

\$2.00



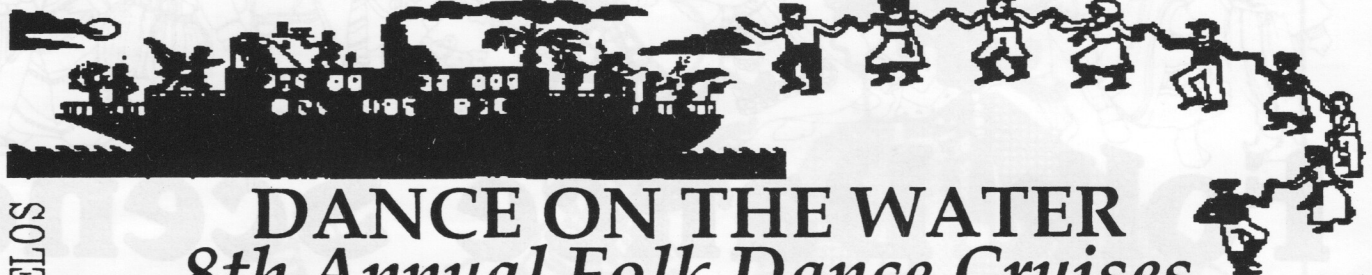
# Folk Dance Scene

DECEMBER, 1990

VOLUME 25 NUMBER 8



A THENS\*PERGAMOM\*ISTANBUL\*EPHESSOS\*CRETE\*RHODES\*SANTORINI\*MYKONOS\*DELOS



# DANCE ON THE WATER

## 8th Annual Folk Dance Cruises

VICTORIA\*SEWARD\*SITKA\*SKAGWAY\*GLACIER BAY\*JUNEAU\*COLUMBIA GLACIER\*KETCHIKAN\*WRANGEL\*VALDEZ

**7 DAY GREEK ISLANDS and TURKEY  
FOLK DANCE CRUISE  
ABOARD SUNLINE'S STELLA SOLARIS  
DANCING LED BY  
RICHARD DUREE  
JULY 8-15, 1991  
CRUISE COST FROM \$1425.00\***

**14 DAY ALASKA FOLK DANCE CRUISE  
ON THE SS UNIVERSE  
THE FLOATING UNIVERSITY  
DANCING LED BY  
AL GLADSTONE  
JULY 28 TO AUG 11, 1991  
CRUISE COST FROM \$2095.00**

OUR MOST REQUESTED DESTINATION  
SAIL ON A FIVE STAR SHIP FOR THE  
CONSUMMATE MEDITERRANEAN CRUISE  
EXPERIENCE...VISIT HISTORIC SITES  
WHOSE VERY NAMES EVOKE  
EXCITEMENT, EMOTION AND DESIRE

WALK ON AN ISLAND SO SACRED THAT  
ANCIENT GREEKS DECLARED NO MORTAL  
COULD BE BORN OR DIE THERE

MARVEL AT ANCIENT STRUCTURES WHOSE  
CONSTRUCTION DEFIES THE IMAGINATION  
EVEN TODAY

DANCE YOUR WAY THRU HISTORY,  
WITH LOCAL FOLK-DANCERS  
IN THE GREEK ISLANDS AND TURKEY

**\*NOTE: EARLY SIGN-UP DISCOUNTS  
STARTING AT \$1425 EXPIRE FEB. 28, 1991.  
THEREAFTER FARES WILL INCREASE.**

REPEATING THIS POPULAR SELL-OUT  
FOLK DANCE CRUISE FOR THE  
SEVENTH CONSECUTIVE YEAR

BASK IN THE BEAUTY AND SPLENDOR OF  
ALASKA'S INSIDE PASSAGE..  
VISIT CHARMING HISTORIC TOWNS THAT CAN  
ONLY BE REACHED BY SHIPS. MARVEL AT THE  
MAJESTIC GLACIERS. GO ALL THE WAY NORTH  
TO ANCHORAGE, DANCE WITH  
FOLK DANCERS

FEED YOUR INTELLECT AS WELL AS YOUR  
APPETITE ON THIS INFORMAL CULTURAL  
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HEAR PROFESSORS LECTURE ON ALASKA:  
IT'S HISTORY, GEOLOGY, AND PEOPLE

**NOTE: ALASKA SIGN-UPS BEFORE  
FEB. 28, 1991 RECEIVE A FREE  
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FOLK DANCERS FROM ALL OVER THE U.S. AND CANADA

**NOTE: DANCING LIMITED TO BERKELEY TRAVEL SIGN UPS, SPACE IS LIMITED**

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SINGLE SHARES UPON REQUEST

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**MEL MANN (FOLK DANCER, TRAVEL AGENT)  
BERKELEY TRAVEL COMPANY  
1301 CALIFORNIA ST.  
BERKELEY, CA 94703  
(415)526-4033**

Please send information about

1991 Greek Isle/Turkey Folk Dance Cruise  
 1991 Alaska Folk Dance Cruise  
 Single Share information: Female  Male

NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_ STATE \_\_\_\_\_  
ZIP \_\_\_\_\_ PHONE \_\_\_\_\_



VOLUME 25 NUMBER 8  
DECEMBER, 1990

# 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.

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.

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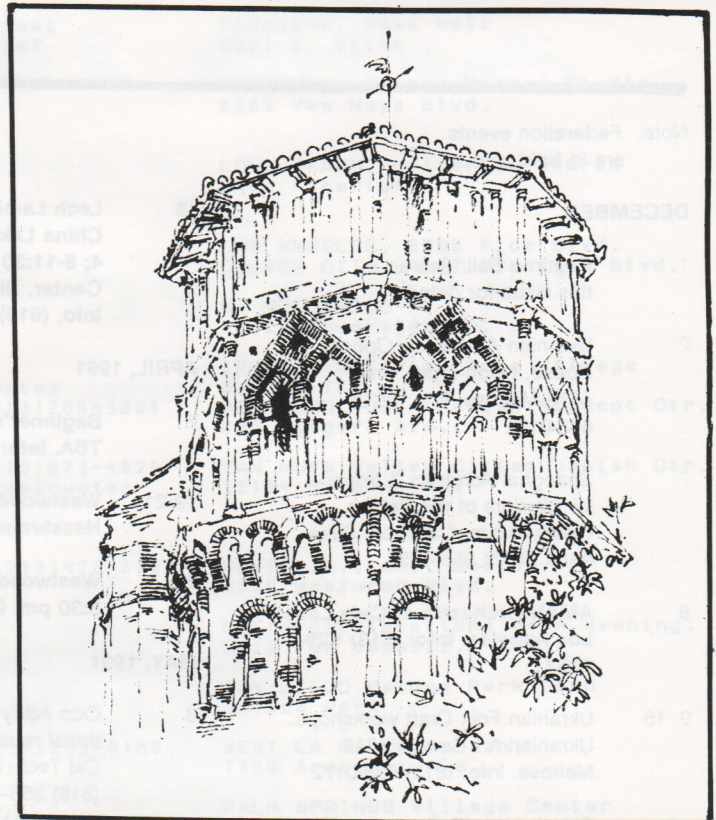
ADVERTISING. Current rates and specifications are available from the Editorial Office. All ads must relate to and be consistent with the purposes of the magazine. All ads must be camera-ready and accompanied by a check for the correct amount.

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.

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Treasurer	Bill Campbell
Recording Secretary	Jill Michtom
Corresponding Secretary	Eunice Udelf
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Federation Information (213) 277-6699



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Note. Federation events are in bold type.

## DECEMBER

- 1 Ragtime Ball. See ad in this issue for details.
- 2 Ukranian Art Center Open House, Noon-5 pm. Free. 4315 Melrose. Info: (213) 668-0172
- 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. Info: (213) 629-8387**
- 9-15 Ukranian Folk Craft workshops. Ukranian Art Center, 4315 Melrose. Info: (213) 668-0172
- 16 **Scholarship Ball. 1:30-5:30. West Hollywood Playground, 647 San Vicente Blvd. Free refreshments. Info: (213) 477-5330**
- 18 **Fall Festival, Balboa Park. San Diego. Info: (619) 238-1771.**
- 28 **W.L.A. Folkdancers Holiday Folk Dance Party, held away from regular location. 7:30-?? pm. Call Beverly Barr at (213) 202-6166 or 478-4659 for location/details.**
- 29-1/1 California Traditional Music Society weekend at Hess Kramer. Folk music. Dances taught by Barry Glass. Info: (818) 342-SONG
- 29-1/1 New Year's Weekend with Beverly & Irwin Barr at Rancho Bernardo. Optional 1-day trip to Mexico. Info: (213) 202-3166 or (213) 478-4659.

## JANUARY, 1991

- 13 **Pasadena Folk Dance Co-op 1:30-5:30 pm. Glendale Civic Auditorium, 1401 N. Verdugo Rd. Council meeting at 11 a.m.**
- 2 **AMAN Institute, Inglewood. Info: (213) 629-8287**

- 16 **Lech Lamidbar Festival. China Lake Dancers. 1:30-4; 8-11:30 pm. Ker McGee Center, Ridgecrest, CA. Info, (619) 375-7136**

## APRIL, 1991

- 7 **Beginner's Festival. Location TBA. Info: (818) 368-1957.**
- 19-21 **Westwood Weekend at Camp Hesskramer.**
- 28 **Westwood Co-op Festival. 1:30-5:30 pm. Culver City.**

## 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

- 14-16 **AMAN at Japan Theatre. Info: (213) 629-8387.**
- 28-7/5 **Idyllwild Camp Info: (213) 556-3791**

## OUT OF STATE

### Alaska

- 7/28-8/11 Folk Dance Cruise led by Al Gladstone. Info: (415) 526-4033.

### Georgia

- 5/26-6/1/91 Square Dance Week, Copecrest Resort. Info: (419) 433-2188

### Hawaii

- 3/23-3/30 Makahaki Hou Camp, Oahu. Folk dance & music. Jaap Leegwater, Joe Graziosi. Info: (808) 533-7301

### Kentucky

- 12/26-1/1/91 Heritage Institute for the Traditional Arts. Contra, square, English, etc. dance. Info: (502) 695-5218.

- 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:**
- 1/22-Cal Tech Dancers, Pasadena
- 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 Festival**
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- 14-16 Greek Orthodox Folk Dance Festival, Bonaventure Hotel, L.A. Info, (213) 735-4331
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# ON THE SCENE

## BONTIDA INVIRTITA WORKSHOP

Veselo Selo Folk Dance Center in Anaheim is sponsoring a 3-part workshop on the recently introduced Invirtita from Bontida. The invirtita is the Rumanian version of the more familiar "Mezoseg" and "forgatos" dances of the Hungarians from the Mezoseg region of Transylvania.

This hauntingly beautiful dance was abandoned and 'lost' after Baptist missionaries discouraged its practice. It was recently 'rescued' by Hungarian ethnologists and was taught this summer at the Barastag and Stockton Folk Dance Seminars.

Richard Duree will teach the sessions, scheduled for 3 Saturdays, 11/10, 12/8 & 1/8. He learned the dance from Zoltan Zsurovsky and Stephan Koltansky and has painstakingly dissected the dance to enhance teaching.

Sessions are from 6:30 to 8 pm. For more information, call Richard, (714) 455-9326.

## PASADENA FOLK DANCE CO-OP: NEW YEAR'S PARTY

The Co-op board is planning the annual New Year's Party. The dance program has been selected and a buffet is being organized to please even the hungriest dancer! Doors open at 8 pm, and the buffet starts at 9 pm. The party will be at the Westminster Presbyterian Church on North Lake Ave. in Pasadena. Hope to see many of you there! Questions? Contact Marshall Cates, (818) 794-9493 or Anne Gamble, (818) 794-6916

## THE RAGTIME BALL

The Ragtime Ball is coming on Saturday, December 1, 8-11:30 pm, featuring Galen Wilkes' Palm Leaf Ragtime Orchestra at the Pasadena Masonic Temple, 200 S. Euclid. Come join in

the fun while "Everybody's doing It", with the fox trot, the two step, the slow drag, the grizzly bear, the cakewalk, and the tango! There is an old-fashioned Cakewalk Contest, where the winners 'take the cake'. The ball opens with the spectacular Grand March - don't miss it!!

You don't need to know how to dance - just have yourself a ball with the music of Scott Joplin, Irving Berlin, and many others, played by the Palm Leaf Ragtime Orchestra. Ball tickets are \$12 in advance or \$15 at the door. Send a check to the Palm Leaf Ragtime Orchestra., PO Box 2176, Van Nuys, CA 91401. Tickets will be held and can be picked up at the door, or send an SASE. For info, call (818) 994-3420.

## News from the ROYAL SCOTTISH COUNTRY DANCE SOCIETY

The Orange County Branch's Annual Christmas Ball is slated for 12/8 at the Santa Ana Ebell Club, 625 N. French St., Santa Ana. Then there's the Burns Ball on Saturday, 1/19/91, beginning with the Grand March at 7:30 pm and a buffet served during the evening. The words of Robert Burns will be interwoven with the music of Alasdair Fraser and Barbara Magone.

On Sunday, 2/10, from 10 am-5 pm, the Scottish Heritage Center of Huntington Beach in the Old World Village presents a "Celebration of Scottish Music & Dance". The program includes dance competitions, open dancing, a tall-tale competition, Gaelic singing and reading competitions, and an array of Scottish foods. For more info, call (714) 893-5555.

The San Diego Branch of the RSCDS is holding its 15th Annual Institute from 2/15-17. Included are workshops, meals, and an ending ball. For more

info, call Gillian Buchanan at (619) 549-4257.

The San Gabriel Valley Spring Institute weekend will be held at Idyllwild's ISOMATA campus, from 3/22-24. Included will be lodging, meals, workshops, a formal ball, and a souvenir of the institute(?). For info, write Brenda Roder, 1668 Beverly Dr., Pasadena, CA 91104.

Last but not least, the Tucson Scottish Country Dance Society is sponsoring a Country Dance Workshop from 4/19-4/21. For info, contact Bob or Elaine Baker, (602) 326-7541.

## WEST LOS ANGELES FOLKDANCERS

Friday, 11/23, will be the annual "Day After Thanksgiving Party" from 7:30-10:45 pm at Brockton School. There will also be a holiday folkdance party held on Friday, 11/28, away from the regular location (call for details).

Early teaching schedule this month (7:30-8:15 pm):

12/7	Miss Allison Rose
12/14 &	Angus McCleod
12/21	
12/28	Party Night (no teaching)

A new Scottish Set dance from the Camp Hesskramer weekend will be taught in January. Beverly will also be teaching some of the Vintage (Ragtime) dances from recent camps and institutes.

This intermediate international folkdance group meets at Brockton School on Fridays from 7:30-10:45 pm. For info, call Beverly Barr at (213) 202-6166 or (213) 478-4659.

## 8th Annual NEW YEARS WEEKEND GETAWAY

This year's Getaway Weekend is to be held in Rancho Bernardo, Sat., 12/29-Tues., 1/1/91. A one-day trip to Mexico with a Mexican Fiesta dinner will be enjoyed as an option. A New Year's Eve party with dinner and dancing and a midnight celebration will welcome in the New Year. For info, call Beverly Barr at (213) 202-6166

# THE RAGTIME BALL

Galen Wilkes'  
Palm Leaf Ragtime Orchestra

Saturday December 1, 1990  
8 - 11:30 pm

Masonic Temple (1925)  
200 S. Euclid St., Pasadena  
(@ Cordova St. & 1 blk. west of Los Robles Ave.)  
GRAND MARCH opens the ball!  
CAKEWALK CONTEST!

**BALL TICKETS**  
\$12.00 advance ~ \$15.00 at the door  
(includes refreshments)

Authentic dress optional • Singles & couples welcome

Make checks payable to the Palm Leaf Ragtime Orchestra,  
P. O. Box 2176, Van Nuys 91401

➔ *All reserved tickets will be held and can be picked up at the door.*

Further info: (818) 994-3420

**RAGTIME DANCE CLASSES**  
with Professor Desmond Strobel

Ukrainian Orthodox Church  
of St. Vladimir  
4025 Melrose, Los Angeles  
(2 1/2 blks. east of Vermont) Parking at Parish Hall

Tue. Nov. 13 - 7:30 - 10 pm  
Tue. Nov. 27 - 7:30 - 10 pm

\$4.00 donation at door • Leather soled shoes preferred

1991

**AWAN  
INSTITUTE**

**MARK YOUR  
CALENDAR NOW!  
SATURDAY  
MARCH 2<sup>ND</sup>**

At the MAYFLOWER BALLROOM in Inglewood

With nationally known folkdance  
teachers, dinner (optional),  
and a fabulous live music party  
8:00 P.M. until 1:30 A.M.

Call (213) 629-8387  
for more information

LOOK FOR DETAILS IN THE NEXT ISSUE OF FOLKDANCE SCENE



# THE LAST WAIL OF

In the North-West of France, Brittany being the main region, the Celtic tradition continues to flourish and enrich the spirit. Celtic lore is rich in stories of the Faeries, a world of magic charged with the wild beauty of creatures who do not live by human rules. Theirs is a realm of wonder, exquisite delight, and enchanted danger.

As Betty Ballantine says in the foreward to *Faeries* by Brian Froud and Alan Lee, "...And here we must make one thing very clear. The real Faerie experience is very different from the general view of Faerie built up by clouds of sentimental fiction with legions of inevitable happily-ever-after endings. The world of -Once Upon a Time-, delightful as it is and highly as we value it, is not the real world of Faerie. Faerie represents Power, magical power, incomprehensible to humans for they are alien creatures with values and ethics far removed from mankind.

Faeries are creatures of the raw stuff of life and are ceaselessly attracted to all forms of creativity and particularly to moments of high emotion in which they seek to be participants. Lovers, poets, artists, writers, sculptors, weavers, dancers, and musicians, all acknowledge a debt to an unidentifiable, invisible, capricious, sensitive, delicate, elusive and powerful force which is called inspiration or Muse and is generally irresistible when present."

Once and for all I charge you, give good heed, for these stories often teaches many a wise lesson, and if you pay attention to what they say, you will not have to learn the same things out of other books, which would be much harder to read, and would not give you half so much pleasure.

Now then, read and pay strict attention.

## THE BAGPIPER

There was a consecration-festival held in the neighborhood, and the music and dancing continued far into the night. But when the stars, brightly sparkling, and the moon high in heaven warned the revellers that it was time to break up, the inhabitants of the different villages joined company, and took their way homewards.

The village lasses wore pewter rings on their fingers, which their friends had given them at the fair, and the jovial village lads went on before, singing at the top of their voices. But their merriment was at its greatest height when Leonard was one of the party.

Leonard was the merriest and the most famous piper in that part of the world; he never knew what it was to be out of spirits, he played up at every dance, and he was always the most pleased of the whole party. Whenever there was a dance or a wedding he always came down from the mountains with his bagpipe, and he would play the livelong night.

He was never tired of playing, but he was also never tired of drinking; and if it had not been for the sake of his music, people would not always have been so glad to see him, for when he had drank a great deal, according to his usual custom, he became insufferable, for he did nothing but rave and swear.

# THE MERRY BAGPIPER

At these times he would swear by all that was dear that he would remain a merry bagpiper till his end, and if he ever felt that he was going to die, he would drink deep, as long as he could, and mock death with the last wail of his bagpipe.

He had gone on with his usual recklessness on this occasion, or, if possible, he had been even wilder and more jovial than ever. Warning and persuasion were of no avail. "Leonard, beware for your own sake," his friends cried, in vain. He cursed and swore high and dry that he would die drunk, and in the midst of music and dancing, and not otherwise.

This time he preceded the homeward-bound troop. His bagpipe squeaked and whistled all the way, and the lads sang in their Swiss fashion, and the white dresses of the lasses glimmered in the moonlight.

When they came to the cross-way, where the roads parted, the bagpiper took the right hand road, which led up to the heights. The maidens stopped short and shrieked out, "Where are you going, piper? Here, the left-hand road, that goes round through the valley!"

Leonard pointed to the right, where the tower of the village church could be seen in the moon-light. "Shall we not go this way?" he asked. "I thought it was nearer over the heath; why should we go so much out of our way?"

The maidens replied, "It is not safe to go over the heath, bagpiper; the dwarfs haunt the place in the night, and it is very seldom any one passes over the heath in the night-time without getting into trouble."

Leonard burst into a hearty laugh. "Pray, what harm can the dwarfs do to anybody?"

"They force you to dance, and they can do you great harm."

"Ha! ha!" laughed Leonard again. "I have wandered about alone many a night, over mountain and valley, over cross-ways and even by the gallows, but nothing has ever happened to me yet. I should like right well to meet with the little people, for they are said to own a great deal of silver and gold, and it would be no bad thing if I filled my knapsack full. Where is the way to the dwarfs?"

"Leonard! Leonard!" cried the maidens, "be not so foolhardy; he who plunges headlong into danger only rushes upon his fate. If you go to the dwarfs, you'll have to dance till your breath is wholly gone."

"Dance?" replied Leonard, "that's just what I should like. Pray, have the little people any musicians to play for them?"

"They have the wind that whistles over the heath for their piper, and the night-birds join their songs by way of accompaniment."

"They cannot dance very well to such music as that; the little people ought to know for once how well one can dance by a bagpipe. Farewell, if you will not go with me. I'm going over the heath." With these words he seized his bagpipe, played up a merry tune, and strode boldly up the heights which led to the heath.

The maidens and their companions raised a loud, lamenting cry, and hastened away.

Leonard strode fearlessly on through the moonlight, playing all the time on his bagpipe; the farther he went the more jolly he grew, and the squeaking tones of his bagpipe screamed shrill through the night air. When he had got to the middle of the heath, he saw huge blocks of stone that rose up in the pale moonlight, and not far from these were the dwellings of the dwarfs.

Leonard kept on playing louder and louder, till all at once he perceived a sound, at first like the soft murmur of a brook, then louder like the rushing of a torrent, and at last deep and fearful like the roar of the breakers. He could hear low, tittering laughs, suppressed whispers, and at length shuffling steps through the sand.

The piper held his breath. He thought all this very strange. He looked anxiously to the right and the left: the whole heath was alive and stirring, and moving in every direction with something, he could not see what, for the moon was just then covered by a cloud.

All at once the moon shone out, and Leonard cried out aloud with terror. On the right and on the left, before him and behind him, everywhere, as far as his eye could reach, the heath was covered with dwarfs, and all were rushing towards him. Leonard turned back, and would have taken to his heels, but the dwarfs everywhere blocked his way, and called out with their grasshopper-like voices: "This is the jolly piper, Leonard, who is come to play for us to dance."

Leonard struck about him, and tried to keep off the dwarfs, but they cried out, "You belong to us, and now you shall see come to pass what you have always declared would happen. Play up and dance with us."

All resistance was vain, an invisible power constrained him; he put the mouth-piece of the bagpipe to his lips, and began to play and to dance in spite of himself. The dwarfs whirled with him in a circle, and every time he tried to stop, they shouted, "Play away, jolly piper! Play and dance as we do!"

So it went on the whole night. But the paler grew the stars, the weaker grew the tones of the bagpipe, and Leonard could scarcely lift his feet from the ground; but when the day dawned and the cocks began to crow, the dwarfs vanished and all became still.

The jolly mountain piper fell breathless to the ground. The bagpipe dropped from his mouth, his hands fell powerless at his side, and his head sunk heavily upon his breast. All around him in the air resounded a kind of whispered song:

"Sleep, jolly piper, sleep! What you have so often sworn should happen, has come to pass. Your last moment was spent in music, dancing, and drunkenness."

When the people came in the morning to look for the piper, they found him lying dead on the heath. The meeting with the dwarfs had been his destruction.

The faerie heath is a world of dark enchantments, of captivating beauty, of enormous ugliness, of callous superficiality, of humour, mischief, joy and inspiration, of terror, laughter, love and tragedy. It is far richer than fiction would generally lead one to believe and, beyond that, it is a world to enter with extreme caution. For of all things that faeries and dwarfs resent the most, it is curious, callous humans blundering about their private domains like so many ill-mannered tourists. So go softly, where the rewards are enchanting, the dangers are real.

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# FRANCE'S DANCES

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As with the costume and other aspects of her culture, the dance and music of France show considerable regional variation. One grouping of the dances is by general region, and includes those of Brittany, Bourbonnais, Provence, Alsace, and the Pyrenees.

## **Brittany**

Records of dance in Brittany go back to the mid-1500s with descriptions of the lively, leaping steps of "Triori", the special dance of lower Brittany. "Passepied", the dance of upper Brittany, had a more sedate style. In that era, dancing could be seen at most local fetes, weddings 'pardons' (the festivals of the local saints), and at certain points in the agricultural calendar. Typically, the inauguration of a new threshing floor called for a dance to celebrate its completion (so the dancers could help to tamp down the new floor?). At weddings, women danced alone at the beginning of the ceremony, to be joined by the men only after the women had done several turns around the floor. Participants at St. John's Eve dances (held on Midsummer's Eve) assembled around a fire to the call of a peculiar instrument made of rushes stretched across the opening of a water-filled cauldron. The rushes were pulled back and forth across the opening, producing a sound that could be heard for miles and miles (and, supposedly, by the souls of the dead, which would come back to warm themselves by the Midsummer's Eve bonfire). There were also dances reminiscent of pagan rituals, such as the "Gabadad", done in memory of a witches sabbath (perhaps showing remnants of a fertility rite). The original purpose and symbolism of many of the dances were lost as they were shunted back and forth from country to court dances. In upper Brittany, many of the country dances disappeared in the shuffle.

Happily, Upper Brittany (Western Brittany) has kept a number of her country dances. The three main styles of dance extant today are the Vannetais, the Hill, and the Basse-Cornouaille. The first and last are characterized by a smooth, gentle style and simple transitions between step patterns. One of the classical Basse-Cornouaille style dances, the "Gavotte" can be done in either an open or closed round, and is often used as the first figure of a dance or bal. The "Jabado", another dance in this style, begins as a circle dance of 4-8 dancers and evolves into a couple dance. The Vannetais style is similar to the Basse-Cornouaille, the main difference being the use of the arms as well as the legs in the movements. The Hill style, on the other hand, is characterized by quick, jerky movements. Music played on the "binou" (bagpipe) and the "bombarde" (a type of oboe), or singing, accompanied the dancers.

## **Bourbonnais**

Bourbonnais covers the area in the center of France where much of the culture carries heavy traces left by the ancient

Gauls. Until the second part of the 19th century, the "Bouree", a calm and indolent dance descended from the Gauls, enjoyed much popularity. Later, it was replaced by the Quadrille.

This region boasts several mimetic dances, ritual dances, and special wedding round dances. Imitating different animals, the mimetic dances include the "Chibrili" and "Chieb" (copying the leaping movements of goats), the "Pas de Loup" (with furtive steps aping the slinky movements of wolves), and the "Moutons" (a chain dance imitating the confused movements of a flock of sheep).

Among the many ritual dances, one has a "hobby horse" as its central character. According to legend, the hobby horse was invented to "frighten off the English" when they were defeated in the suburbs of Montlucon, a village in the Bourbonnais province. The event has since been commemorated with a dance-drama in which dancers in medieval soldier's garb, including high-pointed head pieces fashioned of rushes, and swords, engage in a swordfight-dance in time to the music. One falls, mortally wounded, and the others flee. In more recent times, the fete became a spring festival. A sword dance is still done, but then the 'hobby horse' is led to the church where he is fed oats before a high altar and given holy water to drink. The fete ends with a huge feast for all.

Wedding round dances (traditional Rondes or ring dances) had a special place in country wedding ceremonies, beginning just after the wedding banquet was finished. One round was done encircling a cabbage, the symbol of fecundity, and another around a fire where the in-law's hats were tossed. Everyone was required to jump over the fire, with the bride being last in line (any symbolism here?).

Music for the dances was provided by the master musician, standing atop upturned barrels. He directed the "vielle" (hurdy-gurdy) and "musette" (bagpipe) players through the entire event.

### Provence

The dances of Provence can be divided into four basic categories: those belonging to the trades (the Guild Dances); the 'real' folk dances, done by the people at fetes; dances of the court; and, ritual dances, those considered traditional by rural folk and done only on special occasions.

Guild dances are many and varied, representing every trade imaginable. In "Li Tisseran", a framework representing a loom is hung with ribbons. A man, the weaver, carries a 'shuttle' in one hand and proceeds to horizontally weave another ribbon in and out through the ribbons of the 'loom. In "Li Triho" (the Vine Arbor), dancers promenade under leafy arches, and dance with movements imitating the picking and pressing of grapes. Other trade dances include "La Civaia" (the Oats), "Li Jardinero" (the Gardeners), and "Les Bergeres" (the Spinners).

The 'Real' folk dances are also many and varied, tending at times to fuse with other dance categories. Examples include "Le Rigadoun", a round country dance in which the girls dance around a ring counterclockwise, dancing with each man in turn (a mixer?), "La Fricassio", a couple dance with a 'lover's quarrel' theme (flirting, sulking, reconciliation), and "Les Matelotes", a dance once done by sailors on warships at Toulon. In many cases, it is the local musicians ("tambourinaires") who act as the keepers of the traditional dances, appearing at all village festivals and providing music on the pipe and drum for the dancers.

Court dances, in some cases, began as 'real' folk dances. They



then became the rage at court, and finally returned to the 'folk'. "Le Rigadoun", mentioned above, followed this pattern, having been created in Provence, then adopted by the courts in Paris and London, and then returned to the country. "La Volto", a dance imported from Italy, whose main feature is a swirling leap done by the women, "The Farandole", a chain dance, and the 'basse danse', are included in this category.

In the 'basse danse', the dancers' feet do not leave the ground, imparting a serene, undulating character to the style. Over time, the sequences of steps and their relationship to the musical phrasing has been rigidly set. Certain steps are done at the beginning, the middle, and the end of each dance. The 'rules' even specify how many times a given step can be done in a row! This has led to a fairly complex dance mode which has been studied and documented by a number of ethnic and other dance scholars over the years. One treatise was written as early as 1536, by Antonius de Arena. A more recent text dealing with the history and performance of these dances (and available in several local libraries) entitled, "The Dances of England and France from 1450-1600" was written by Mabel Dolmetch.

Ritual dances are done primarily on patron saints' days and during the Carnival season. In "Li Coco" (the Coconuts), male dancers wear coconut halves on their knees, elbows, chest and hands, clapping the shells on each others' bodies with those on their hands. Their faces are all blackened and they are attended throughout by a ritual fool. In "Li Fielove" (the Spinners), male dancers wear white chemises with huge collars, floppy hats, and bells on their arms. Colored paper 'sacks' lit by candles hang from their long staffs, lighting their way as they parade through the night, improvising verse and dances. "Les Olivettes" is one of the two sword dances known in France. In this dance, 8-16 'soldiers' and one harlequin dance. The soldiers form a 'lock' of swords around the Harlequin, who then steps on it and is lifted to the soldiers' shoulder height.

#### Alsace

Alsace is the province of France bordering Germany. Here, a Germanic dialect is spoken. Traditional dances, once done only to sung music, disappeared from this area by the 19th century, to be replaced first by the Polka and Valse, and later by the Mazurka and Schottische.

At one time, dances were done at all the fetes, those for all the stages of life and those for the many relations of the peasant to his land. Old customs and dances can only be seen now during the Messti fete in the Bas-Rhin and the Kilbe in the Haut-Rhin.

#### The Pyrenees

Dances in the easternmost part of this province (French Catalonia or Rousillon) show a distinct Mediterranean influence, while those in the west show a more Basque flavor. In the south, close to Spain, the woman is the "star" of the dance, with the man playing only a 'supporting role'.

In French Catalonia, an important feature of some dances is the lifting of the woman. After wedding dances, it is customary for the groom's nearest male relative to lift the bride and carry her to the bridal chamber for the first evening of the wedding. Many of the dances have romantic and/or playful themes. In the "Bail dus Coumfits", the men buy artificial flowers and sugared almonds to give their favorite partners during the dance. In the "Bail de'l Ascoumbe (the Broom Dance), the men begin the dance with his arm around his partner's waist. There is one exception, and he begins the dance with a broom as a partner. As the dance progresses, he gives the broom to one of the girls, and then runs away



to dance with some other partner. The abandoned girl must dance with the broom until someone comes to claim her. At that point, she deposits the broom at the feet of another girl, who must repeat the cycle. This region also has a number of chain dances, and several special dances done only at Carnival time. Musical accompaniment is by the "cobla band", which includes a strident prime and a tenor (both woodwinds), a cornet, a brass bass, and a string double bass.

Going to the west to the Lez Valley and Balaqueres, the music takes on elements of both the east and the west. Dances here include "La Traversee", a country set dance done with 2-3 couples per set, and the "Bouree", and the "Castagne" (the Chestnut), both gay and energetic dances. There are also several "witches" dances, which always include a follow-the-leader and a ring dance section. One, "Pelha ded Gat" (the Cat's Skin) is danced entirely in a squatting posture, imitating the movements of a cat.

The westernmost section of the Pyrenees area is truly Basque country. Here, most dances are male ceremonial dances. Women only appear in two - the Argonese Jota (or Fandango) and the "Dantza Khorda" (the String Dance). In "Dantza Khorda", the male dance leader's partner is fetched from her house by four men who do a number of fancy steps in front of her. Then they present her with the end of a handkerchief to tempt her to join in the dance. She takes the end of the kerchief and enters into the 'string' of dancers. Music here is provided mainly by the "tchirula" (a small flute) and a 6-stringed drum.

With this wealth of French dance tradition, it is heartening and exciting to know that there has been a recent revival of interest amongst the French people themselves. Most provinces have one or several groups dedicated to the study, preservation and presentation of traditional dances. Perhaps with their combined efforts, traditional French dancing will again be an integral part of life in that country.



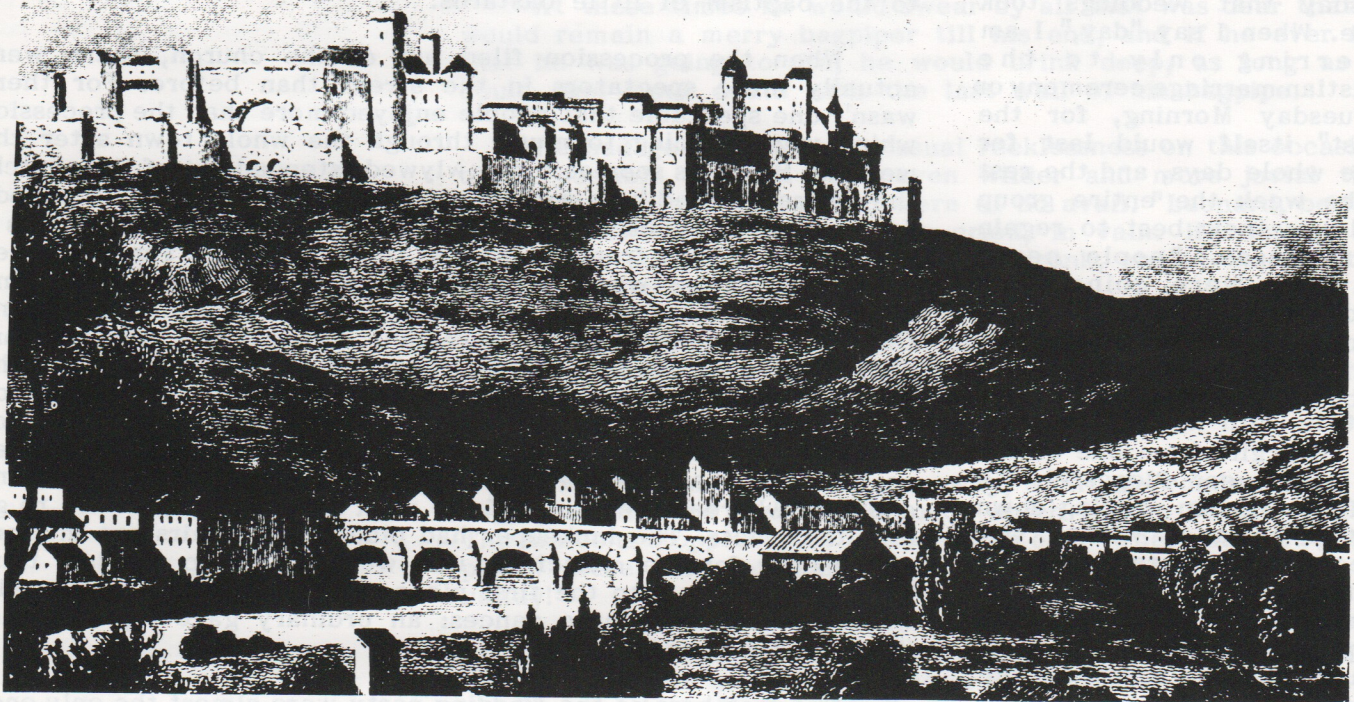
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## ZAGORISIOS

Richard Unciano

Zagorisios is pronounced "zah-gor-ee-see-ohs" and translates as "from Zagori", which is a very mountainous region of the north-west Greek province of Epirus, approximately 40 kilometers north of Yannina, the capital, and split by a Grand Canyon sized gorge. The rhythm of the dance is 5/4 and the tempo is andante or a metronome quarter note time =108. It is done in a large open circle using the typical Greek hand hold with the arms bent up at the elbow. Accompaniment is usually by clarinet, violin, guitar or laouto, and large tambourine. The dance pattern or figure is 4 measures long or 20 counts. With the notable exception of the very first two movements, it is the same as that known in Southern California, with the first measure done in place, the second moving sidewise right, the third in place, and the fourth sideways left. In Epirote dances and particularly in Zagori, the hips always stay within the plane or orientation of the body, i.e., the hips never turn or twist. To quote a Monodendri villager, to do so is to "look like a belly dancer". Styling is flat-footed, deliberate, generally smooth or flowing and low to the ground except for periodic high-knee lifts and the leader's variations. The leader must improvise within the dance pattern, is limited only by his or her creativity, and should let another lead after 5 minutes or so. Observed, learned and done during all 3 trips to Greece, with additional information from "Ellinikoikai Evropaikor Horoi", 1960, by G. Kousiados and "Ellinikoi Horoi", 1960, by V. Papachristos, along with "Syrto Kofto", the standard "Kalamatianos" and the northern version of "Tsamikos", Zagorisios is done at all Epirote weddings, parties, saints days, special celebrations, etc.



# AS IT WAS...

# FROM THE SACRED

The glorious day finally came. It was always on a Tuesday that weddings took place. When I say "day," I am referring only to the Christian marriage ceremony on a Tuesday Morning, for the "feast" itself would last for three whole days, and the rest of the week the entire group would do their best to regain their senses. People never said they were going to a wedding; they spoke of going to a "feast".

The first wedding I ever went to with my mother was that of a girl from one of the big farms near Plogastel. We joined the group walking down to the square, where the procession was forming amidst a great deal of shouting, greetings, and laughter. The bagpipe and the oboe were being tuned and squeaking out false notes. They were about to have a hard day.

Then all the bells joined in. The procession moved slowly toward the church, led by the musicians. As for the wedding Mass, there isn't much to say about it except that, like funerals, it was an occasion on which a hierarchy based on esteem was adhered to. The average man was married at ten in the morning, without even a prie-dieu for the protagonists, only one chair, which meant that unlike the poor, they at least didn't have a second one to turn around. The wealthy and the prominent, who were joined together at eleven in the morning, had armchairs and a carpet that was unrolled from the chancel to the entrance of the belfry, which was almost never open except for processions. Couples who had consummated their marriage and had made sure they would have descendants before ever having gone to see the mayor or the priest were quickly disposed of at nine. Those guilty creatures had the right to no more than a "minimal Mass".

Even so, they were lucky if some haughty rector hadn't summoned them at dawn for a "muted Mass", without any bells, and similar to the baptism of little bastards.

When the procession filed out of the church, there were actually more spectators in the street than before. For there wasn't one spectacle that people enjoyed more than the procession which went dancing to music through the whole town after the wedding Mass. As soon as the newlyweds stepped out of the church, they were greeted by a sort of wedding march called "The melody for leaving the church." It was solemn and measured, and thus a suitable transition from the sacred to the profane. For from then on, the profane was to claim its rights. Indeed, following instructions, the bagpiper and the oboist started off, leading the procession with great ceremony toward the nearest inn. Shortly before reaching it, they changed melodies. That was the break with the sacred. Those who were a part of the procession understood it as such and began to take certain liberties which were in contrast to the pomp and discipline they had maintained up to then. They started speaking more loudly and calling to one another, whereas the cocks of the walk had a burning desire to go into their acts. The innkeeper had placed two chairs out in front of his door for the musicians, who were tuning up one last time before launching into the first piece of music for the newlyweds, which consisted in three dances: an ordinary gavotte, a special jibidi, and a jabado.

The members of the wedding party were almost the only ones to dance at that stage. The others, the onlookers, stood around the periphery of the square or on either side of the street, not missing one whit of the spectacle. And if some dancer got carried away and forgot to show his partner off to advantage, there was always someone who'd shout: "Come on now, get her to strut around!" So with a twist of the wrist, the man would twirl her out a half-step in front of him and display her properly. After all, elegance, dexterity, and gracefulness are the attributes of women, whereas boys distinguish themselves by their vigor, their spontaneity, and the heights to which they can leap. But none of them were enjoying themselves yet; they were performing.

As a matter of fact, the older people in the group rarely took part in those first dances either. Their time had not yet come. Out of courtesy, they would go into the tavern, have a drink at the bar, and offer a round, until one of the ushers appeared in the doorway and shouted: "We're now off to the front of N's place! Don't loaf about in there!"

The musicians, who had already downed a number of drinks, were fast on their way to drinking again at the next tavern, where the same performance was repeated. After they had visited four or five of them, all carefully chosen so that there would be no ill feelings among the tavern- or innkeepers, the best man would look at his watch and lead the whole party off to the farm or to some inn in town where the feast was to take place.

I was dumbfounded to see the quantity of food that was consumed. All the dishes were passed twice, perhaps even three times down the long tables, and vanished shortly with the help of big glassfuls of white and red wine. The meal lasted for three or four hours: nothing serious can be done in less time than that. The bagpiper and the oboist had risen and were playing special tunes for each main dish as it arrived, generally for the sausages and the roasts, as well as for the coffee spiked with

# TO THE PROFANE

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

lambig, cider-brandy we also called loufog.

Inspired by the lambig, the oboist played a solo called "To Make the Bride Weep." While she wiped away a tear, as did her female relatives and those who had had so much to drink it had gone to their eyes, the musician, to quiet all that emotion, announced a song that was meant to induce the groom to put up with his mother-in-law. At which point another hearty type took it upon himself to recite some couplets on the happiness of bachelorhood and the annoyances of marriage; but several of the couplets were so spicy that the women felt they had to shoo their children outside with napkins. During the silence that followed, since everyone was short-winded from all the laughter, the bride, on the advice of her mother or her husband, rose and sang a love song which she had carefully practiced for the occasion and for which she was repaid by an enthusiastic uproar that was far too great for her talents, such as they were. And one woman declared to everyone who was prepared to listen: "Luckily, young people are much wiser than their elders."

By then, people had begun to appear in the farmyard and in the doorways, people who had not been to the wedding and who had finished their daily work. They were awaiting the second series of dances, in which they had the right -- indeed were duty-bound, to participate. In the large farmyard the bagpiper and the oboist were playing a prelude to the first gavotte, which was about to begin. In the old days the bride used to go out and look for a beggar to dance with. But instead, any man who was there could now demand that she, or any of the other girls, dance with him. The boys in the wedding party, who had grown heavy with food and drink, were only too pleased to be replaced by the newcomers. Among them were skilled dancers, some of whom had come from quite a distance and were eager to show off their virtuosity, especially those who had taken first place in competitions for having danced the gavotte with a bottle balanced on their hats, like the "thimble boy", who was so agile that everyone called him "the flying tailor."

The elderly also took part in those dances, at least those who were still capable of controlling their limbs. And so did the children, even little boys still in skirts, who thus learned, at an early age, to celebrate the rite that was most successful at strengthening the bonds of their particular community. It consisted in doing the steps of Pouldreuzic's Bigouden gavotte, which, as everyone of good faith would admit, was more elegant than Plozevet's, and more reserved than the one danced two leagues to the south of us, a place where the girls were intentionally more provocative than was fitting. (For their part, the girls in question used to call us "tight asses" -- why, I'll never know. Had they ever really seen our bare asses?) At any rate, the children were thus taught to dance by their mothers or their older sisters. And with all the generations mixed together, everyone indulged in the old magic of communal dancing, it being understood that the rich, who had to keep up their standing, would dance rather solemnly and without making any unnecessary gestures, whereas the poor would let themselves go to such an extent that they seemed to be attempting the impossible, trying to take a bite out of the moon.

Since members of the wedding were again hungry and thirsty, we all returned to our tables and the second meal began, not quite as copious as the first, but almost. However, this time it went faster, with the women trying to get the waitresses to hurry



# CLUB ACTIVITIES

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CABRILLO INT'L FOLK DANCERS	Tues. 7:30-10 Thur. 7:30-10 pm	[619] 449-4631 Joe Sigoma	SAN DIEGO Balboa Park Club Balboa Park
CHINA LAKE DESERT DANCERS	Thur. 7-10pm Tues. 7:30-9:30	[619] 446-2795 [619] 375-7136	RIDGECREST, Hi Desert Dance Center, 725 S. Gateway Ave.
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 Armacost 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 X FOLKARTEERS	M, F, Sat Call	[619] 281-KOLO	SAN DIEGO, Normal Heights 4649 Hawley Blvd.
HAVERIM FOLK DANCERS	Tuesday 8-10:00 pm	[213] 202-6166 [213] 478-4659 Beverly Barr instructor	COVINA, Las Palmas school 641 N. Lark Ellen Ave.
HOLLYWOOD PEASANTS	Wednesday 7:00-10 pm	[213] 836-3069 [818] 984-1960	VAN NUYS, Valley Cities Jewish Ctr., 13164 Burbank Bl.
INTERMEDIATE FOLK DANCERS	Friday 8-10:30 pm	[213] 397-5039	WEST HOLLYWOOD, Plummer Pk 7377 Santa Monica Blvd. Fiesta Hall.
KAYSO FOLK DANCERS	Fri, 9 am-moon Sat, 12:30-3pm	[619] 238-1771 Soghomonian, instructor	CULVER CITY, Lindberg Park Ocean Ave. & Rhoda Way
KERN INTERNATIONAL FOLK DANCERS	Wednesdays 7:30-9:30pm	[805] 831-5007	SAN DIEGO, Casa del Prado, Rm 206 Balboa Park, Sat., 4044 Idaho St.
LAGUNA FOLK DANCERS	Sunday 7:00-10:00pm	[714] 494-3302 [714] 559-5872	BAKERSFIELD, Franklin School 2400 Truxtum Ave.
LARIATS	Friday 3:30-6:15 pm	[818] 500-7276 Billy Burke	LAGUNA BEACH, Community Center 384 Legion Ave.
LONG BEACH JEWISH COMMUNITY CENTER	Sun, Wed. 7:30-10 pm	[213] 426-7601	WESTCHESTER, United Methodist Church 8065 Emerson Ave.
NARODNI DANCERS OF LONG BEACH	Thursday 7:15-10:30 pm	[213] 421-9105, Lucille [714] 892-9766, Laura	LONG BEACH 3801 E. Willow
NICHEVO FOLK DANCERS	Tu, 7:30-10:30p W, 8-10:30 pm	[805] 967-9991 Flora Codman	LONG BEACH, Hill Jr. Hi Gym 1100 Iroquois
NORTH SAN DIEGO COUNTY FOLK DANCERS	Friday 7:30-11 pm	[619] 743-5927 George Bailey	SANTA BARBARA Carillo Rec. Ctr. 100 E. Carillo St.
OJAI FOLK DANCERS	Wednesday 7:30-10 pm	[805] 649-1570	VISTA, Grange Hall 1050 S. Santa Fe
ORANGE COUNTY FOLK DANCERS	Friday 7:30-10:30pm	[714] 557-4662 [714] 646-7082	OJAI Art Center 113 S. Montgomery
OUNJIAN'S ARMENIAN DANCE CLASS	Tues. 7:30-9pm Thur. 7:45-9:15	[818] 845-7555 Susan Oumjian	TUSTIN Senior Center. 200 S. "C" St.
PASADENA FOLK DANCE CO-OP	Friday 7:45-11 pm	[818] 794-9493	VAN NUYS, 17231 Sherman way. L.A., 4950 W. Slauson Ave.
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ROYAL SCOTTISH COUNTRY DANCE	Mon, Thurs. 7:30-9:45 pm	[714] 856-0891 Frank Cammonito	SAN DIEGO, Casa del Prado Balboa Park
			IRVINE, Call for location. HUNTINGTON BEACH, Call for location.

SAN DIEGO FOLK DANCERS	Monday 7:30-10 pm	(819) 460-8475 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 & Fimmell
SAN PEDRO BALKAN FOLK DANCE CLUB	Tues 7:30-9:30 pm	(213) 548-5929 Amy Crosswhite	SAN PEDRO Yugoslav American Club 1639 S. Palos Verdes St.
SKANDIA DANCE CLUB	Mon. 7:30 Wed. 7:30	(714) 533-8887 (213) 459-5314	ANAHEIM, 831 Harbor Blvd. CULVER CITY, 3835 Watseka.
SOLVANG VILLAGE FOLK DANCERS	Saturday 7:30-10:30 pm	(805)888-3397 David Heald teacher	SANTA YNEZ Valley HS old gym Hwy 248 & Refugio Rd.
SOUTH BAY FOLK DANCERS	Friday 7-10 pm	(213) 324-0524 (213) 316-1865	TORRANCE, Greenwood Park 1520 Greenwood Ave
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 7:29-10:30pm	(213) 556-3791 Dave Slater	CULVER CITY Mesonic Lodge 9635 Vemice 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) 635-7356 recorded message and schedule	ANAHEIM, 719 N. Anaheim Blvd Between Lincoln and La Palma
VESELO SELO FOLK DANCERS	Saturday 8-midnight	(714) 635-7356 recorded message and schedule	ANAHEIM, 719 N. Anaheim Blvd
VIRGLEERS FOLK DANCE GROUP	Tuesday 8-10 pm	Josephine Civello Director	W. HOLLYWOOD, Plummer Park Fuller & Santa Monica Blvd.
WEST LOS ANGELES FOLK DANCERS	Friday 7:30-10:45 pm	(213) 478-4859 (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) 887-9813	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 (213) 397-4690	L.A. Hungarian House 1975 W. Washington Blvd.
WESTWOOD CO-OP FOLK DANCERS	Thursday 8-10:45 pm	(213) 855-8530 (213) 392-3452	WEST L.A., Emerson Jr. Hi boy's Gym 1870 Selby Ave.
WHITTIER CO-OP FOLK DANCERS	2, 4, & 5th Sat. 7:30-10:30 pm	(818) 300-8138	WHITTIER, Sorensen Park 11419 Rosehedge Dr.
<b>NON-FEDERATION</b>			
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) 478-7888 Sherry Cockran	WEST L.A., Cafe Damasa 11533 W. Pico Blvd.
CAL TECH HILLEL ISRAELI DANCERS	Sunday 7:30-10:30 pm	(213) 260-3908 (818) 577-8464	PASADENA Winnet Student Ctr. S. Sam 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, Dabney 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 Karila	PASADENA, 85 E. Holly
DANCING ROSES	Wed 10:15-11:15am	(818)790-7383 Karila	ALTADENA, 580 E. Mariposa
DANCING ROSES	Thursday 7:30-8:30pm	(818)790-7383 Karila	LA CANADA 4489 Chevy Chase
DEL MAR SHORES INT'L FOLK DANCERS	Monday 8:45 & 8:15 pm	(619) 475-2776 Gerri Duke	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 Brownsom	VAN NUYS Valley Cities Jewish Comm. Ctr. 13184 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 Deam	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 12328 Riverside Dr.
UCI DANCE CLUB	dark all summer	(714) 772-0804 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)786-6310 (213)873-4620 Israel Yakovee Instructor	VAN NUYS Valley Cities Jewish Ctr. 13164 Burbank Bl.
<b>BEGINNERS CLASSES</b>			
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 Bozigitian	Different locations each evening. Call for details.
CABRILLO INT'L FOLK DANCERS	Thursday 7:30-10 pm	(818) 449-4631 Kin Ho	SAN DIEGO Balboa Park Club Balboa Park
CRESTWOOD FOLK DANCERS	Monday 7-8:15pm	(213)478-4659 (213)202-6166 Beverly Barr Inst.	WEST LA Brockton Sch. 1309 Armacost Ave.
DESERT INT'L FOLK DANCERS	Monday 7:30-10:30 pm	(818) 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 Kimal
ISRAELI AND INT'L FOLK DANCERS	Tuesday 7:45-10 pm	(213) 375-5553 Ginger McKale	REDONDO BEACH, Temple Menorah 1101 Camino Real
KAYSO FOLK DANCERS	Saturday 1-3 pm	(818) 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	(818)747-1163 Fait Hagedorn	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	(818) 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 Watska
SKANDIA FOLK DANCE CLASSES	Wed 7:30-10pm Thur 7:15-10pm	(818)281-7298 (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 Padregal School 6069 Groveoak Pl.
THOUSAND OAKS FOLK DANCERS	Thursday 7:30-9 pm	(213) 498-2491 Gene Lovejoy	THOUSAND OAKS Conejo Comm. Ctr. At Dover & Hendrix
TIKVA'S ISRAELI/ INTERNATIONAL DANCE	Mon, 7:30-9pm	(213)852-8706 Tikva Mason	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 Michton	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

**Pasadena Folk Dance Co-Op**

presents its

# Winter Festival

January 13, 1991



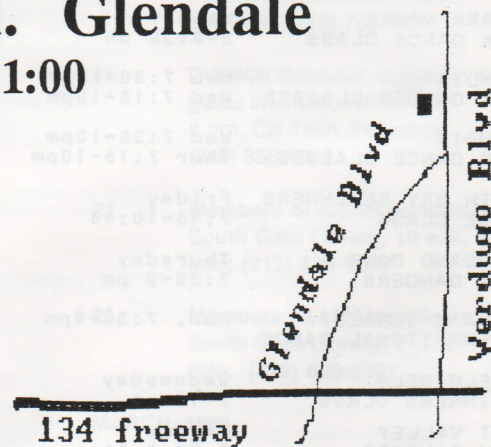
**1:30 - 5:30**

**Glendale Civic Auditorium**

**1401 North Verdugo Rd. Glendale**

**Council Meeting at 11:00**

**\$5.00**



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# SCHOLARSHIP BALL



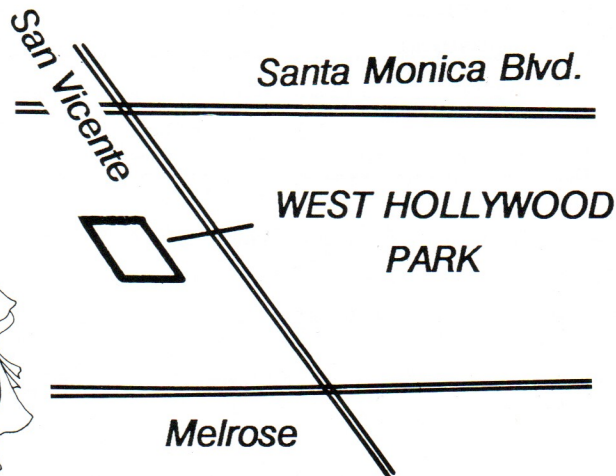
**DECEMBER 16, 1990**  
**1:30-5:30 p.m.**

**PUBLIC PARTICIPATION**

**FREE REFRESHMENTS**

**ADMISSION \$4**

**DRAWING FOR PRIZES & A LOTTERY (\$1/chance)**



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