of the Third Republic. The joys of life are found in honest labor, in adaptation to nature, and in the warmth of human relations: evenings before the fire when grandfathers tell stories, the simple (though extravagant for peasants) celebration of rites of passage and religious fetes, the return of the father from the front, the ins and outs of neighbor and kin relationships, the struggle for and pride in school success. In this book Heliás gives us what escaped the avalanche of reports by teams of social scientists, the "soul" of the society, the essence of life in a Breton village.

"... When my father married, he had only one league to travel to where, he was to live with his wife. He went there on foot, holding his back straight as could be, because on this head he was carrying a pile of twenty-four hemp shirts, which constituted the bulk of his possessions. The hemp had been harvested, retted and hackled and then spun on a wheel by Katrina, his mother. As usual. Once the

thread was ready, it was twisted into two large skeins and brought to the weaver. The first skein, of pure hemp, was to be used for making potato bags. The threads of the second were a blend of hemp and wool, which made for a softer cloth. That one was to provide shirts for the entire household. Afterward, the shirts and the bags would invariably meet on people's backs, the shirt bearing the weight of the bag. Both would be liberally patched up when, because of wear and tear, the skin of a man or of a potato showed through.

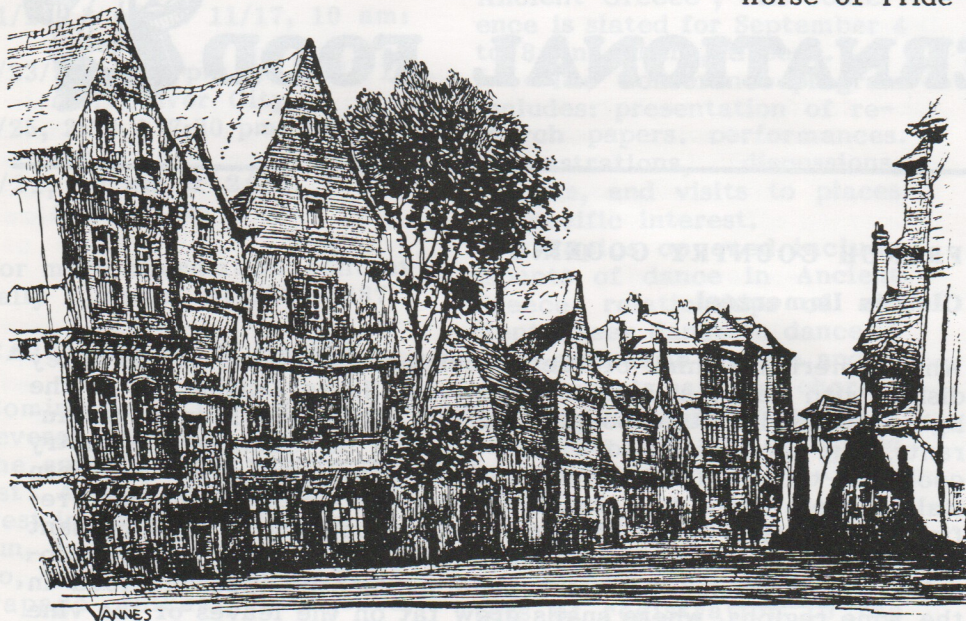
In addition, empty bags would be doubled up, one corner tucked into the other, and then serve as hoods and cloaks during the periods of heavy rain, since the poor devils at that time were unacquainted with any other type of outer garment. The men and boys, however, did have linen shirts for Sundays. One, sometimes two. But nothing was better than hemp shirts for daily work. They virtually drank up your sweat, but never made you feel cold. They served as coats of mail for the poverty-stricken knights of the soil. Since they were worn both day and night, they had the same grayish hue at the end of the week as at the beginning. A blessing, I assure you. But you had to have a lot of them, because the laundry was done only twice a year, in the spring and in the fall. When the shirt you were wearing was completely stiffened by soil and sweat, you'd strip it off and throw it on top of a pile in some chest or in a corner of the shed. There it would await the big wash in April or September and the whole cycle would begin all over again.

For the women, the big wash was a chore of great importance. Like all the really serious jobs, it lasted for three days, which corresponded to Purgatory, Hell, and Paradise, in that order. On the first day, the laundry was crammed into huge wooden buckets, covered over with a kind of hemp cloth that was very loosely woven and therefore porous. A thick layer of carefully sifted ashes was spread on top of the shroud. In large caldrons, water was heated to the boiling point and then thrown over the ashes, which took the place of detergent, for soap and other such products were unknown at the time or too expensive. Once the water was laden with ashes, it dripped through the coarse cloth, permeating and soaking into the laundry. The women then let chemistry do its work during the night. On the following day the whole pile was loaded into a wagon and brought to the public wash-trough.

There the women from the village and the surrounding countryside, armed with paddles, came to help on condition that they would be helped in turn. From dawn to four in the afternoon they would beat the laundry, not having eaten anything other than the broth they had gulped down before leaving. But their tongues never stopped wagging. After each piece was scoured clean in the first wash-trough, it was thrown into an adjoining one that was smaller and cleaner. When the last piece had been washed, one of the women would strip off all her lower garments and step down into the trough, her skirts tucked up all the way to her hips to collect the laundry and hand it to the others, who would wring it out. More than one of them caught their deaths for having ventured into the cold water while in a sweat.

HELL, AND PARADISE

excerpted by Sophia Poster from "The Horse of Pride" by Pierre-Jakez Helias



Then the laundry was spread out on some meadow or neighboring moor or, preferably, hung on clumps of dwarf gorse- a better way to dry and bleach it than having it lie flat on the grass. It was then, and only then, that the women would go off and eat. The next day one or two of them would spend all their time keeping an eye on the laundry and turning it over. Occasionally, ashes that hadn't been properly sifted had left spots, despite all the padding. And those spots had to be removed or the laundresses might well have lost their reputations.

Every village had its own wash-trough, and often a double one. There were also several scattered around the town, each of which belonged to a "group" that had its own customs and was in charge of keeping it in good repair. Moreover there was no lack of streams. In April you could hear the paddles echoing all through the valleys. When children would ask for an explanation of the noises and blats that woke them up early in the morning, they were told that it was the Horseman of Springtime riding in to open the flowers, cause the buds to burst, help the plants to rise out of the ground, and perform a thousand other tasks- the effects of which they would see if only they knew how to use their eyes. They might perhaps even see the Horseman himself if they got up before sunrise, held a certain seed in their hands- although no one ever explained precisely which kind. In September the same racket, but more muffled, would start up again. The Horseman of Springtime was departing; the good season was over until the next call of the cuckoo. And that was that...

Gone now are the twenty-four hemp shirts that, incidentally, were never worn but torn into dust rags, gone the three days of Purgatory, Hell, and Paradise. The army of paddles and village wash-trough has been replaced by the electric washing machine and the laundromat, and there is no place for the stories of the Horseman of Springtime, but sometimes, comes a wistful, sentimental, yearning for those times. Nostalgia.

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INTERNATIONAL FOOD



FRENCH COUNTRY COOKING

Claudia Immerzeel

When Americans think of French cuisine, they think of the fancy dishes with heavy sauces of traditional Haute Cuisine, or of the lighter Nouvelle style so popular in California's French restaurants. But the French love their Cuisine de Campagne (country cooking), too. In fact, Haute Cuisine developed when Northern Italian chefs came to Paris in the mid-sixteenth century and refined the native dishes. French country cooking is truly peasant fare, which means that cooks use fresh ingredients, available locally. Escargots (snails) were once inexpensive peasant food in the wine regions, where snails grew fat on the leaves of the vine and harvesting them for food kept the snail population under control. Some of these types of dishes, such as Cock's Comb Soup and Stewed Chicken Feet, are unappetizing to Americans, but were important to rural people, who could not afford to waste anything.

The three great staples of French country cooking are bread, cheese, and wine. There are literally hundreds of types of each, too numerous to discuss here. Country cooking is hearty, "stick to the ribs" food, and each region has its own specialties. Bretagne (Brittany) is famous for its apple orchards and Calvados, its distinctive apple liqueur. Tartes de Pommes (apple tartes) and Tartes de Poivres (pear tartes), which are popular in California's French bakeries, originally came from this region. Normandy is dairy country, famous for its rich cream sauces.

Alsace and Lorraine reflect a strong German influence. This is beer country, and beer is a key ingredient in Choucroute Garni (sauerkraut and sausage or pork chops), which most Americans would not think of as a French dish. Provence lies along the Mediterranean coast, and tomatoes, eggplant, peppers, basil and oregano are important to the Provençal style, reflected in its most famous dish, Ratatouille.

Southwestern France is the home of the Basque people, who also live in Spain. Their national dish is Piperade, an omelette made with ham, tomatoes and onions. Burgogne (Burgundy) is a major wine growing region, and its most famous dishes are Coq au Vin (chicken stewed in wine) and Boeuf Burguignon (beef roast in red wine sauce). Unfortunately, most Americans only know the TV dinner versions of these dishes and have never tasted the genuine recipes.

It is unfortunate that most Americans are unfamiliar with French country cooking because most dishes are surprisingly easy and inexpensive to make. The recipe following is for Cassoulet, the French version of the casserole, but one far superior to anything we think of as a casserole.

CASSOULET (Meat Casserole)

1 1/2 lbs. small white beans,
soaked overnight
4 1/2 C beef bouillon
1/4 lb bacon, uncooked
2 carrots, quartered
3 whole cloves garlic
3-4 small white boiling onions
3 T flour
1/2 C tomato puree

10 T shortening
1/2 lb pork shoulder, cubed
1 lb lamb, cubed
1/2 lb spicy sausage
1 lg. onion, chopped
1 C bread crumbs
1/2 C parsley
Herbs: thyme, bay leaf,
rosemary, wrapped in
a cheesecloth bag

Drain beans and place in soup kettle or dutch oven. Add the bouillon, bacon, carrots, garlic and onions. Cover and simmer one hour. Remove the bacon and beans, and set aside. Strain liquid and sprinkle with flour. Stir in tomato puree. Heat 6 T vegetable oil and brown the pork and lamb. Pour the bean liquid over the meats, then add the chopped onions and herbs. Cover and simmer 1 1/2 hours. Add the sausages and simmer another 20 minutes.

Preheat the oven to 350. Layer remaining bacon on the bottom of casserole dish, and cover with half the beans. Meanwhile discard herb bag and mix remaining beans with the meats. Pour into casserole dish. Sprinkle with bread crumbs and parsley and dot with butter or margarine. Bake 20 minutes or until bread crumbs are golden brown. Serves 8-10.

COQ AU VIN A LA QUERCYNOISE

Olive oil
1-3 lb. chicken, cut up
3 T Armagnac brandy
1 onion, chopped
1 T flour
2 T tomato paste

3 C red Bordeaux wine
4 shallots, chopped
2 T butter
1/2 lb. mushrooms, trimmed
Herbs: bay leaf, parsley,
thyme, wrapped in a
cheesecloth bag

Saute chicken until brown. Pour in the brandy and flambe (use a long match, and light after removing pan from heat). Cover with lid to stop flames. Set aside. Saute onion until translucent, stir in flour and cook for one minute. Then blend in tomato paste, wine, shallots and herbs. Season with salt and pepper to taste, and add chicken. Cover and simmer 45 minutes. Turn the chicken and simmer another 30 minutes. Meanwhile, saute mushrooms until golden and add to casserole 10 minutes before it finishes cooking. Remove herbs before serving. Serves 6-8.

FAR BRETON (Raisin Rum Custard)

3 oz. seedless raisins
1/4 C rum
4 eggs

3/4 C sugar
4 C milk, warmed
2 T vanilla extract

Soak raisins in rum for one hour. Drain and reserve rum. Set oven at 325. In bowl, beat eggs until pale yellow. Beating constantly, add sugar very gradually. Beat until light and fluffy, then gradually beat in warm milk. Pour 1/4 of the mixture into a lightly buttered casserole or custard dish and bake for 10 minutes. Reset oven for 425. Sprinkle raisins into dish, then cover with remaining custard mixture. Bake until set, about 25 minutes. Serve warm.





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CHINA LAKE DESERT DANCERS	Thur. 7-10pm Tues. 7:30-9:30	[619] 446-2795 [619] 375-7136	RIDGECREST, Los Flores School Call for locatiom
CONEJO VALLEY FOLK DANCERS	Monday 7:30-10pm	[805] 498-2491 Ask for Gene	THOUSAND OAKS Comejo elem school 280 Comejo School Rd.
CRESTWOOD FOLK DANCERS	Mon. 8:15-10:30p	[213]478-4659, [213]202-6166 Beverly Barr, InSTRUCTOR	WEST LA., Brockton 1309 Armacost Ave.
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FOLKARTEERS	Friday 8-10 pm	[818] 338-2929 [714] 593 2880	COVINA, Las Palmas school 6441 N. Lark Ellem Ave.
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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
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SKANDIA DANCE CLUB		(818) 355-6383 (714) 892-2579	CULVER CITY, 9835 Venice Blvd. ORANGE, 131 S. Center st.
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ISRAEL FOLK DANCE INSTITUTE	Tuesday 8:30 pm-1 am	(818)710-0298 David Palatz	VAN NUYS, Arthur Murray Studio 8383 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 Deam	LOS ANGELES, 8906 Pico Blvd. CULVER CITY, 4117 Overland Blvd.
TEMPLE BETH HILLEL DANCERS	Wednesday 10 am-noon	(213) 789-3765 Trudy Bronson	N. HOLLYWOOD 12326 Riverside Dr.
UCI DANCE CLUB	dark all summer	(714) 772-0804 Ralph and Noma 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)786-6310 (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)478-5968 Edy Greenblatt	WEST L.A., Adat Shalom 3030 Westwood Blvd.
ARMENIAN DANCE CLASS 8 week series	M,T,W,Th,F 8:30-10 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 Kim Ho	SAN DIEGO Balboa Park Club Balboa Park
CRESTWOOD FOLK DANCERS	Monday 7-8:15pm	(213)478-4659 (213)202-8166 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) 892-2766	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 (213)459-5314	ANAHEIM, Cultural Ctr, 931 Harbor Culver City, Peer Gynt, 3835 Watsaka
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 & Hendrix
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) 530-8563 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) 556-3791	WEST L.A. Emerson Jr. Hi Gym 1670 Selby, behind Mormon Temple

FOLK DANCE SCENE DIRECTORY

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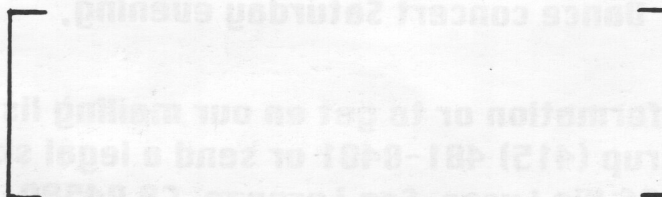
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