



Folk Dance Scene

FEBRUARY 1992

VOLUME 27, NUMBER 10



MAIL TO: MAHANA, P.O. BOX 188, LOS ANGELES, CA 90033-0188
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THE MAHANA OFFICE AT 310-461-6611 BETWEEN 9-5 MON-FRI



FEBRUARY 1992
VOLUME 27, NUMBER 10

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.

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

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

MEMBERSHIP. To join the Folk Dance Federation of California, South, one may either affiliate with a member club or join directly as an associate member by contacting the Director of Membership.

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH OFFICERS

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CONTENTS

CALENDAR	
Jay Michtom	2
ON THE SCENE	4
MORRIS DANCE	
Teri Hoffman	6
THE LEGACY OF CECIL J. SHARP	
Marvin Smith	11
BANGERS, PASTIES & THE LIKE	
Teri Hoffman	14
CLUB ACTIVITIES	18

Our special thanks to Oscar Spears for his help in putting this issue together.

Note: Federation events are in bold type.

*** Call to confirm all events

FEBRUARY

1 **AMAN Concert at La Mirada Library. Info: 213-629-8387**

7-9 **Laguna Folkdancers Festival, Laguna Beach High School. Institute Fri. eve & Sat. Dancing Sat. eve & Sun.**

8 Walt Michael & Co. folk music concert. At private home in Tarzana. Info: (818) 342-7664

8 & 9 Sasha Kalinin, Russian Gypsy Dance Theatre at the Gindi Auditorium, U. of Judaism, 15600 Mulholland Dr. Info & tix, (213) 476-9777, x-203

14-16 **San Francisco SKANDIA Festival. Contact Patrick Golden, (415) 482-2522 for info.**

18-28 **Greek workshops by Joe Kaloyanides Graziosi 18 Cal Tech, Pasadena**

20 Westwood Coop, W.L.A.
21 Kypsell Greek Dancers, Pasadena
22 Veselo Selo, Fullerton
24 San Pedro Balkan Dancers
25 Tuesday Gypsies, Culver City
26 Kern Dancers, Bakersfield
28 W. Valley FD, Woodland Hills
Info: (714) 951-1229

23 Klezmerium, E. European folk tunes, traditional melodies. 2 pm. Pasadena Civic Aud., 300 W. Green St., Pasadena. (818) 304-6161

27,28 **Tziganka Russian Gypsy Dance Co. Wilshire Ebell Theatre. 8 p.m. Info & Tix, (213) 939-1128**

29 **Skandia Leap Year Dance. Women's Club, 121 S. Center, Orange. Info: (714) 533-8667**

MARCH

7 **16th Annual AMAN Institute. Mayflower Ballroom, Inglewood. Teaching, dinner, party. 10 am 1:30 am. (213) 629-8387**

7-8 Classes in Medieval dance, arts, music, customs. Society for Creative Anachronism. Info: (818) 358-1905

14 No Strings Attached folk music concert at private house in Tarzana. Info: (818) 342-7664

15 **AMAN Concert at Los Altos Methodist Church, Long Beach. (213) 629-8387**

14 Shanghai Rod Puppets, the People's Republic of China's premiere rod puppet theatre. 8 pm at CalTech. Info: (818) 356-4652

21 **Skandia Workshop (3-5 pm) & Party (7:30-11 pm). Masonic Temple, 9635 Venice Blvd., Culver City. Info: (213) 459-5314**

21,28 **AMAN Concerts at Rivera Library, Pico Rivera. (213) 629-8387**

22 Mazowsze. Poland's national folk dance company. 2 pm & 7:30 pm. Pasadena Civic Aud, 300 W. Green St., Pasadena. (818) 304-6161

21 **Beginner's Festival, 1:30-5:30 pm El Dorado Park Comm. Ctr., 2800 Studebaker, Long Beach. Hosted by Narodni. Free. Council meeting at 11 am. Info: (310) 865-0873**

31-4/12 **Bulgarian & Dutch workshops with Jaap Leegwater**

3/31 Cal Tech, Pasadena
4/2 Westwood Coop, W.L.A.
4/3 U of Riverside
4/4 Folk Dance Center, San Diego
4/5 Laguna Dancers, Laguna
4/6 San Pedro Balkan Dancers
4/7 Tuesday Gypsies, Culver City
4/8 Cafe Danssa, West LA
4/9 Cabrillo Dancers, San Diego
4/10 Veselo Selo, Fullerton
4/11 Tchaika Dancers, Ventura
4/12 Monterey
Info: (714) 951-1229

APRIL

4/1-6/2 **AMAN Concerts (213) 829-8387**

4/1 Carson Library
4/3 San Fernando Library
4/4 Brakensiek Library, Bellflower
4/6 West Covina Library
4/11 Rosemead Library
4/15 Manhattan Heights Library, Manhattan Beach
5/6 Rosemead Library
5/9 La Mirada Library
6/2 Carson Library

10 The Flying Karamzov Brothers at Cal Tech. Info: (818) 356-4652

10-12 **Royal Scottish Country Dance Society presents the "First" Southern California Regional Institute, in San Diego. For info, call (805) 529-1027; (619) 275-2375; (714) 842-7650 or (818)**

841-8161.

11 **Hambo Contest/Scandinavian Festival at Cal Lutheran College, Thousand Oaks, CA.**

11 "The Limelinters" folk music concert at private house in Tarzana. Info: (818) 342-7664

11 Bulgarian State Female Vocal Choir. 8:45 p.m. at Pasadena Civic Aud., 300 W. Green St., Pasadena. (818) 304-6161

18 **Skandia Workshop (3-5 pm) & Party (7:30-11 pm). Women's Club, 121 S. Center, Orange. Info: (714) 533-8667**

25 "Davis & Warner" folk music concert at private house in Tarzana. Info: (818) 342-7664

26 **Westwood Coop Festival, 1:30-5:30 pm. Culver City. Council meeting at 11 am**

MAY

1-3 **Scandia at Solvang. Info: (800) 468-6765**

15-17 **Kingsburg Swedish Festival & Hambo Contest.**

16 "Merak" European folk music concert at private house in Tarzana. Info: (818) 342-7664

30 **Skandia Workshop & Party, Culver City**

JUNE

20 **Santa Barbara Scandinavian Festival**

20 Swedish Midsommer Festival & Picnic, Vasa Park, Malibu

26-7/3 **Idyllwild Folk Dance Camp. 6/26-28, Folk Dance Weekend. Michael Ginsburg, Nico Hilferink, Jerry Helt, Atanas Kolarovski. Info: (213) 556-3791**

NORTHERN CALIFORNIA

2/9 Sweetheart Festival. (707) 944-2069

2/14-2/16/92 S.F. Scandia Festival. Contact Patrick Golden for info, (415) 482-2522

4/4-5 Camelia Festival

5/22-25 **Statewide Festival, Dublin.**

10/23-25 **North/South Teacher's Seminar. Invitation only.**

The LAGUNA FOLK DANCERS



PRESENT THE 22ND ANNUAL LAGUNA FOLK DANCE FESTIVAL

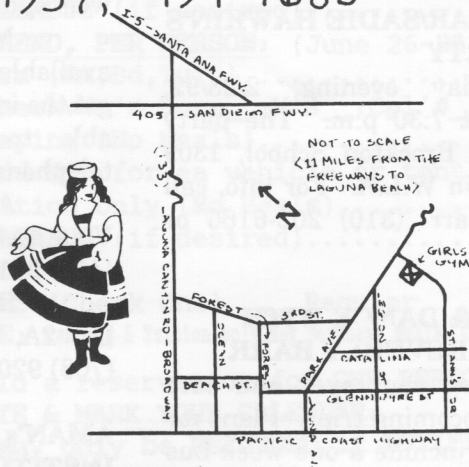
Feb. 7, 8, 9 ~ 1992 ~ TEACHING BY
 JOE K. GRAZIOSI ~ greek dances
 MIHAI DAVID ~ romanian dances

LAGUNA BEACH H.S. GIRLS GYMNASIUM
 PARK AVE. AND ST. ANNE'S DR. IN LAGUNA BEACH, CA.

information: (714) 533-8667; 545-1957; 494-7683

schedule

FRIDAY...	
Dance Workshop and Afterparty	7:30 - 11:00 pm } \$7.00 11:00 pm - 2:00 am }
SATURDAY	
Advanced Workshop	10:00 - 12:00 noon } 5.00
Dance Workshop	1:30 - 4:30 p.m. } 6.00
Valentine Dance Afterparty	7:30 - 11:00 p.m. } 8.00 11:00 p.m. - 2:00 a.m. }
SUNDAY	
Koto Hour	12:00 - 1:15 pm } 7.00
Exhibition Dance Concert	1:30 - 3:00 pm }
Dance Festival	3:00 - 5:30 pm }
(Passport ticket for all events \$30.00)	



Laguna Folkdancers - member of Folk Dance Federation of California, South

ON THE SCENE

BEGINNER'S FESTIVAL '92

The next Beginner's Festival will be held on Saturday, March 21 at the El Dorado Park Community Center in Long Beach. Host club will be Narodni, and the event is co-sponsored by the Folk Dance Federation, South.

VALENTINE'S DAY PARTY

The West Los Angeles Folk Dancers will be celebrating Valentines Day on February 14th with a big party at Brockton School, 1309 Armacost in W.L.A. Party starts at 7:30 p.m. with an "All Request" dance program with Beverly and Irwin Barr. Pot luck snacks and desserts will keep you nibbling all evening. For info, call (310) 202-6166 or 478-4659.

COUPLE DANCES

Beverly and Irwin Barr will be teaching a new "Couple Dance" class for couples and singles. This class will be held on the 4th Wednesday of each month from 8-10:30 pm at Brockton School, 1309 Armacost, in W.L.A. The 5th Wednesdays will be party nights. Come with or without a partner! Old and new international couple dances will be taught. For more info, call (310) 202-6166 or 478-4659.

LEAP YEAR/SADIE HAWKIN'S DAY PARTY

...on Friday evening, 2/28/92, starting at 7:30 p.m. The party will be at Brockton School, 1309 Armacost in W.L.A. For info, call Beverly Barr (310) 202-6166 or (478-4659)

TRAVEL & DANCE WITH IRWIN & BEVERLY BARR

Keep your eyes and ears open for upcoming trips. Plans for 1992 trips include a one week bus trip in the spring. In the summer, it's off to England, Scotland and Wales for the Edinburgh Festival and folkdance festival in Wales.

For dates and details, call Beverly Barr, (310) 202-6166 or 478-4659.

SPRINGLEIK WORKSHOPS IN APRIL 1991

Scandinavian folk dance and music fans, in Illinois and California especially, should mark their calendars for events scheduled on an April '92. Tor Stallvik, a well-known teacher of Norwegian dancing from Vaga, Gudbrandsdal, Norway, will be touring there accompanied by one of his best fiddlers for two weekend workshops.

Tor is known as a talented teacher who insightfully analyzes and presents dances in an organized, student-friendly manner. The fiddler will be either Leif Inge Schjolberg or Ivar Odnes, both respected specialists in the Springleik tradition.

The main dance that Tor will be teaching on this tour is Springleik, an exciting and fun dance from Gudbrandsdal. He and his fiddler will also present some other selected dances from Norway.

The Norwegians will only visit two sites on this tour - first to the Los Altos (south bay) area of California on April 4 and 5 and then to the southwestern suburbs of Chicago for workshops on the weekend of April 10-12.

More written material is available now. To insure that you get the information you need to be able to participate, write or telephone:

Anita Siegel, 77 Mountain View Ave., Los Altos, CA 94024, (415) 961-3572, or,

Roo Lester, 342 Sheridan Dr. 2A, Willowbrook, IL 60514, (708) 920-0159.

AMAN's 16th ANNUAL INSTITUTE

AMAN Folk Ensemble's 16th Annual Institute will be held March 7, 1992 at the Mayflower Ballroom in Inglewood. The

Institute is a day of workshops in international dance and music traditions with world-renowned teachers, followed by a dance party with some of the most talented folk musicians around.

Teaching staff features Tom Bozigian (Dances of Armenia), Jerry Helt (American Squares), Ahmet Luleci (Dances of Turkey), and Yves Moreau (Dances of Bulgaria). Classes begin promptly at 10:30 a.m. with a syllabus of dance notes provided to each person registered. Workshops will conclude at 6:30 p.m.

Workshop participants will be treated to a special breakfast hosted by the AMAN Support Council at 9:30 a.m. At 6:30 p.m., a Middle Eastern style dinner will be served. As in the past, the dinner will be catered by the popular Middle East Restaurant in Alhambra. (Dinner reservations must be made in advance by February 27, 1992).

Following the dinner, there will be a dance party hosted by the AMAN Orchestra, which will run until 1:00 a.m.

For ticket information, call the AMAN office at (213) 629-8387 Monday through Friday, 9 a.m.-5 p.m.

OLD WORLD VILLAGE SCOTTISH FESTIVAL

With the drone of bagpipes and the pounding of drums, the Old World Village in Huntington Beach will open its 4th Scottish Festival on February 23. Throughout the Village there will be competitions of Highland and National dancing and exhibitions of Scottish dance. Scottish foods will be served. At 2 p.m., a parade with kilted and costumed dancers will wind through the narrow streets of the village to the music of the Los Angeles Scots Pipe Band and Nicholson Pipes and Drums. Admission will be free to all the daytime events.

ON THE SCENE

In the evening, a grand concert featuring Alex Beaton will be performed in the Festival Hall, starting at 7 p.m. Tickets are limited, so reserve early. For further information, call the Scottish Heritage Center, (714) 893-5555.

NOTES FROM THE FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH'S R & S COMMITTEE

-Dorothy Daw
PIBEE, BA(O)IELOU BOMBAOL or RIDEE - which is the correct name?

The R & S Committee has found that the dance we in the south call "Pibee" or, mistakenly, "Ba(o)nnielou Lambaol", from Brittany, France, is actually named "Ridee" (ree-DAY).

The dance was first taught in 1966 at UOP by Germain Hebert (Federation source teacher) under the title, "Ridee". A Worldtone EP record was used with the title of the music being "Ba(o)nnielou Lambaol. It has been spelled both ways on different sets of dance instructions.

In 1977, Yves Moreau mistakenly taught the dance under the incorrect title of "Bannielou Bambal", which was the title of the tune on the record, but not the correct name of the dance.

Anyone wishing corrected notes of the dance should refer to "Folk Dances from near & Far", Vol D-2, under the title, "Ridee". We do not know where the title, "Pibee", came from. It appears to be a typo.

The R & S Committee would appreciate it if all clubs would make the proper correction of the title.

AVAZ AUDITIONS

Anthony Shay's International Dance Theatre, AVAZ, is now auditioning men and women to join the troupe as dancers and/or musicians. The AVAZ

repertoire includes material from Appalachian USA, Armenia, Azerbaijan, Baluchistan, Bosnia, Bulgaria, Croatia, Egypt, Iran, Kurdistan, Saudi Arabia, Serbia, Tajikistan, and Uzbekistan, amongst others.

For audition or other information, telephone either (213) 216-9548, (818) 441-1630, or (213) 622-6646.

BURT & THERESE SCHOLIN INTRODUCE FOLK DANCE AT THE SANDS INTERNATIONAL DANCE FESTIVAL IN LAS VEGAS, 12/6-8/91.

What started a year ago as primarily a square dance festival grew in 1991 to include round dance, country western, clogging, and a major emphasis on polka. Four top polka bands were there, including the Polka King himself, Frankie Yankovic.

About 5,000 people attended, with participants able to dance from noon to midnight, with 6 or 7 options/hour. In addition, the polka bands played all day, rotating on the hour.

Burt and Therese Scholin were invited to introduce folk dance, and did so from 4-6 p.m. on Friday and Saturday. The response was excellent, with 40-50 people with no prior exposure to folk dance attending each class. Dick Killian and three of his dancers from Las Vegas assisted.

The Scholins said this was a very rewarding experience, especially since many of the participants came later to them to share the excitement of their discovery of folk dance. They intend to participate in the 1992 festival, becoming even more involved. The dates set are December 7-9, 1992, and the festival is planned to include all of the aforementioned activities plus the addition of ballroom dancing.

CASSETTES OF FRANCES AJOIAN'S DANCES NOW AVAILABLE

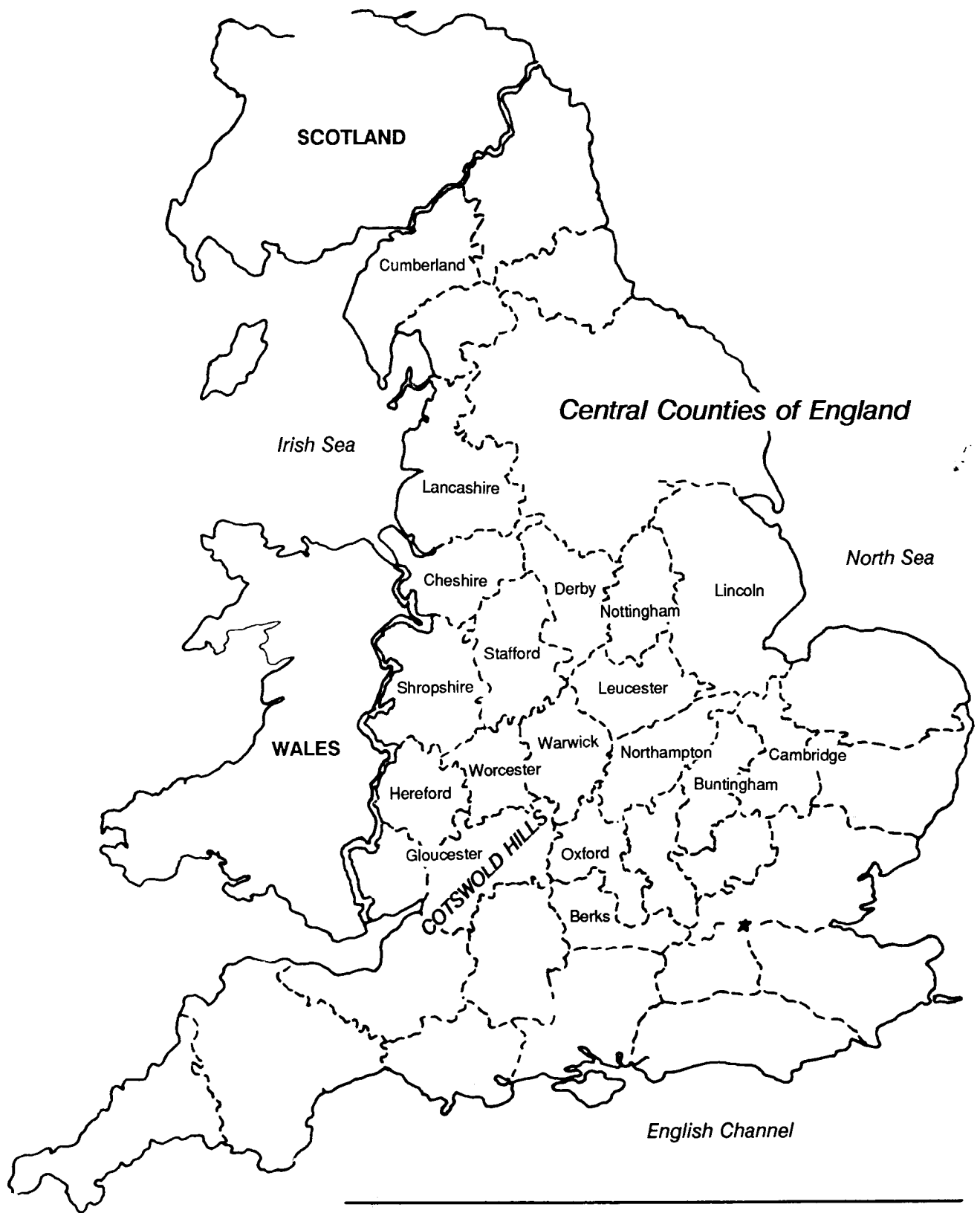
Music used in Frances Ajoian's dance classes at the Kolc Festival this year is now available in cassette form. The music has been made available on cassette by Guy Chookoorian from the original master recordings of his father, Roupen Chookoorian. The one cassette used for the teachings was made as a special favor for Frances, and a number have been made available for the public since then.

In addition, limited copies of the first edition of the book "Armenian Bar Dances", containing 23 Armenian dances, published in 1961 (but unavailable at the Kolc Festival) are available from Frances Ajoian for \$5. To order a copy, mail a check to her at 5446 E. Mono, Fresno, CA 93727. Due to the availability of the Armenian dance music from Guy Chookoorian and Steve Vosbikian in cassette form, an updated and expanded version of the dances using this music is being prepared.

See the advertisements in this issue for information on the above-mentioned music cassettes.

THE LOSS OF A FRIEND - Bernard Kirsch

The Westwood Co-op was greatly saddened by the death of a long-time member, Bernard Kirsch. Bernard was a noted Futurist and educator and, as a Juilliard-trained violinist, he often performed with his string quartet. Heartfelt condolences to his widow, Rosalie, and Vicki, Mitch and Jan, his children. Memorial services were held at noon on Sunday, December 29th, at the Culver City Veteran's Memorial Auditorium in Culver City.



English Ritual/Ceremonial Dance

MORRIS DANCE

Every so often, there will be a group of Morris dancers or sword dancers seen performing at a festival. Who are they? What is Morris dance? Who's Morris? Where do they get their material? How do the performers learn the dances?

Well...Morris dance (and all its variations) is one of the three main forms of ritual/ceremonial dance historically done in England, the other two being Sword Dancing and Hobby Horse dances.

The origin of the term "Morris" dance is thought by some scholars to be a corruption of the term, "moorish", referring to the blackened faces worn by earlier performers of this type of dance in an attempt to transform the dancers from recognizable individuals to "priests" of an ancient pagan religion. "Black face" can still be seen today in Bacup, Lancashire during performances of their Morris team. Other pagan symbolism, such as the use of sticks (phallic symbolism), bells on the shins (to frighten away evil spirits), and high jumps (to encourage crops to grow high) seen in many of the dances.

The earliest history of Morris dance is not well documented, though there are many references through the 16th and 17th centuries linking the Morris dancers to May games and pageants. After the 1600's, Morris dance went into a period of decline, due either to the Puritanical rule of Cromwell (...and what Puritan do you know that would condone such heathenish behavior??) or to the effects of the industrial revolution on rural life, of which Morris dance was an integral part. As more and more of the population moved to the cities to work in the factories, fewer and fewer people were to be found in the villages to perform the Morris ritual dances.

Revival of Morris dance came with Cecil Sharp who chanced on a performance of the Headington Morris Men of Oxfordshire in the Cotswolds in 1899, and was greatly taken by it. An avid folk music and dance chronicler, he proceeded to document this, amongst many other Morris and English folk dances, in volumes published in 1906 and later. (For more on Cecil Sharp, see article in this issue of "Scene".) Most of Cecil Sharp's information was collected from the villages in the Cotswold Hills region, (each village with its own "side" [dance team] and musicians) as they danced in their own and nearby villages through the Whitsuntide season (early in May; springtime).

Currently, Morris and the other forms of English ritual/ceremonial dance can be seen throughout the country, changing in character, form, and season of performance from the South to the North of the island (see map). Some historians attribute these regional differences to the fact that different peoples originally settled in each of these areas, leaving their influence behind (Celts, Jutes, Angles, Saxons, Norwegians, Danish). Morris dances appear in areas historically settled by Saxons, short sword ("rapper") dances in Northumbria where Norwegians once settled, and long sword dances in the old kingdom of York, once settled by the Danish.

Morris Dance

Perhaps the best known Morris dances are the Whitsun Morris dances of the Cotswolds (includes Bampton, Headington and Abington in Oxfordshire), performed during Whitsuntide or the Spring Bank Holidays to welcome in the Spring season. Though each village has its own version of the tradition, they all have certain elements in common. For one, the "sides" consist of six men that dance in 6-handed sets, using large white handkerchiefs or sticks to emphasize the arm movements. The side is accompanied by a "fool" or clown who, armed with a pig's bladder and animal tail, is not constrained by the dance sets. He is free to harass the dancers and interact with the audience, which he generally does with gusto! In some villages, there is also a "cake bearer" who walks with a cake impaled on a sword. Pieces of the cake are shared with the audience so that they might share in the legendary "luck of the Morris". Generally, the sides perform first in their own villages and then travel to neighboring ones.

One offshoot of the Cotswold Morris can be seen in the pub-touring teams (e.g.: the Thames Valley Morris team), found throughout the suburbs of London. Each team performs sets in its own "territory (set of pubs) to the musical accompaniment of a melodion and/or a concertina. Like Cotswold Morris sides, six men dance in two opposing columns. Figures are called by the man at the head of the set on the left. The team dances at several pubs a day, staying at each for as long as they choose. At the end of the "set", the "fool" passes the hat throughout the audience, inviting them to "share in the luck of the Morris" by contributing generously to the team. After the hat is back in the

hands of the "fool", all adjourn to the pub interior where the dancers drink their fill of free beer (and sometimes even partake of a free lunch). Then, it's off to the next pub for another performance.....

Northward, in the West Midlands (Herefordshire, Worsetshire and Shropshire), Morris dance performances are done in mid-Winter, near the time of the Christmas holidays, rather than in springtime. The dancers use sticks as props rather than white handkerchiefs, and the dance form itself changes from "sets" to more of a reel. Further north, in Lichfield, Cambridgeshire, the dances, though similar in character to those of the Cotswolds, are done in sets of eight. Dancing to the accompaniment of a concertina and fiddle, several sets of couples (including a more elaborately costumed "lord" and "lady") perform at the end of each agricultural year (near Christmas-time).

Another form of Morris, found primarily in Northwestern England (Lancashire and Cheshire), is the processional Morris, done as a part of the annual rushcart procession to the church at the end of summer. (At one time, villagers would bring rushes to cover the church floor at this time, helping to keep the floor warm for worshippers during the ensuing winter.) A minimum of eight men in two lines 'march', twirling ribboned sticks, stopping periodically to perform a set or several sets of dances to tunes provided by a concertina or accordion band. The dancers wear iron-soled clogs, enabling them to perform a kind of "clogging Morris" on the hard surface of the streets.

A variation on the processional Morris can be seen in Bacup, Lancashire. There, the Britannia Coconut Dancers (Britannia "nutters") do their dances in sets of eight, using as props the tops of cotton bobbins (nutters) in one set, and garlands in another. As mentioned earlier, the "Nutters" perform with faces blackened. Space for the dancers is cleared by a "whipper" and musical accompaniment is provided by a brass band.





Sword Dances

The second type of ceremonial/ritual dance of England, the Sword Dance can be further subdivided into long and short (rapper) sword dances. At the present time, there are ten known long sword dances performed in villages around Yorkshire, and approximately six short sword dances done in Northumberland and Durham. These, as well as the Hobby Horse dances described in the next section, tend to center around themes similar to those used by the mummers who perform during the same season (Christmas). Death (of the old year?) and rebirth or resurrection (the new year?) is one major theme. In some cases, a folk play follows the dance(s), and the resurrection theme is enacted then.



Long sword dance teams of five or six men, carrying long swords in their hands, form patterns with their swords while performing various steps (sometimes including clogging steps) without breaking the ring of swords. Often the set ends when the team leader holds up all of the swords linked in a knot or "rose" pattern for the audience to see. In a typical dance, the performers will all link swords above the head of a 7th man. When they "break the ring", the man under it will "fall dead" and await resurrection during the ensuing folk play. In Grenoside, South Yorkshire, a linked sword dance done as part of the annual mid-winter ritual cycle features the "beheading" of the team's captain. He wears a rabbit fur hat, complete with the rabbit's head in front. During the dance, he is surrounded by his "sons" (the six dancers in the team) who fell him and knock his hat to the ground, thereby "beheading" him. He is revived later, following the pattern previously described.



Hobby Horse Dances

Originally done in midwinter to celebrate the appearance on earth (for 12 days) creatures normally consigned to another world, the Hobby Horse dances are now done in Western County at the end of Winter to celebrate the coming of Spring. The central figure is, of course, the hobby horse. In a way, his role is similar to that of the "captain" in the long sword dance previously described - he dies and is revived at some point during the performance, possibly symbolizing the renewal of life in Spring.

Every May 1st the "old oss" ceremony is enacted in Padstow, Cornwall, and hobby horse dances are performed every May 1st and 3rd in Minehead, Somerset. The symbolism is pagan, and often "obscene", but obscenity is paralleled to fertility, which is, after all, what Spring is all about....right?

Related in some ways to the Hobby Horse dances is the annual performance of the Horn Dance in Abbots Bromley in Staffordshire. On the first Monday after the first Sunday after September 4th, 6-member teams appear in Tudor costume, carrying reindeer horns mounted on wooden heads. Three of the dancers have black horns and three have white. The team is accompanied by Robin Hood carrying his bow, Maid Marion carrying a phallic symbol, a hobby horse, and two musicians. They team will go along doing a simple processional, occasionally breaking the procession to do a set dance or two and then returning to the procession. In one set, the three dancers with the black horns "challenge" the three with the white. In the ensuing "fight" between the black (evil) and white(good), the white inevitably triumphs!!!

Again, owing to the observations and recordings of Cecil Sharp, and to the outgrowths and organizations formed with this information as a base, Morris and other English ceremonial/ritual dance flourishes in many areas throughout the world. In England, an organization called the "Morris Ring", acts as a kind of an umbrella organization for over 90 Morris dance teams, coordinating at least one major event per year.

At the present time, there are Morris "sides" in Australia, New Zealand, Canada, and United States, amongst others. In Southern California, there are the "Sunset Morris Men", consisting of two men's teams and one women's (the Pennyroyals). There is also a group in Long Beach, one in San Diego, one in San Luis Obispo, and, in Northern California, one in Berkeley. According to Oscar Spear, one of the members of the Sunset Morris Men, the group practices weekly throughout the year (whenever possible), and dances from sunrise to sunset(?) every May 1st on the grass in front of Griffith Park Observatory. To get a good sample of what Morris dance is all about, go see this year's performance!

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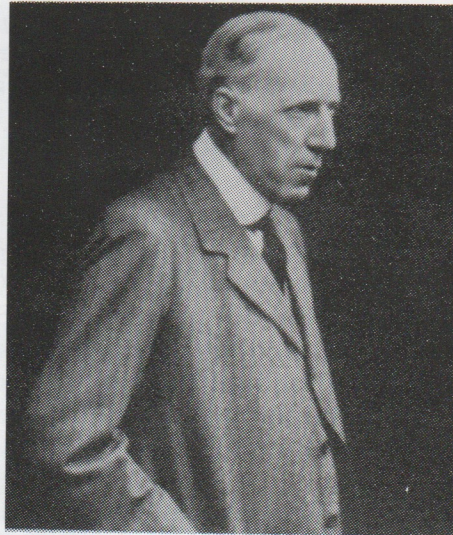
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Interview with Oscar Spear, 12/91.



*A chance meeting
changed the course of
history and gave
England back it's lost
inheritance.*



THE LEGACY OF

CECIL J. SHARP

On Boxing Day, a group of men from the village came along the road and got into a formation in front of the house. One of the men, a musician, struck up an invigorating tune on a concertina, and six men, dressed in white and decorated with ribbons, danced a Morris dance. They had small metal bells strapped to their shins and they carried colored sticks and white handkerchiefs.

This was Cecil Sharp's introduction to English folk dance. It was during the Christmas of 1899, while Sharp and his family visited his wife's mother who was living in Headington, about a mile east of Oxford.

Cecil Sharp was born in London in 1859, He was educated at Cambridge and had a career in music as organist and teacher. He also published collections of songs, and was always ready to collect new material when the quality was high enough.

Music education in England was based on German music, folk dances that came from Scandinavia, and songs that came from France. The English were not thought to have a music tradition or dance of sufficient quality to bother to teach. Yet, here was real English folk music and dance! Sharp immediately collected five tunes from the concertina player which he later published in a collection of local country songs. He was deeply impressed with the vigor and beauty of the Morris Dance tunes that he

heard and noted that day, but it was not until many years later that he was moved to collect the Morris dances themselves and introduce them to the public.

The impetus to collect the dances was provided by the members of a working-girl's club where he was teaching some of his recently-collected folk songs. The girls asked him to find some dances to go with the songs. This request reminded him of the Morris dances, so he brought William Kimger, the concertina player from the Headington team, up from Oxfordshire to teach the girls some dances.

The girls performed the Morris dances with a lively vitality, though naturally much of its essential character was missing. And when the girls began to teach others, the results bore still less relation to the original that had captivated Sharp. Dissatisfied with this, Sharp then looked around for a source of reliable teachers. Eventually Sharp succeeded in collecting together a group of men and women who, under his personal guidance, learned to dance well enough to serve as a demonstration team to illustrate his lectures, and teach the dances he collected.

With a nucleus of enthusiasts who had formed a folk dance club, Sharp founded the English Folk Dance Society. The society was designed to arouse public interest in the newly recovered dances by establishing dance groups in various parts of the country. The society organized Holiday courses at Stratford-upon-Avon, and sent a team of demonstrators to all main provincial centers.

During the 1914-1918 war, Sharp visited the United States and found that there was a modified English folk dance tradition in America. He spent a total of nearly three years in America teaching English folk dance and training leaders by presenting lectures and workshops to teach English ritual/ceremonial dance, and in the process he firmly established the American Branch of the English Folk Dance Society which was to become the Country Dance and Song Society. He also spent considerable time collecting folk songs in the southern Appalachian Mountains, which he found to be closely related to those in his own country.

At the end of the war when Sharp return to England he found a demand for folk dances from teachers and the Board of Education. From 1919 until his death in 1924, Cecil Sharp worked with the Board of Education to stimulate the practice of traditional dances, songs and games at English schools and colleges. This work, plus the English Folk Dance Society and its growth, occupied practically the whole of Sharp's time.

Near the end of his life, Sharp began to realize that too much emphasis had been placed on the educational aspects of folk dancing. Although millions of children have learned several of Sharp's country Dances only a very small percentage of them continued folk dancing after leaving school. Sharp hoped ultimately to shift the folk dance away from the classroom and back to its proper festival setting. He became committed to making the dances appropriate for an informal setting, not for display, but for recreation. Toward that end the Society has continued to carry on the fight to bring folk dance into area of fun and games.

The Society sponsors an annual folkdance festival in London where groups of traditional dancers in other European countries and Societies working along similar lines are invited. English teams have visited most of the European countries as well as Canada and the United States.

In thinking of the legacy left by Cecil Sharp the survival of the three types of English folkdancing: ritual; ceremonial; and country, would certainly come to mind along with his published collections: The Country Dance Book: 6 parts published between 1909 and 1922. Part 1:(English Traditional Dances.) Parts 2,3,4,6:(English Country Dances transcribed from Playford's Dancing Master.) and Part 5:(The Kentucky Running Set.) Sharp also left us a methodology for working with and interpreting historical dances. And a tradition that continues today of researching, recording and reviving folk dance and music of the English people.

But the main legacy of Cecil Sharp was the awakened interest and the new pride in their ancient customs and local traditions that the English people began to show as a result of his work.



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BANGERS, PASTIES AND THE LIKE

If you were happily following one of the Pub-Touring Morris dance teams in the Thames Valley, and it was time for lunch, what would be the likely foods you'd find? Something that goes well with beer, probably. So, that eliminates anything sweet (more likely to be found during "tea time"), and, since the meal would probably consist of things to be eaten out-of-hand, anything complicated with sauces or that would need to be eaten from a bowl (soups and stews) would also be eliminated. So, this month's recipe selection only includes foods that could easily be eaten standing up, and out-of-hand or with a minimum of cutlery and plates.

First on the list is the Cornish Pasty, a hearty and filling meat and vegetable-filled turnover that tastes terrific hot or at room temperature. It also transports well, making it excellent picnic fare. Next are Glamorgan Sausages (fried cheese croquettes), frequently served for lunch or supper. And then, the inevitable fish 'n' chips. Traditionally, this is eaten sprinkled with malt vinegar and salt, but it can just as easily be accompanied with lemon juice, salt, and/or catsup (very un-English, but.....).

Cornish Pasty

(Makes 16 pasties)

Preheat oven to 400°. Coat large baking sheet with 1 T butter and set aside.

Pastry

4 C all-purpose flour	1/8 tsp salt
1 1/2 C lard, chilled and cut into 1/4" bits (or substitute equivalent amount vegetable shortening)	8-10 T ice water

Combine flour, salt and shortening or lard in large, chilled bowl. Rub flour and shortening together with your fingers until mixture resembles coarse cornmeal. Pour in 8 T water all at once and gather together in a ball. If ball won't hold together or is too crumbly, add up to 2 T more water, one teaspoon at a time, until the ball holds together. Coat with flour and refrigerate dough for at least one hour.

On lightly floured surface, roll out dough into 1/4" thick circle. Cut dough into 6" rounds. Gather scraps together and re-roll to 1/4" thickness. Cut out as many rounds as possible with the remaining dough.

Filling

1 C coarsely chopped turnips	2 C finely diced potatoes
2 C finely diced lean, boneless beef	1 tsp. black pepper
1 C coarsely chopped onions	1 egg, lightly beaten

Toss all ingredients together lightly. Put about 1/4 C of the mixture in the center of each pastry round. Moisten the edges of the rounds with cold water and fold the rounds in half, completely enclosing filling. Press edges together firmly and crimp with fork or fingers.

Put pasties on cookie sheet, cut 2 steam vents in each, and brush the tops lightly with beaten egg. Bake in the middle of the oven for 15 minutes. Reduce heat to 350 and bake an additional 30 minutes, or until pasties are golden brown. Serve hot or at room temperature.

Glamorgan Sausages

(Makes 10 croquettes)

2/3 C grated Cheddar cheese	2 C fresh soft breadcrumbs
2 T finely chopped scallions	1/2 tsp dry English mustard
1 T finely chopped fresh parsley	1/2 tsp salt
Fresh ground black pepper	2 egg yolks
2 T water	2 egg whites
4 T vegetable oil	

Mix together cheese, 1 C breadcrumbs, scallions, parsley, mustard, salt and pepper. Add egg yolks and water and stir until mixture can be gathered into a compact ball. Add more water, a few drops at a time, if mixture crumbles. Divide into 10 equal portions and roll each into a cylinder 2 1/2" long x 3/4" diameter.

One at a time, dip rolls in egg white and then in remaining crumbs, lining each up on wax paper after they are dipped. In heavy 10-12" skillet, heat oil over high heat until it sputters. Add rolls and cook, turning gently and quickly so they brown quickly and evenly without burning. Remove from heat as they are finished. Drain, if desired, on paper towels before serving.

Fish 'n' Chips

(Serves 4)

To cook chips and fish, heat 4-5" oil or shortening in deep-fat fryer to 375 on a deep-fat-frying thermometer. Preheat oven to 250 and line large, shallow roasting pan with paper towels.

Chips

Vegetable oil or shortening for frying

2 lbs baking potatoes sliced lengthwise into strips 1/2" wide and 1/2" thick

Dry potatoes thoroughly and deep-fry in 3 or 4 batches until crisp and light brown. Transfer them to lined pan to drain and put in oven to keep warm.

Batter

1 C flour
1/4 tsp salt
2 T beer

1 egg yolk
3 T milk + 3 T cold water
1 egg white

Pour flour into large mixing bowl, make a well in the center and add egg yolk, beer and salt. Stir ingredients together until well blended. Gradually pour in milk mixture and stir until batter is smooth. Let batter rest at room temperature at least 30 minutes to give batter a lighter texture. Then beat egg white until it forms firm peaks and fold it into the batter.

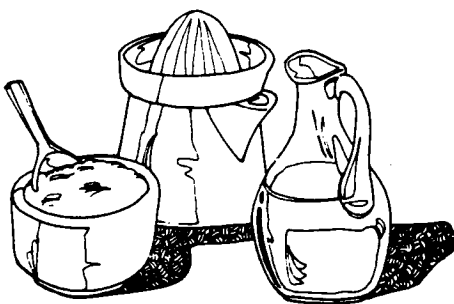
Fish

2 lbs. firm white fish fillets
(e.g.: haddock, sole, flounder, cod)
skinned and cut into strips
1/2" thick and 1/2" wide

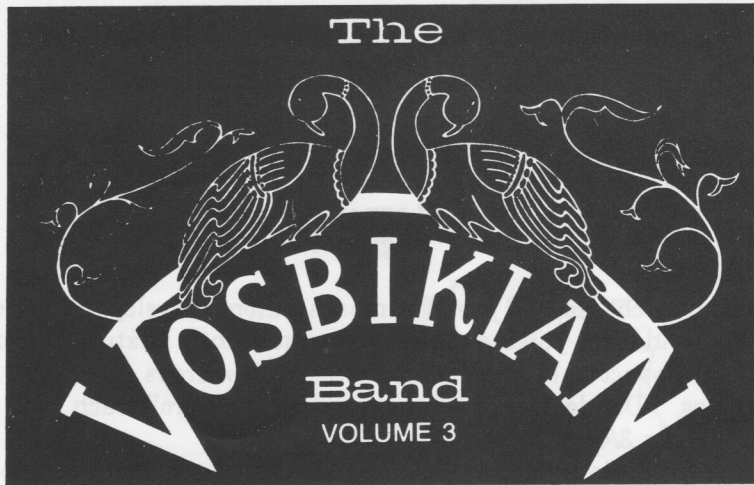
Vegetable oil or shortening for deep frying (should reach depth of 4-5" in pan)

Wash fish pieces under cold water and pat completely dry. Drop a few pieces at a time into the batter. When well-coated, plunge into hot fat. Fry 4-5 minutes or until golden brown, turning pieces occasionally to prevent them from sticking together in the pan. Remove from fat and put on lined pan in oven to keep warm.

To serve, heap fish on platter and surround with chips. Pass the malt vinegar and other condiments separately.



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CAFE SHALOM INTERNATIONAL DANCE	7:30-10 pm 4th Sat. each month	(714) 886-4818 Darlene Wheeler	SAN BERNARDINO, 3512 North "E" St. (35th & "E" St.)
CAL TECH HILLEL ISRAELI DANCERS	Sun, 7:30-10:30 pm	(213) 260-3908 (818) 577-8464	PASADENA, Winnet Student Ctr., S. San Pascual, W. of Holliston
CAL TECH INTERNATIONAL FOLK DANCERS	Tues, 8-11:55 pm	(213) 849-2095 (714) 593-2645	PASADENA, Cal Tech Campus, Dabney Hall. Parking off Del Mar

CLUB ACTIVITIES

DANCE WITH MARIO CASSETTA	Wed, 7:30-10:15 pm	(213) 743-5252	LOS ANGELES, Performing Arts 3131 Figueroa
DANCING ROSES	Thurs, 3-4:15 pm Wed, 10:15-11:15 am Thurs, 7:30-8:30 pm	(818) 790-7383 Karila	PASADENA, 85 E. Holly ALTADENA, 560 E. Mariposa LA CANADA, 4469 Chevy Chase
DEL MAR SHORES INT'L FOLK DANCERS	Mon, 6:45 & 8:15 pm	(619) 475-2776 Geri Dukes	DEL MAR, Mira Costa College 9th & Stratford Court
FOLK DANCE FUN	1st & 3rd Sat. 8-10:30 pm	(818) 349-0877 Ruth	SEPULVEDA, 9743 Noble Ave.
GREEK FOLK DANCE CLASS	Thur, 1-3 pm	(213) 769-3765 Trudy Bronson	VAN NUYS, Valley Cities Jewish Comm. Ctr, 13164 Burbank Blvd.
KYPSELI GREEK FOLK DANCING	Fri, 8 pm-midnight	(818) 248-2020, Antoni (213) 660-1030, Jozef	PASADENA, Vasa Hall 2031 E. Villa
ISRAEL FOLK DANCE INSTITUTE	Tues, 8:30 pm-1 am	(818) 710-0298 David Paletz	VAN NUYS, Arthur Murray Studio, 6383 Van Nuys Blvd.
ISRAEL YAKOVEE'S ISRAELI FOLK DANCERS	Tues, 7-10 pm	(818) 786-6310; 873-4620 Israel Yakovee, instructor	VAN NUYS, Valley Cities Jewish Ctr., 13164 Burbank Blvd.
LONG BEACH JEWISH COMMUNITY CENTER	Sun, Wed, 7:30-10 pm	(213) 426-7601	LONG BEACH 3801 E. Willow
LONG BEACH INTERNATIONAL FOLK DANCERS	Tues, 7:30-10 pm	John Matthews	LONG BEACH, Unitarian Church 5450 Atherton
NICHEVO FOLK DANCERS	Wed, 8-10:30 p.m.	(805) 967-9991 Flora Codman	SANTA BARBARA, Carillo Rec. Center 100 E. Carillo St.
OUNJIAN'S ARMENIAN DANCE CLASS	Tues, 7:30-9 pm Thur, 7:45-9:15 pm	(818) 845-7555 Susan Ounjian	VAN NUYS, 17231 Sherman Way L.A., 4950 W. Slauson Ave.
SAN PEDRO DALKAN FOLK DANCE CLUB	Mon., 7:30-9:30 pm	(213) 548-5929 Andy Crosswhite	SAN PEDRO, YMCA, 9th Street
TEMPLE B'NAI DAVID	Wed, 7:15-10 pm Th, 9:30 am-1 pm	(213) 391-8970 Miriam Dean	LOS ANGELES, 8906 Pico Blvd. CULVER CITY, 4117 Overland Blvd.
UCLA HILLEL ISRAELI DANCERS	Wed, 7:30-11 pm	(213) 478-5968; 206-3081 Edy Greenblatt	WESTWOOD, UCLA Jewish Student Ctr. 900 Hilgard Ave.
WESTSIDE CENTER FOLK DANCERS	Tues & Fri 9 am-12:15 pm	(213) 389-5369 Pearl Rosenthal	WEST L.A., Westwide Jewish Ctr., 5870 N. Olympic Blvd.
WESTSIDE TANCHAZ	4th Saturdays 7:30 pm-midnight	(213) 202-9024	L.A. Gypsy Camp, 3265 Motor Ave.

BEGINNER'S CLASSES

ADAT SHALOM ISRAELI DANCERS	Mon, 7:30-8:30 pm	(213) 475-4985; 478-5968 Edy Greenblatt	WEST L.A., Adat Shalom 3030 Westwood Blvd.
ARMENIAN DANCE CLASS (8 week series)	M-F, 6:30-10 pm	(213) 941-0845 Tom Bozigian, instructor	Different locations each night. Call for details.
CABRILLO INTERNATIONAL FOLK DANCERS	Thurs, 7:30-10 pm	(619) 449-4631 Kim Ho	SAN DIEGO, Balboa Park Club Balboa Park
CRESTWOOD FOLK DANCERS	Mon, 7-8:15 pm	(213) 478-4659; 202-6166 Beverly Barr, instructor	WEST L.A., Brockton School 1309 Armacost Ave.
DESERT INTERNATIONAL FOLK DANCERS	Mon, 7:30-10:30 pm	(619) 343-3513 Sam & Vikki	PALM SPRINGS, Village Center 538 N. Palm Canyon Dr.
HAVERIM FOLK DANCERS OF VENTURA	Sun, 7-9 pm	(805) 643-0897 Barbara Rosenberg	VENTURA, Temple Beth Torah 7620 Foothill Rd. (corner Kimbal)
ISRAELI & INTERNATIONAL FOLK DANCERS	Tues, 7:45-10 pm	(213) 375-5553 Ginger McKale	REDONDO BEACH, Temple Menorah 1101 Camino Real
KAYSO FOLK DANCERS	Sat, 1-3 pm	(619) 238-1771 Kayso Soghomonian	SAN DIEGO, North Park Rec Center, 4044 Idaho St.
LAGUNA BEGINNER'S FOLK DANCE CLASS	Wed, 8:15-10:15 pm	(714) 494-3302; 533-8667	LAGUNA BEACH, Community Center, 384 Legion Ave.
NARODNI BEGINNER'S FOLK DANCE CLASS	Thurs, 7-8 pm	(213) 421-9105 (714) 892-2766	LONG BEACH, Hill Jr. High Gym, 1100 Iroquois
NORTH SAN DIEGO COUNTY BEGINNERS	Thurs, 7:30-9:30 pm	(619) 747-1163 Faith Hagadorn	ESCONDIDO, Methodist Church Rec. Hall, 4th & Kalmia
PASADENA CO-OP BEGINNER'S CLASS	Fri, 7:45-8:30 pm	(818) 794-9493	PASADENA, Throop Memorial Church, 300 s. Los Robles

CLUB ACTIVITIES

SAN DIEGO INTERNATIONAL FOLK DANCE CLASS	Wed, 7-8:15 pm	(619) 422-5540 Alice Stirling	SAN DIEGO, Balboa Park Club Balboa Park
SIERRA MADRE FOLK DANCE CLASS	Mon, 8-9:30 pm	(818) 441-0590 Chuck Lawson	Call for location
SKANDIA FOLK DANCE CLASSES	Mon, 7:30-10 pm Wed, 7:15-10 pm Wed, 7:30-10 pm Thurs, 7:15-10 pm	(714) 533-8667 (213) 459-5314 (619) 281-7295 (805) 965-5659	ANAHEIM, Cultural Ctr, 931 Harbor CULVER CITY, Peer Gynt, 3835 Watseka SAN DIEGO, 1934 - 30th St. SANTA BARBARA, 100 E. Carillo
SOUTH BAY BEGINNER'S DANCE CLASS	Fri, 7:45-10:45 pm	(213) 324-0524; 316-1865	RANCHO PALOS VERDES, Pedregal School, 6060 Groveoak Pl.
VESELO SELO BEGINNER'S CLASS	Thurs, 7-10 pm	(714) 893-8127-Carol (714) 530-6563-Pat	Call for address.
WESTWOOD CO-OP FOLK DANCERS	Thurs, 7:30-9 pm	(213) 392-3452 (13) 556-3791	WEST L.A., Emerson Jr. High Gym, 1670 Selby, behind Mormon Temple



FOLK DANCE SCENE DIRECTORY

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