

\$2.00



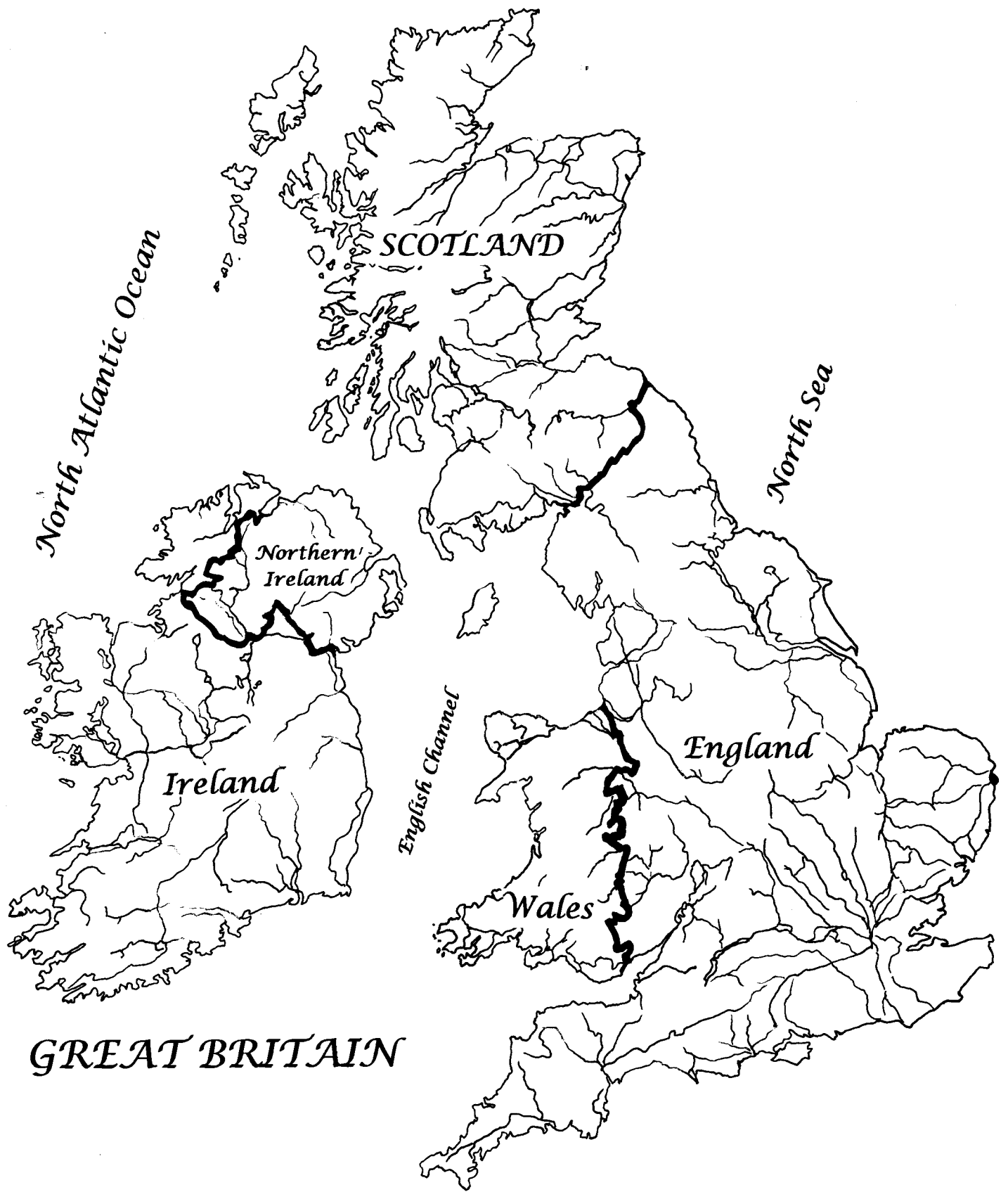
# Folk Dance Scene

NOVEMBER 1993

Volume 29, Number 7











NOVEMBER 1993  
Volume 29, Number 7

# Folk Dance Scene

<b>EDITORS</b>	Marvin Smith Teri Hoffman
<b>SUBSCRIPTION MANAGER</b>	Jim Fogle
<b>CIRCULATION</b>	Fran Slater
<b>BUSINESS MANAGER</b>	Bob Moriarty
<b>MAILING COORDINATOR</b>	Ed Feldman
<b>ART DIRECTOR</b>	Teri Hoffman
<b>PICTURE EDITOR</b>	Marvin Smith

## EDITORIAL OFFICE

(213) 953-4994; (213) 653-2923  
845 N. Alfred, L.A. CA 90069

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

FOLK DANCE SCENE is published to educate its readers concerning the folk dance, music, costume, customs, lore, and culture of the peoples of the world. It is also designed to inform them of the opportunities to experience folk dance and culture in Southern California and elsewhere. In addition, it advises readers as to major developments in the Folk Dance Federation of California, South, of which this is the official publication.

The Folk Dance Federation of California, South, is a non-profit, tax-exempt educational organization incorporated under the laws of California. The Federation is dedicated to the promotion of and education about all international folk dancing and its related customs. Membership is open to all ages 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 newsworthy items which are consistent with the policy of the magazine. News items should reach the Editors by one week before the 1st of the month of publication for inclusion. Potential authors of feature articles should correspond with the Editors prior to submitting their manuscripts.

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

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

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

## FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH OFFICERS

PRESIDENT	Eunice Udelf
VICE PRESIDENT	Judith Plonas
TREASURER	Ray Boarman
RECORDING SECRETARY	Ila Holmes
CORRESPONDING SECRETARY	Ruddy Beldner
MEMBERSHIP	Steve Davis
PUBLICITY	Sylvia Stachura
HISTORIAN	Carl Pilsecker

**Federation Information (310) 277-6699**



# CONTENTS

CALENDAR	
Jay Michtom . . . . .	2
ON THE SCENE . . . . .	4
MESSAGE FROM THE PRESIDENT	
Eunice Udelf, Fran Ajoian . . . . .	5
GO ON, PLEASE ASK ME AGAIN!	
Neil Stewart McLeod . . . . .	6
IF THE GHILLIE FITS...	
Neil Stewart McLeod . . . . .	10
S MAIRG A NI TARCUIUS AIR BIADH	
Walt Metcalf . . . . .	13
COLLECTIONS, RECORDS & COSTUMES	
Liz McGuinness . . . . .	15
CLUB ACTIVITIES . . . . .	18

Our thanks, again, to Walt Metcalf, guest editor for this issue of Folk Dance Scene.



Note: Federation events  
are in bold type.

\*\*\* Call to confirm all events

## NOVEMBER

- 5-7 Folk Concerts at The Barn, Riverside. Info: (909) 682-3621.
- 5-7 15th Annual Camp Cuyamaca Weekend. Julian, CA Sponsored by the San Diego Int'l Folk Dance Club. Info: (619) 422-5540
- 6 **Teacher Training Workshop, directed by Richard Duree. 12:00-4:00, 530 E.4th St. Long Beach. Info:(714) 641-7450.**
- 6 Eileen Mc Gann, Celtic music, 8:00. House concert by California Traditional Music Society. Info: (818) 342-SONG.
- 6 Tsiganka, Russian Dance Troupe at CalTech. Info: (818) 395-7000 or 395-4652
- 11-13 Sarodno Dance Theater. "Passage through the Gong." Indonesian dance and gamelan concert. Royce Hall, UCLA. Info: (310) 825-2101
- 12-14 **International Folk Dance Weekend. Events throughout California, including:**
- 12 International and Scottish Dnace Class Party. Santa Monica College. Info: (818) 841-8161 or (805) 499-5600.
- 12 UC Riverside Folk Dance Party. 8pm. Info: (714) 369-6557.
- 12 Demonstration by Hollywood Peasants at Farragut Elementary School. Info:(310) 827-3734 or (310) 836-3069.
- 12 Beverly Barr groups, West L.A. . Pot luck snacks, international folk dance weekend recognition. Info: Beverly Barr, (310) 202-6166 or 478-4659
- 12 West Valley Folk Dancers, Woodland Hills Rec. Ctr., 5858 Shoup Ave., Woodland Hills. Party program for inexperienced dancers, brief walk-throughs of dances. No fee for guests. Info: Lila Aurich, (818) 348-6133.
- 13 Performance by West Valley Folk Dancers, Topanga Plaza Mall. Info: (818) 348-6133.

- 13 Performance by Westwood Coop, 3rd St. Promenade, Santa Monica from 2-3:30 pm. Info:(310) 391-7382.
- 13 International Folk Dancing at Plaka Restaurant, Santa Barbara. Info:(805)964-5591.
- 13 Tuesday Gypsies, L.A. Weekend 'get-away' at Highland Springs Resort. Info: (310) 390-1069
- 13 Veselo Selo Folk Dancers, Fullerton Orange County Folk Dance Festival. Hillcrest Rec. Ctr., 1155 N. Lemon Ave., Fullerton. Info:(310) 421-9105.
- 13 Exhibition by China Lake Desert Dancers, Maturango Museum, Ridgecrest. Info:(619) 446-2782.
- 13 Dancing in the Park with Pasadena Coop. Info: (818) 794-9493.
- 13 Performance at Mary Health of the Sick Convalescent Home, Newbury Park. Info: (805) 499-4600.
- 14 Performance by Katirilli Finnish Folk Dancers, Long Beach Convalescent Home. Info: (714) 650-2368.
- 14 Dance Party with San Diego International Folk Dance Club, Recital hall, Balboa Park. Info: (619) 422-5540.
- 14 International Party at Corfu Island Restaurant, Agoura. Performance. Info: (805)499-5600.
- 14 Royal Scottish Country Dance, L.A. Branch workshop. Downey. Info: (818) 845-5726
- 13 Chinese Magic Revue of Taiwan at CalTech. Info: (818) 395-3700 or 395-4652.
- 14 **Scholarship Ball, Fiesta Hall, Plummer Park, 1:30-5:30. Council meeting at 10:30. Info: (310) 391-7382.**
- 20 Grey Larsen & Andre Marchand, Quebecois music, 8:00. House Concert by California Traditional Music Society. Info: (818) 342-SONG.
- 26-28 SKANDIA Festival 1993. Goran and Inger Karlholm teaching dance, Gun-Mari Rickardsson, Karin Olsson, Mats and Ulf Andersson teaching fiddling. Cedar Glen Camp, Julian, CA. Info: (818) 342-7111

## DECEMBER

- 4 Israeli Folk Dance Party with David Ebery. Westside Jewish Community Center. 8:00. Info:(213) 938-2531, X2228.
- 4 The Chieftains, traditional Irish music concert. Royce Hall, UCLA. 8 pm. Info: (310) 825-2101.
- 4 **Czech & Slovak Dances taught by Richard Duree. 1:30-4:30 at Hillcrest Rec. Ctr., Fullerton. Info: (714) 641-7450.**
- 4 No Strings Attached, house concert by California Traditional Music Society, 8:00. Info: (818) 342-SONG.
- 30-Jan.2 New Years Camp at Hess Kramer, Malibu. Folk and contra dancing, music, singing, crafts. Info: California Traditional Music Society, (818) 342-SONG.

## 1994

## JANUARY

- 8 **Czech & Slovak Dances taught by Richard Duree. 1:30-4:30 at Hillcrest Rec. Ctr., Fullerton. Info: (714) 641-7450.**
- 8 Israeli Folk Dance Party with David Ebery. Westside Jewish Community Center. 8:00. Info:(213) 938-2531,X2228.
- 29 Masters of the Banjo at CalTech. Info: (818) 395-3700 or 395-4652

## FEBRUARY

- 6 The Yakut Dance Company of Siberia. 2 pm. Pasadena Civic Aud, 300 E. Green St., Pasadena. Info: (818) 304-6161
- 11-13 **Laguna Folkdance Festival, Ensign Intermediate School, 2000 Cliff Dr, Newport Beach. Workshops with Joe Graziosi and Dick Crum. Festivals, after-parties, concert. Info:(714) 646-7082.**
- 12 Israeli Folk Dance Party with David Ebery. Westside Jewish Community Center. 8:00. Info:(213) 938-2531,X2228.
- 13 Peking Acrobats. 2 pm. Pasadena Civic Aud, 300 E. Green St., Pasadena. Info: (818) 304-6161



# Calendar

# Opa! Update

## MARCH

- 3-8 KODO Drummers of Sado Island. Concerts at 8 pm. Royce Hall, UCLA. Info: (310) 825-2120
- 5 Festival of Korea: "Chindo Sikkim Kut" (Shaman ritual). 8 pm. Schoenberg Hall, UCLA. Info: (310) 825-2101
- 17-20 **Southern California Folkdance Camp in Cedar Grove near Julian. Three master teachers, live music, parties. Info: (310) 202-6166.**

## APRIL

- 8-10 David Rousseve/Reality. "Urban Scenes/Creole Dreams." Dance concert featuring African-American street dance, rap music, traditional gospel music. 8 pm. Royce Hall, UCLA. Info: (310) 825-2101
- 9 Saif Keita performs songs of Mali (Africa). Wadsworth Theater, UCLA. Info: (310) 825-2101

## MAY

- 7 Festival of Korea: Taekwondo (Korean martial art). 3 pm. Sunset Canyon, UCLA. Info: (310) 825-2101

## JUNE

- 4-5 AMAN International Music & Dance Ensemble. 8 pm. Royce Hall, UCLA. Info: (310) 825-2101
- 9 Klezmer Conservatory Band. 8 pm. Ambassador Aud, Pasadena. Info: (818) 304-6161.

## NORTHERN CALIFORNIA

- 11/6 Ragtime Ball with Richard Powers. Stanford. Info: (415) 723-1234.
- 11/20 President's Grand International Ball, Vets. Mem. Bldg. Sonoma.
- 11/25-27 San Francisco Premier Balkan/International Folkdance Festival. San Francisco Russian Center, 2450 Sutter St. Info: Asha Goldberg, 811 Arlington Ave., Oakland, CA 94608; (510) 547-6355
- 5/27-30/94 Statewide Festival. College of Notre Dame, Belmont.

## OUT OF STATE

### Connecticut

- 11/12-14 Intensive weekend with Richard Powers. New Haven Info: (203) 387-0571.

### Illinois

- 11/5-7 International Folk Festival with Dick Crum, Zoltan Nagy and Katalin Juhasz. University of Chicago. Info: (312) 493-2201.

### Massachusetts

- 11/20 Bulgarian workshops with Bianca de Jong. Cambridge. Info: (617) 491-2083.

### New York

- 11/25-28 Bulgarian weekend with Yves Moreau and Japp Leegwater. Parkville. Info: (201) 836-0362.

### Oregon

- 6/22-25 National Square Dance Convention, Portland. Info: (503) 371-6139.

### Tennessee

- 11/7 Square dance camps. English Mountain, Sevierville. Info: (615) 453-0171

### Texas

- 11/28-28 TIFD's 46th Annual Texas Camp. Alberto Toledano & Loreen Arbus, Tom Bozigian, Sandie Merrill, Les Odaliskes and Janet Diamond Bradley. Info: Donna, (713) 523-5235 or Bill, (512) 441-8165

### 12/26-

- 1/1 Festival Folclorico 93. Felipa Sanchez, Manuel & Odi Gomez. Info: Society of Folk Dance Historians, 2100 Rio Grande, Austin 78705. (512) 478-8900.



**"LET'S DANCE"**  
**The Magazine of**  
**International Folk Dance**  
**SUBSCRIBE NOW**  
**10 Issues for \$15.00**

SEND ORDERS TO  
**FOLK DANCE FEDERATION**  
**of CALIFORNIA, INC.**  
**PO Box 1282**  
**Alameda, CA 94501**  
**(510) 814-9282**

What an interesting and satisfying summer this has been! The Central Asian Republics of **Kazakhstan, Kyrgyzstan, and Uzbekistan** provided lots of spectacular mountains, animal herding across the steppes by men on horseback, the glorious monuments of Tamerlane, and the vibrant marketplaces of the old Silk Road. Shall we go again?

This was followed by a remarkably full program in **HUNGARY and ROMANIA**, with festivals, performances, work-shops, opportunities to dance in small communities, and endless buying of costumes and costume pieces. And no one was impaled by Vlad despite some cheeky behavior.

Yes! On **HUNGARY and ROMANIA**, in 1994. Bucharest, and north to the painted monasteries of Bukovina — to the countryside of Oas, meetings with the local dance groups, and time in Transylvania. Into Hungary, with a full program plus a repeat of the Csango Festival and nights at the tanchaz. August

Two programs for **GREECE and TURKEY**: April/May 1994:  
 (1) Following Easter (Passover) the extant Jewish communities of northern Greece and Mediterranean Turkey, visiting the historic synagogues and tracing the "diaspora" trail for the past 1,000 years in these areas.

(2) Greek islands of Santorini and Rhodes and then sail to the coast of Turkey. We begin with Greek archeology, including a festival at the amphitheatre of Ephesus, on to colorful Cappadocia, and end in fabled Istanbul with mosques and bazaars.

Sound interesting?  
 Call or write:

**OPA! FOLKLORE STUDIES**  
 2192 Harbour Hts. Rd.  
 San Diego, CA 92109  
 619/273-4996 or FAX 274-2220

Opa! Rae Tauber



# ON THE SCENE

## **International Folk Dance Weekend**

Northern California folkdancers have united with the South in working to make this November International Folk Dance Weekend a combined state venture. It is hoped that mutual efforts and the anticipated proclamations from political leaders will further promote the world of folk dancing in California.

We continue to welcome additions to the expanding list. If your group isn't included, please do not limit their possibilities by making a decision for them. Give them the chance to prove their talent and creativity. The ability of your membership to plan some related activity is greater than you might imagine. Ideas and questions should be directed to Marilyn Pixler, Chair, International Folk Dance Weekend, 253 Starland Dr., La Canada, CA 91011, (818) 790-6037.

## **NOTICE!!! A New Folkdance Camp! The Southern California Folk Dance Conference**

A new and exciting 4-day international folk dance camp is scheduled for March 17-20 at Cedar Glen Camp in Julian, California. The SCANDIA folks have been dancing there for years, so just ask any one of them about the beauty of the site, not to mention the nice wooden dance floor! Julian is a lovely wooded area north of San Diego...an easy drive from Los Angeles.

Plans are afoot for 3 master teachers, live music, and tapes, parties, good food and, of course, good fellowship. Tune in next month for update! For information, call (310) 202-6166 or (310) 478-4659.

## **SKANDIA Festival 1993**

This year's festival features Goran and Inger Karlholm teaching dances from Jamtland/Harjedalen, Sweden. In addition, Gun-Mari Rickardsson, Karin Olsson and Mats and Ulv Andersson will be teaching traditional fiddling of the same area.

The festival will be held at Cedar Glen Camp in Julian, California from Thursday evening, 11/25 through Sunday afternoon, 11/28, and includes all teaching, accommodations, meals and parties.

For more information, contact Michael Goode, 5336 Mecca Ave., Tarzana, CA 91356, (818) 342-7111.

## **Dance Workshop Series at Veselo Selo**

Richard Duree will be conducting a dance workshop series over the next several months. Czech and Slovak dances will be featured on December 4 and January 8th; Waltzes, Polkas and Schottisches will be taught on February 16 and March 12, 1994; and Mesoszeg and Szekeley Dance Cycles are featured on April 9, May 14 and June 11, 1994. It is possible to attend each class separately or to sign up for the entire series.

For more information, contact Richard Duree at (714) 641-7450.

## **Festival Folklorico 1993**

Sponsored by the Society of Folk Dance Historians of Austin, Texas, the Festival Folklorico 1993 takes place in Puebla, Mexico from December 26-January 1, 1994. Featured teachers, Felipa Sanchez and Manuel & Odi Gomez, will be teaching regional dances of Mexico during the camp. In addition, regional touring, all food and accommodations are included in the price of the festival.

For more information, call (512) 478-8900, or write to the Society of Folk Dance Historians, 2100 Rio Grande, Austin, TX 78705.

## **New Israeli/International Folk Dance Instructor at Westwide Jewish Community Center**

Edy Greenblatt will be the new dance teacher at the Westwide Jewish Community Center, 5780 W. Olympic Blvd., in L.A. Classes will be held on Tuesday and Friday mornings, 9 am to noon, starting November 16th. The first hour will be devoted to

beginners and the next two to intermediate/advanced dancing. For more information, call (213) 938-2531, Ext. 2228.

## **California Kolo Festival, November 25-27, in San Francisco**

For many Balkan dance enthusiasts, Thanksgiving is KOLO FESTIVAL time.

By popular demand, the festival has returned to San Francisco and will be held at the Russian Center's hall. The format is the same as has been followed for many years, starting with a pot-luck welcome party on Thursday, 11/25. Instruction starts Friday morning and continues all day, followed by the Balkan party, with continuous live music until 2 am. Teaching resumes Saturday morning and continues until dinnertime. Saturday evening begins with a concert of Balkan dances and is followed by another dance party with live music.

This year's teachers are Joe Graziosi (Greek), Katalin Juhász and Zoltán Nagy (Hungarian), and Dick Crum (the Balkans). A special addition is Josko Caleta of Croatia, who will teach the typical Dalmatian style of group singing known as "klapa".

Live music has always been a unique part of the Kolo Festival. As usual, this year will feature several Balkan-type orchestras playing the varied native instruments of several countries, including a Hungarian band to play the dances taught by Katalin and Zoltan, plus other exciting Hungarian dances. There will be 2 tamburitza orchestras, the Slavonic Traveling Band, and a tamburitza orchestra organized by Mark Forry.

Make your Thanksgiving plans to include the Kolo Festival in San Francisco. For more information, contact Asha Goldberg at 811 Arlington Ave., Oakland, CA 94608, (510) 547-6355 or John Filcich in L.A. at (213) 737-3500.



---

## Message from the President

Eunice Udelf

Hope your Hallowe'en was spirited! Now get ready for 3 days of constant folkdancing! The first annual all-California International Folkdance Weekend is almost here! From Friday, November 12 to Sunday, November 14, there are all sorts of folkdance activities happening. I hope you saved the weekend to participate in many events -- particularly our Scholarship Ball on Sunday, November 14th in West Hollywood. (Most of our '93 scholarship recipients have already taught a new camp dance or two.) While you're saving dates, I've initiated efforts to integrate next year's International Folkdance Weekend with the opening ceremonies for the wonderful new performing arts center in Thousand Oaks (paving the way for greater folkdance activity at that fantastic facility?!). So, save November 11-13 for IFD '94.

This past July, I attended one of Max Horn's infamous Friday bar-b-que dances in Martinez, northern California. The local dancers are a friendly bunch and Max is a fine host. His animal refuge and doll collection are fascinating! If you're planning to visit the Bay Area next summer, plan on Martinez on any Friday. Bring your own supper and a snack to share.

I also checked out the site of our '94 Statewide in Belmont. It's just lovely! Spacious, green and secluded, yet less than an hour from San Francisco for those who NEED to do a bit more touring. And there's an Afghan restaurant about a mile away from the festival site for a neat ethnic experience. Opa!

We have a lot for which to be thankful. The good health that makes it possible to keep dancing is first and foremost! I wish you good health and more of everything else for which you are thankful.

Happy Thanksgiving! Happy dancing!



# Go On, Please Ask

---

I can remember causing quite a stir at the Four Seasons Hotel in Los Angeles when I went to meet Prince Andrew and his wife, Lady Sarah Ferguson. They were here on a fund raiser for U.K.L.A. Of course, I was wearing my kilt, my father's words echoing in my mind, "The Kilt is always correct." So, I was properly attired, even to my sgian dubh on display in my stocking. A security officer approached me, asking if I was carrying a weapon in my sock, and if it was part of some necessary ceremonial attire. I replied, "Absolutely, and the right to wear it was granted to my antecedents by the Prince's own family." Well, you never saw such a commotion or such a gathering of security wizards! Finally, a protocol officer (after consulting with the British Consulate General?) asked me if I would please surrender my knife to security, and told me I would have it back afterwards. The Prince got quite a laugh out of the episode when I told him about it.

It is not without a certain degree of delight that I set to the task of discussing the Highland Gentleman's attire. No matter where I go, whenever I wear the kilt, I never fail to be the center of some form of

attention (sometimes an insatiable curiosity, and sometimes plain admiration, thinly disguised as off-hand mockery, from those who at heart really envy my pluck and have a secret longing to wear the kilt themselves!).

In truth, it requires no courage at all for me to wear the kilt. I have done so all my life and went through five of them as a boy. I now have five kilts and my wee son, Roderick, has his first made in the California MacLeod Tartan<sup>1</sup>. I am just as comfortable in the kilt as in the trews<sup>2</sup>.

Now, what is it about a man in a kilt that makes even the most respectable of ladies quiver, and momentarily cause all reason to flee as they ask their bold questions! I can tell you that I have practiced the art of responding to their inquiries with a repartee, which at times can only be slightly short of scandalous.

In surveying the overall appearance of the properly clad Highlander, we can promptly dispose of the bonnet. Be it a Balmoral tam with a pompom or a diced brimmed Glengarry emblazoned with clan or regimental crest, and no matter the color that pleases the wearer's fancy, it is basically to keep the rain off the wearer's head and to stop the brow-wrinkled scowling caused by shrill winds that chill the forehead clean through to the frontal sinuses. No matter how jauntily the bonnet is worn, it will not be out of place, but a cap is never correct. Wearing a feather in the bonnet is fine; anyone who can afford to wear a kilt these days can probably be considered some sort of gentleman. But when you get into a crowd of Scots, who are nothing if not proud, there might be one or two questions about why you "sprouting" one. The real distinction comes when two feathers are worn. Dressing



# Me Again!

Dr. Neil Stewart McLeod

up is one thing, and every Scot can be forgiven for wanting to flaunt the only heritable asset the English have left him (other than his genes and his brains). If you want to complete the picture and go the whole nine yards with the addition of feathers, you'd better be the head of a household of some chiefly line. Otherwise, you'll be found guilty of putting on aires and graces (perish the thought!). Unless you are a Highland chief in your own right, you must never wear three feathers. Now, there are a few more things about feathers.... Traditionally, the Highlander wears an eagle's feather, conjuring up images of a childhood spent admiring the fearless king of the craigs soaring high over some rocky ben<sup>3</sup>. There is no harm in wearing a seagull's feather, and wearing a pheasant's feather is forgivable. But wearing fine curved black rooster's tail feathers would be pushing your luck.

Over the shirt, it is perfectly acceptable for the Highlander to wear a woolen sweater of jersey. The ones with the leather patches at the elbows and on the shoulders smack of some heathered lifestyle, and if a jacket is worn, it has to be in the Jacobean style. The longer contemporary cut to a jacket looks frightful with the kilt. The jacket can be for day or evening wear. The former is frequently of harris Tweed, with carved horn buttons. The evening jackets, usually of black baratheia, have decorative cast silver buttons. There are various styles of evening jackets, ranging from the standard Argyle or Prince Charlie Coatee to the close-fitting doublets which may be of velvet. Whatever the choice, the combinations make the kilt look smashing.

Now to the kilt itself. Pleated in the back in deep folds and with plain overlapping aprons in front, the kilt is a legacy from the days when it was worn over







the linen shirts that were the primary garment in the warmer days of yore. A folded woolen blanket was gathered about the waist and held in place with a good broad belt. The upper portion was tucked into the waist and could be drawn over the head to form a hood. Today these folds are stitched into place and the upper and lower portions are separated to form kilt and plaid. It took about 9 yards of material to make a kilt. Hence, when fully dressed and ready to go out on the town, you have on the “whole nine yards” and are “dressed up to the nines”. Don’t let the football fanatics let you think that this term has anything to do with their modern equivalent of internecine tribal warfare!

The material from which the kilt is made is woolen tartan cloth woven in traditional color sequences which are repeated in both the warp and the weft<sup>4</sup>. Patterns of this nature have been handed down from generation to generation over the centuries. A popularly evoked memory is of the sett stick sitting in the window or hanging on the wall, which has the exact number of threads of different colored wool for a particular family tartan.

A lot of ink has been wasted writing rubbish about which tartan belonged to which clan. While the variety of colors for dyes that were available varied from place to place, and there are certainly many traditional setts which have been shown to have been repeated for years, it was not until the time of Sir Walter Scott that any formal record of specific family tartans was established. At that time, Scott engineered a gathering of loyal Highlanders in Edinburgh to greet King George. Earlier in the 19th century, the publication of the highly controversial *Vestiarium Scotisum* by John Sobieski Stuart, claimed a comprehensive list of tartans with specific affiliation with particular clans. Stuart himself was reluctant to admit that only a few were actually based on any well established tradition with a specific clan<sup>5</sup>. Since then, the formal recognition of tartans and their registration with the Lord Lyon and the Tartan Society, has spawned a positive glut of tartans. Each Scottish clan, each Canadian province, and many countries and hosts of regiments have their tartans. What is important is that if you are going to wear the tartan, pick one that you like (any one that you like) and wear it with pride. If it happens to be your family’s colors, so much the better.

Hanging from a chain in front of the kilt is a bag called a sporran. It has two purposes, both of which are to protect the family jewels. If you keep a handful of credit cards in your wallet in your sporran, it will be just about bullet proof. I should point out here that though there is more than a grain of truth in everything I write about the kilt, you should know, in all fairness, that I adhere strongly to my grandfather’s doctrine, “Never spoil a good story for the sake of the truth.” The sporran decorates the Highlanders outfit very well and its design is all a matter of taste. There are no pockets in the kilt and, before the days of sewn jackets, having a bag for your valuables was essential. Before the days of income tax and exorbitant rises in the cost of living, it was fashionable for those who had wealth to use precious metal accessories in the form of silver buttons and buckles, handsomely worked cantles on sporrans, and similar ornamentation on the hilts of swords and dirks. Some greatly prized finishing touches take the form of kilt pins, a relatively recent addition to the Highlander’s outfit stemming from the days when Queen Victoria saw her morning piper’s kilt blowing up over his knees. The story goes that Her Majesty, not knowing whether it was embarrassment or competing with the blast that was making her piper red in the face, rushed out to the balcony in a housecoat and pinned a hat pin to the front of the poor man’s kilt. A tradition was started that has become a standard. Much of the modern Highland attire has its origins in the



traditions. The choice of an embossed leather sporran or one of the many fur-faced versions is strictly personal preference. However, if one happens to have a sporran with furry tassels hanging in the front, it is wise to try to resist the temptation to stroke them openly in public. This can be very distracting!

Also a matter of choice is the style of belt used to adorn or hold the kilt in place. A good wide belt and buckle can disguise a multitude of overindulgent habits, and corpulence never seemed to be a good reason to not wear the kilt. The line should be drawn, however, at girth that would cause the kilt to hang below the knees, thereby blocking the view of one's own garter-supported socks. These garters are known as flashes, and, along with laces, are the only things which should hang in view below the kilt. Which brings us neatly to the slightly tender subject of, "What exactly is worn under the kilt?" The answer is plain to see. Shoes and socks, of course. What else? The confident will always answer the question with, "Nothing is worn under the kilt. Everything is in perfect working order, thank you!"

Good ghillie brogues are the best shoes to wear with the kilt. But good walking shoes are fine, especially if they have tassels on the front. Unless one is putting the shot or tossing the caber, and is built like a horse, it is inadvisable to wear gym shoes with the kilt, and riding boots and Wellington's are "verboden".

Finally, in the sock, usually on the right, the Sgian Dubh is worn. The word "dubb", pronounced "doo", means black; and "sgian", pronounced "ski-an", means dagger. This dagger was so named because the handle was invariably made of bog oak, which was jet black in appearance. This was a very hard wood suitable for the purpose. The fact that is ornamented is merely a reflection of the Highlanders lack of confidence in paper money, which resulted in his ornamenting much of his personal wearing apparel with silver and cairngorm stones. Thus he carried much of his worldly wealth on his person and did not entrust it to banks. In retrospect, this seems not a bad idea.

The Sgian Dubh was invariably carried in a place of concealment (very often under the armpit). This gives support to the view that "black" does not refer to the color of the handle but implies

covert or concealed, as in Blackmail, Black market, yea, Black Watch<sup>7</sup>. When the Highlander visited a house on his travels, having deposited all his other weapons at the front door, he did not divest himself of the concealed stabbing dagger. In these far off days, it was unsafe to be totally unarmed, not because he feared his host but rather because he feared intrusion from the outside. Accordingly, though retaining the dagger, out of courtesy to his host, he removed it from its place of concealment and put it in a place where his host could see it -- invariably in his stocking on the right side if he was right-handed or on the left side if he was left-handed.

In 1746, following the Battle of Culloden Moor, the bearing of arms was specifically forbidden by King George II, along with the playing of the bagpipes and the wearing of the tartan. Highland gentlemen took umbrage to this restriction to their God-given freedom, and when the law was repealed, they adopted the habit of flagrantly wearing the Sgian Dubh permanently in the sock. There it remains to this day, under the noses of their English neighbors. The Sgian Dubh is a symbol of a Highlander's right to freedom, and should be worn with the kit and with great pride.

Finally, the overall appearance of the kilt is perfect with or without he pipes, which are a separate and optional part of the garb. This may come as a surprise to some, who might belong to that group of admirers of tartan who always ask, "Are you going to be playing the pipes? What is particularly wonderful about Highland attire is that it is so easy to dance in, free flying and unencumbering.

1. The Californian MacLeod. An authentic tartan for the Clan MacLeod, recognized by the Scottish Tartan Society and the Court of the Lord Lyon, designed by Frank Cannonito for his wife, Jan, who is a MacLeod.

2. Trousers

3. Scottish term for a mountain.

4. Warp. The vertical or longitudinal strands as set up on a loom for weaving. Weft. The transverse or cross strands of the leave, laid across as the shuttle is thrown from side to side.

5. Vestarium Scoticum. Edinburgh, 1842, p. 101. Formerly declared as the work of Sir Richard Urquart, 1571.

6. Rubber, waterproof boots.

7. Famous Scottish fighting regiment well known for their sobriquet, "the Black Ladies from Hell", because of the very dark green and black and blue night camouflage tartan, and because of the savage way they fought.



# If the Ghillie fi

The modern dancing shoes, or ghillies, which are used today for Scottish Country Dancing, evolved from a very early type of shoe worn throughout Europe by the Celtic peoples. The Celtic period in history is the earliest period where there is evidence of this type of footwear. Shoes then were simply made of rawhide which was slit and openings were extended to form holes for the thongs.

The Romans copied this type of footwear from the people they conquered. Simply made shoes, including the ghillie type, continued to survive, worn by peasants in Scotland and Ireland up to the late 1800's. They were made from both treated and untreated leather.

The present version takes its name from the ghillies<sup>1</sup> who accompany a shoot or fishing expedition. Ghillies are the servant lads who carry the rifles and retrieve the game when deer-stalking, or carry the tackle and gut the fish. They took the rub, and often wore the simple rawhide shoes. The term "gillie" has, from the 17th Century, had connotations of roughness and ungainliness or coarseness of nature. The word 'ghillie', therefore, has a historical origin in association with the people who first made them fashionable<sup>2</sup>. The footwear was not necessarily the flat ballet-type shoes with which we are familiar today. At one time, it had a heel and was much like any other shoe except for the lacing. Another reference to the rawhide shoes in the Western Isles can be found in the definition of "pampootie", the earliest reference of which was in the 1600s. These were introduced to the Isle of Arran by a ship's captain, and were made of undressed rawhide, pierced and laced together.<sup>3</sup>

To study the evolution of the Scottish dance form, it is essential to consider the footwear used for Highland and Step dancing in the past. Today Scottish dancing shoes are extremely flexible, almost to the point of being like a pair of gloves for the feet. Prior to this, shoes such as the "strap and buckle" type were worn in both set and display dances. Because of the clumsiness of the shoe, the style of dance would have been very different from that which we know today. The introduction of the 'ghillie' styled dance shoes started around 1900, and were worn only by Highland Dancers in competitions for some time.

Reference to the older form of footwear can be found in the descriptions of "The Highland Fling", where one can see the origin of the Sixth Step of today's "Highland Fling", known as the 'Crossover Step'. It should be noted here that custom dictated that beginning dancers would at least take four steps to complete this maneuver, but advanced dancers used six steps or more<sup>4</sup>. An earlier name for the same step was the 'Cross the Buckle Step', referring to the buckle worn at the front of the dancer's shoes. Photographs and paintings of these shoes being worn can be seen in many early publications and are a clear indication of the shoes worn by men and women for Highland and Step dancing before the use of the "ghillie".<sup>5</sup>

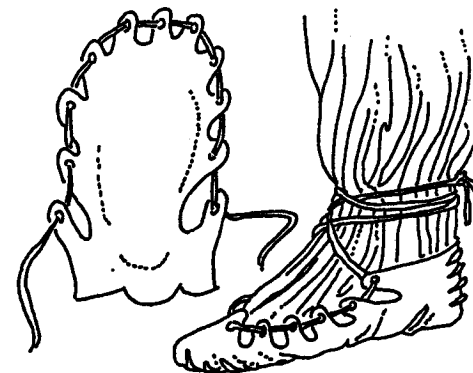
Certain dances lent themselves to the finer techniques possible only with a lighter shoe. As these techniques gained popularity, a new style of dance was born. It is a development of this style which was seen on the competition boards of Highland

Games, but even now, remnants of the hard certain movements which have their origin in movements, along with others, have been adopted but there are entire dances which have not but have retained the original character of hard

The tradition of making shoes has been passed from generation to another by the Shoemakers, who were protected and recognized in the Incorporation of Shoemakers, an important body, one of the nucleus of Incorporations.

In Edinburgh, the Shoemakers rank first. The Shoemakers were also known as "Cordiners" (a worker in leather), and as "Sait" (to sew). They took St. Crispin for their patron saint. The reason for the choice of saint is obscure, here the shoemakers, Crispin and Crispianus, were victims of Diocletian, and were martyred by being thrown into the Soissons, in France in A.D. 289. These saints were venerated in the Middle Ages. On St. Crispin's Day, October 25th, the Shoemakers hold their pageant. In Edinburgh, they march to the church at North Leith.<sup>8</sup>

On their memorials, the shoemaker is shown holding a cordiner's knife. From early times, it was the right to have a crown on their armorial bearings. The Hammermen challenged the right of the Shoemakers, thereupon discovered that a patent had likewise been granted to the Shoemakers. There is at least one memorial to a shoemaker.



PRE-ROMAN BRITAIN TO 55 B.C.



# TS O O O O O

Neil Stewart McLeod

shoes style can be detected in dances with this older style of dance.<sup>6</sup> These adapted to the 'ghillie' shoe style of dance, then so easy to adapt. As a result, they were dancing.<sup>7</sup>

been preserved and handed down from one to another, they prided themselves on their art and were proud of Shoemakers. This is an ancient and tradition of Shoemakers. This is an ancient and traditions common to all the burghs.

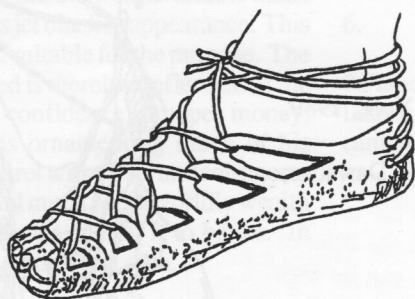
and next in wealth to the Goldsmiths. or "Cordwainers" (from the French "cordouan" or "Cordwainers" (from the French "cordouan" or "Sutors" (from the French 'suare', from saint. While in many other trades the tradition is apparent. The two Roman citizen families of the great persecution under Nero were put into a cauldron of molten lead in 64 AD. They were held in great veneration throughout Scotland. On the 25th, it was customary for the people of the burgh, they assembled with the regalia and

usually have the emblems of a crown. The Hammermen had the acknowledged hammers and at one time, the Aberdeen Shoemakers to use the crown. It was never been granted to the Shoemakers. This is in almost every country kirkyard.

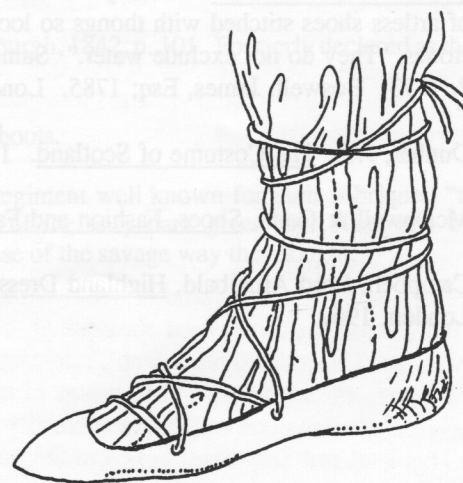
Many Shoemakers were curriers and made their own leather. There was need for vigilance over the standard of hides, and also over the importation of shoes. The shoes they made were either of the slipper type or with lacing. Those of the gentry and well-to-do merchants were of good quality leather, with decorative buckles and prominent tongues. The workmanship was good and, compared with other articles of clothing, shoes were cheap. Towards the end of the 18th century, the toes of shoes became broader and buckles were replaced by thongs which tied. The workers wore brogues<sup>9</sup>, ruillions and clogs.

Forfar was particularly noted for rough hairy brogues of dressed leather and for solid wooden clogs. Other traditional types of footwear included "straight shoes" which fit either foot, and eared shoes which fastened across the top of the foot with a latchet and buckle.

In 1820, it is recorded that flat heels and pointed toes were fashionable. These shoes were made of soft kid material to match the color of dress trimmings. Manufacturing towns were growing in importance and machinery was coming into its own. The ballerina line of shoes was becoming important because there was great interest in dance, and many fashions took their inspiration from the stage. Ballet shoes were worn with all costumes and were made in all kinds of materials and colors. Black fishnet stockings were often worn with these shoes over pink silk girths. They were meant to give the impression of bare legs without revealing flesh. The shoe had little or no heel and a very wasted sole. By the mid-19th century, such ghillies were worn as dress footwear<sup>10</sup>. Many shoes had interesting decorations of beading, embroidery and/or stitching. Accordingly, carriage clogs for ladies and gentlemen were made of cork and leather and worn over the shoe for its protection between door and carriage.<sup>11</sup>



ROMAN BRITAIN : 55 B.C. - A.D. 700



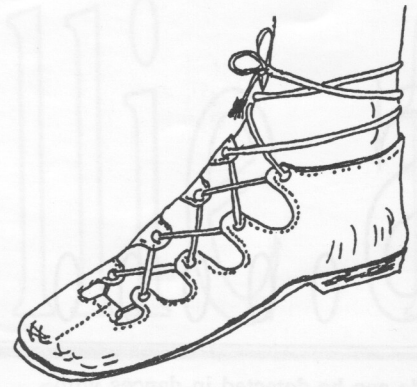
RAWHIDE SHOES WITH THONGS ROUND BREECHES, WORN IN EUROPE FRANKISH GAUL AS WELL AS IN BRITAIN



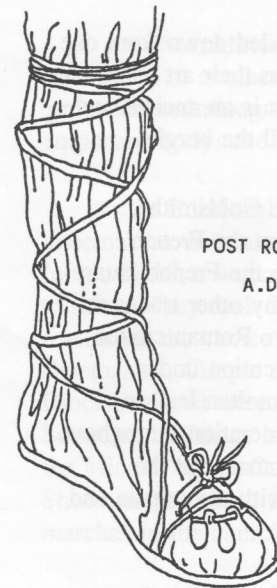
In sum, the modern ghillie originated with the hunting land owners and tourists. These sporting shoes were based on a traditional type known as "Brogan Gaidheilach" or "Highland Shoes"<sup>12</sup> The variations of the soft light slipper became popular for professional stage dancing seen in the opera houses and music halls of Europe. It must be left to conjecture to discover exactly when the ghillie became part of the obligatory dress for Scottish Country dancing, but one can see that dancing masters who travelled from one meeting to another would have worn comfortable shoes for their art which best allowed them to perform their favorite steps with ease, and subsequently they will have been copied by their students.

*(The preceding article represents a part of the research of Ann Skipper and Dr. Neil Stewart McLeod, in compiling their second volume of dances relating to the Clan MacLeod. The book is called If the Ghillie Fits..... Their first book, Dances of an Island Clan, is a classic text on MacLeod dances, and is exquisitely produced in hard-back. Both books are available from "Silly Ghillie Co., 1736 N. Beverly Dr., Beverly Hills, CA 90210.)*

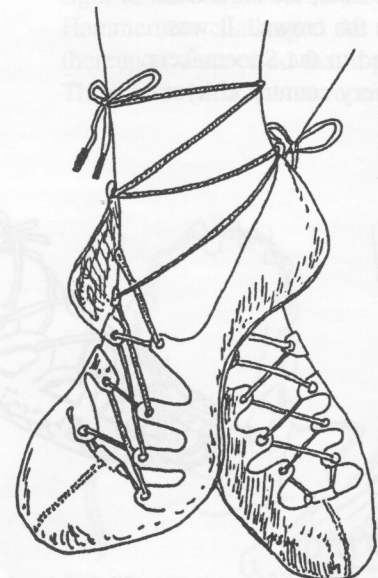
1. Ghillie or gillie - a servant to a Highland chief and/or guide for fishing and hunting.
2. The Concise Scots Dictionary, Aberdeen University 1985.
3. Oxford English Dictionary
4. S.O.B.H.D. Scottish Official Board of Highland Dancing Rules.
5. Robertson, Colin. Hard Shoe Step Dancing in Scotland and The Flowers of Edinburgh. Scottish National Dance Company, Berks, England 1982.
6. "Irish Washer Woman" and the original "Flowers of Edinburgh" were performed with heavy shoes with steel tips and buckles.
7. Wilson, Eunice. A History of Shoe Fashions. New York, Theatre Arts Books, Pitman Press, Bath, 1968.
8. Willsher, Betty and Hunger, Dorren. Stones Taplinger Publishing Co., New York, 1979.
9. A Tour of the Hebrides. "In Skye I first observed the use of brogues, a kind of artless shoes stitched with thongs so loosely that they defend the foot from stones. They do not exclude water." Samuel Johnson, Thursday, September 2, 1773. Boswell, James, Esq; 1785. London, Henry Baldwin.
10. Dunbar, J.T. The Costume of Scotland. 1981.
11. McDowell & Colin, Shoes, Fashion and Fantasy. Rizzoli, New York, 1989.
12. Campbell, Lord Archibald, Highland Dress, Arms and Ornament. Dawsons, London, 1969.



GHILLIE BROGUE A.D. 1868  
(after MacLeay)



POST ROMAN BRITAIN  
A.D. 700 -1066



THE MODERN DANCING GHILLIE



# S mairg a ni tarcius air biadh

Walt Metcalf

*Some hae meat  
and cannot eat,  
And some would eat  
that want it;  
But we hae meat,  
and we can eat,  
Sae let the Lord  
be thankit.*

-Robert Burns  
"Grace before Meat"

An Old Gaelic proverb says, "*S mairg a ni tarcius air biadh*" -- "Foolish is he that despises food". This proverb is appropriate, since Scottish cooking is itself proverbial and many Scottish dishes have long been appreciated in other countries.

Scotland, Ireland, Wales and Brittany have many things in common; a similarity of language, cultural heritages, and a number of foods prevalent in all Celtic countries. These countries were also visited by the Vikings and this, too, has led to Scandinavian methods of cooking.

Scotland's bond with France goes back as far as Charlemagne in the 9th century, "*well kept ancient alliance, maid betweixt Scotland and the realm of France*". French royalty left its mark, not only in the kitchen but also in the language. The old French measure, *chopine*, is used in many cook books. *Gigot*, meaning leg of lamb or mutton, is common to both countries, as are many other words found in Scottish cook books.

I hope this article will bring new ideas to some of you, as well as reviving happy memories for others.

## Trout Fried in Oatmeal

- 1) Allow 1 large or 2 small trout per person. Clean the trout and split open at the belly. Remove the backbone.
- 2) Season some oatmeal with salt and pepper. Then roll the fish in the mixture.
- 3) Heat 2 T butter for each fish in a frying pan. When butter is bubbling but not brown, fry the fish on both sides until golden. Drain. Serve garnished with parsley and lemon wedges.

## Potato Scones

2 C boiled mashed potatoes  
2/3 C flour  
3 T melted butter or bacon fat  
1/2 tsp salt

Mash the potatoes well. Then add the melted butter or fat and salt. Add as much flour as the potatoes will take without becoming too dry. Turn out onto a floured board and roll until 1/4" thick. Cut into circles and then quarters. Prick all over with a fork and cook on a fairly hot greased griddle, turning once. Makes approximately 3 large cakes or 12 quarters (farms). Serve with butter, honey or syrup.

## Cock-a-Leekie

Cock-a-Leekie, one of the most famous Scot dishes, is more of a stew than a soup.

1 boiling fowl  
1 lg beef or veal marrow bone, chopped  
3 rashers of bacon, chopped  
Mixed bunch of parsley, thyme  
and 1 bay leaf  
Water to cover  
12 leeks, chopped  
1 C cooked, stoned prunes  
Salt & pepper

Put the chopped bones, chicken, herbs and all the chopped leeks into a large saucepan with water to cover. Cover and simmer 2-3 hours, until the bird is cooked. Top up with more water if necessary, but don't weaken it too much. Season to taste. Then strain, picking out the chicken and cutting it into serving pieces. Also spoon out the marrow bones. Add these to the soup, together with the stoned prunes and the remaining leeks. Simmer very gently for 15 minutes or less.

## Grouse (the undisputed king of game birds)

2 young grouse  
6 rashers fat bacon  
1 gill (1/2 C) port or claret  
Juice of 1 lemon or wild raspberries  
1/2 lb seeded, peeled white grapes  
1/2 C butter  
salt and pepper  
sprigs of heather (if available)  
soaked in 2T whiskey

Wrap the bird in the bacon rashers and the whiskey-soaked heather sprigs. Put a walnut-sized piece of butter mixed with a squeeze of lemon, salt and pepper (or wild fruit, if available) into the body of each bird before placing in the roasting pan. Add the rest of the butter to the pan and cook in a hot (400°F) oven for 20 minutes. Then add the wine, baste well, and put back in the oven for 5-10 minutes). Remove the bird from the pan, take off the bacon and heather, and keep warm. Reduce the gravy on top of the stove and serve separately. Serve the grouse with a bowl of peeled, seeded white grapes in their own juice.



### Hotch-Potch

A truly delicious soup, peculiar to Scotland

- 2 lb. neck of lamb
- 1 med cauliflower
- 2 C fresh shelled peas
- 4 sm yellow turnips, chopped
- 1 C shelled young broad beans
- 4 med carrots, chopped
- 1 sm hearty lettuce, shredded
- 6 spring onions (with green), chopped
- 2 tsp chopped mint
- 1 T chopped parsley
- 1 tsp salt, 1/2 tsp pepper
- 1 tsp sugar
- 10 C water

Boil the lamb with the salt and water, very gently, and remove any scum from the top. Cover and simmer for 1 hour. Add the chopped turnips, carrots, onions, beans and half the peas. Cover and simmer another 1 1/2 hours. Then add the cauliflower, broken into florets, lettuce, remaining peas, sugar, mint, and season to taste. Cover and simmer gently for about 30 minutes, or until the vegetables and meat are tender but not broken up. Add the parsley just before serving to give a nice, fresh taste. The soup should be very thick.

### Het Pint

The het pint was carried through the streets at Hogmanay, in large copper kettles, known as toddy kettles, several hours before midnight.

- 4 pts mild ale
- 3 eggs
- 1 tsp grated nutmeg
- 1/2 pt whiskey
- 1/2 C sugar

Put the ale into a heavy saucepan. Add the nutmeg and bring to just below the boiling point. Stir in the sugar and let it dissolve. Beat the eggs well and add them gradually to the beer, stirring constantly so that it doesn't curdle. Then add the whisky and heat up (but do NOT boil). Pour the liquid from the saucepan into heated tankards, back and forth so that it becomes clear and sparkling.

### Clapshot

Clapshot is traditionally served with haggis.

- 1 lb potatoes
- 1 T chopped chives or shallots
- 1 lb white or yellow turnips
- 1 heaping T butter or drippings
- salt and pepper

Cook the vegetables separately. Drain and mash very well together, adding remaining ingredients. Season to taste and serve very hot.



### Haggis

This is the most traditional of all foods eaten in Scotland at Hogmanay (New Year's Eve). It is really a large, round sausage. The finest haggis is made with deer's liver. It is always served to the swirl of a kilted Highlander playing the bagpipes, and it is customary to drink a small glass of neat whisky between mouthfuls.

*Lady Logan's receipt, 1856*

- |  |  |
|--|--|
| 1 cleaned sheep or lamb stomach bag              | Heart and lights of the sheep, boiled and minced |
| 2 lbs dry oatmeal                                | 1 lb. chopped mutton suet                        |
| 1 lg chopped onion                               | 1 lb. lamb or deer liver, boiled and minced      |
| 1/2 tsp ea: cayenne pepper, Jamaica pepper, salt |  |
| 2 C stock  |  |

Toast the oatmeal slowly until it is crisp. Then mix all ingredients (except the stomach bag) together and add the stock. Fill the bag to just over half full. Press out the air and sew up securely (a boil-and-serve bag may be used in place of the stomach). Have ready a large pot full of boiling water. Prick the haggis all over with a needle so that it does not burst, and slowly boil 4-5 hours. Serve with clapshot if desired.



# COLLECTIONS, RECORDS and COSTUMES

Liz McGuinness

*What to do when folkdance gear outgrows your space?  
Tom and Dorothy Daw's answer: Get a bigger house!*

Most people, when they tell why they "had" to buy a new house or expand the old one, mention the kids, or maybe older relatives moving in, or maybe even a new job that requires more entertaining.

Not so for Dorothy and Tom Daw of Lakewood. Their reason? Both when they bought their current home and when they added a second floor -- folk dancing!!

No, they don't hold dances in the living room. But Dorothy, who currently serves a number of roles in the Folk Dance Federation of California, South, and Tom, who performs with Polski Iskry, have a convincing explanation. Consider:

-As Federation research and standardization chairperson, Dorothy keeps card catalogues listing every dance in every institute syllabus available to her, some dating back as far as the late '50s.

-Dorothy keeps two sets of dance notes (her own and the Federation's) for each dance in each of those syllabi; file drawers now spread into the garage.

-Six bookshelves are filled with dance notes, magazines, catalogues and costume books.

-Three record collections and 102 reel-to-reel tapes are on more shelves.

-Copies of Federation videos since 1988 are stored in the living room.

-Costumes, with all their paraphernalia, require three closets and extra cupboards in the garage.

-The dining room is take up with fabric for future Polski Iskry costumes.

-Additional space is needed for Dorothy's costume-making, embroidery and crochet projects, and for the computer that's dedicated almost solely to folk dance needs.

The truth of the matter, says Dorothy (with a grin on her face), is that they could actually use a few more closets.

That kind of commitment began casually, Dorothy explains. It happened back in 1961 when her mother took her to a Long Beach Cultural Affairs program where they had folk dancing. There she met an old friend, Eleanor Gilchrist, one of the dancers, who suggested that Dorothy try it. Then her mother "took me -- dragged me was more like it! -- to a Norwegian dance group." "And", Dorothy recalls with a grin, "I found there were guys there, single ones -- one especially, though nothing ever came of it."

Miserlou was part of their repertoire, she says -- and "I thought I would never learn it -- all those turns and crossovers and grapevines."

After she'd danced with the Norwegian group 3 or 4 months, Dorothy was invited to spend an evening with Silverado International Folkdancers. All of a sudden, Miserlou seemed like kindergarten. The dance being taught that night was "Red Boots," "my first 'advanced' dance ever!" "She picks up fast!", says Tom, who was one of the teachers that night. That was the first time the pair met, though it was almost 9 more years before they married in January 1970.

Within a year, Silverado had elected her president, and 6 months later, with all the teachers deserting for the summer, Dorothy found herself, to her dismay, the group's instructor. "I'd go to Gordon Engler's Wednesday night kolo class, learn a dance, and then teach it the following Tuesday at Silverado. I wasn't very good at first. Eleanor would be glad to tell you that," she says, laughing.

Fairly soon, she found herself either dancing or teaching 4 or more nights a week, including visits to the Long Beach co-op and membership in Gandy Dancers. Often there were weekend polka parties. "More guys!" she reports, grinning at Tom. "I had a lot of fun."

By 1963, Dorothy had become a regular at the folk dance camps, and began collecting syllabi. When she and Tom married, he added his collection, reaching back to his first folkdance days in 1948, and including syllabi from Stockton camps in the '50s. By then, Dorothy also realized that she enjoyed doing dance notes.

So, since the time they married was about the same time former Federation Research and Standardization chairman, Bob Moriarty (now Folk Dance Scene's treasurer), moved on, it seemed natural for Dorothy to take the job. She's held it ever since then!

"I soon found that there was a lot more to it than just notes at camp!" she says, although that's still an important part of her job. And it's why one place you're likely to find Dorothy at any camp or teaching festival (though she may not be able to chat) is on the sidelines, taking notes while the instructor teaches. Another good guess is behind her camcorder, taping the instruction sessions for future use by folk dance teachers.



Tom put out funds for the camcorder, as well as for the computer and printer where Dorothy does dance notes for institutes, teachers and camps. "He was sick of me sitting and typing dance notes so often," Dorothy explains. She estimates that 75-100 dances are currently in the computer. Now the Daws are looking for a FAX--with the same family purchase plan--to simplify transmission of dance notes to teachers who need them.

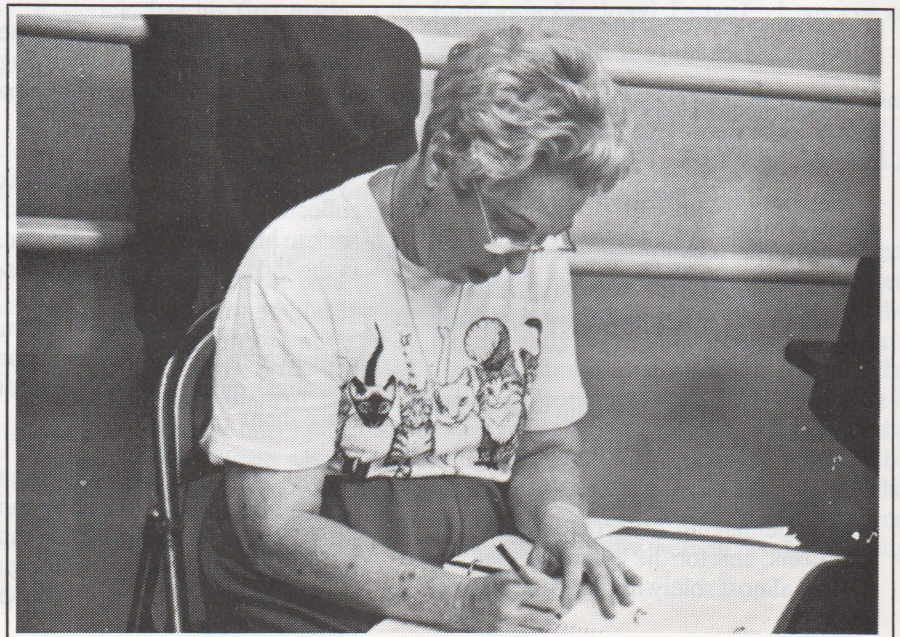
Still, Dorothy keeps duplicate copies of those notes, along with hundreds of others not yet in the computer, on file cards--a record of all the dances included in all the syllabi collected over the years by herself and the Federation. "This system was begun before there were computers, and the next person who takes over from me may not have one," she explains. Card files of the syllabi are indexed by country--another time-consuming task--with a new twist added now that countries like Yugoslavia and the USSR have to be broken into their component parts.

Then there's the other component of "Research and Standardization"--Many dances need to be "standardized". Some master teachers don't use standard notation; in those cases, Dorothy needs to do some revisions so club teachers will be able to follow the notes. In others, dances may be taught by more than one master teacher; then Dorothy needs to compare them. "Sometimes when I get a call for a dance, I have to ask, "Which teacher?" she reports.

In addition to all of the above, Dorothy holds several other Federation jobs: member of the Video Committee' go-between for the Historical Committee and UCLA, where documents are kept, plus the responsibility for getting scrapbooks out before Statewide; and, member of the Costume Committee. She regularly attends about 6 Southern California festivals each year, a couple of conferences, and the North-South teacher seminar.

But if all of that makes folk dancing sound like mostly work and little play, Dorothy disagrees. Sure, she admits she'd like--she'd love!--some help on busywork tasks like cataloging. But she ticks off a list of benefits:

"When I folk dance, I don't just learn dances. I learn about the people, the cultures, the foods, the reasons why people danced the ceremonial dances like the "Cradle Dance"; I learn about history and culture--why you can't dance 'this' way because of







*Upper left: Macedonian Costumes are among the Daw's favorites. Dorothy's dates back to the '20s. Originally purchased in Macedonia by Dennis Boxell, Dorothy eventually got it through an estate sale. Tom's goes back to the early '60s and was purchased from Tanec in Scopia by folkdance friends.*

*Bottom left: While others dance, Dorothy's likely to be working, as here during a South Bay International Folkdancers session.*

*Above: Bits and pieces of costumes, such as a hat from the Canary Islands and a skirt from South Central Hungary, fill closets.*

the clothes they wore. I didn't know there were such fantastic foods out there till I started folk dancing!"

"That's why, when I teach, I try to talk about the background and 'whys' and 'wheres.' I think it's very important for people to learn the culture, not just the dances. I love sharing my knowledge and the things I have, like dance notes, music and videos, and having people come and watch. I love the friendships I've made through folk dancing."

Besides, she adds with a smile, it's taught her to organize. Now she's retired, but when she was working -- "office work; I was a Girl Friday"--and dancing once a week and teaching once a week, "I had to learn how to organize." A good thing, too, she adds, "because I'm busier now than when I was working!"

One project that continues to involve her is the family costume collection. She and Tom have probably 25 between them, Dorothy estimates. "Let's see," she says, trying to remember, "I've got them from the Philippines, Canary Islands, Mexico, five from Yugoslavia, Poland, Moldavia, Romania, Norway, the Ukraine, a German Tracht (Sunday best), an Austrian..... Oh, yes, and two from Hungary and one each from Turkey and Tunisia." Tom's collection includes four or five Polish costumes for his performances with Polski Iskry. Many of them, both Tom's and Dorothy's, were made by Dorothy, and they often include her own fine handiwork.

A current project is a Romanian blouse. "I've been running around it for a half dozen years; I take it with me to meetings," Dorothy says. "The sleeves are done, but I've still got to work on a pattern to be embroidered on the front and back." "Embroidery on the sleeves," she adds, "is in a small diamond pattern." "Each diamond took about 1 1/2 hours and I don't even know how many diamonds there are. I could probably do a blouse in 6-9 months if I worked every spare moment. I've done that on others and did one in 9 months."

Now she's searching for fabric for a chemise for her Serbian costume, the style often referred to as the butterfly costume. "I've made one trip to the garment district and it will probably take one or two more to find it," Dorothy says. She's already got the pattern, purchased from Marge Gajicki. "I'm a piker compared to Margie when it comes to costumes," Dorothy says, laughing. "She's the one who really has a collection."

In addition, of course, Dorothy is still teaching: year-round on Monday nights for San Pedro Balkan Folkdancers and several months each year for South Bay International Folkdancers. She recently taught students for a Magnet High School class meeting at Cal State Dominiguez Hills.

Dorothy, who performed with Gandy Dancers for 16 years, and Tom, are also helping plan Gandy's next biannual reunion, scheduled for early fall 1994. Last year's brought 70 people to San Pedro for dancing, food and friends.

With all that involvement, Dorothy admits, folkdancing takes up a large part of her life. "It keeps me out of trouble," she says, laughing.

And, she adds, if she has a dream for the future, in addition to expanded closet space, it has two parts. "I'd like to see younger people folkdancing, and I'd like to see those already dancing become more involved." "They don't have to do as much as I do. But too many members go and just pay their money. If you like something, you should be willing to spend a little time and effort to keep it going. If you don't, it will die."





# CLUB ACTIVITIES

CHINA LAKE DESERT DANCERS	Tues, 7:30-9:30 pm Thur, 7-10 pm	(619) 446-2795	RIDGECREST, High Desert Dance Center, 725 S. Gateway
CONEJO VALLEY FOLK DANCERS	Mon, 7:30-10 pm	(805) 498-2491 Ask for Gene	THOUSAND OAKS, Conejo Elem. School 280 Conejo School Rd.
CRESTWOOD FOLK DANCERS	Mon, 8:15-10:30 pm	(310) 478-4659; 202-6166 Beverly Barr, instructor	WEST L.A., Brockton School 1309 Armacost Ave., WLA
DESERT INTERNATIONAL DANCERS	Tues, 7-10:30 pm	(619) 343-3513 Sam & Vikki, instructors	PALM SPRINGS, Village Center 538 N. Palm Canyon Dr.
ETHNIC EXPRESS INT'L FOLK DANCERS	Mon, 7-9 pm	(702) 732-4871 Dick	LAS VEGAS, Baker Park Comm. School 1100 E. St. Louis
FOLK DANCE CENTER	Mon, Wed, Fri, Sat Call for hours	(619) 281-KOLO	SAN DIEGO, Normal Heights 4649 Hawley Blvd.
FOLKARTEERS	Fri, 8-10 pm	(818) 338-2929 (714) 593-2880	COVINA, Las Palmas School 641 N. Lark Ellen Ave.
HAVERIM FOLK DANCERS	Tues, 8-10 pm	(310) 202-6166; 478-4659 Beverly Barr, instructor	VAN NUYS, Valley Cities Jewish Ctr. 13164 Burbank Blvd.
HAVERIM FOLK DANCERS OF VENTURA	Sun, 7-9 pm	Ann Taylor (805) 643-2886	VENTURA, Temple Beth Torah Youth Ctr. 7620 Foothill Rd.
HOLLYWOOD PEASANTS	Wed, 7:30-9:45 pm	(310) 827-3734	WEST HOLLYWOOD, Plummer Park 7377 Santa Monica Blvd. Fiesta Hall
INTERMEDIATE FOLK DANCERS	Fri, 8-10:30 pm	(310) 397-5039	CULVER CITY, Lindberg Park Ocean Ave. & Rhoda Way
KAYSO FOLK DANCERS	Fri, 9 am-noon Sat, 12:30-3 pm	(619) 238-1717 Kayso Soghomonian, instructor	SAN DIEGO, Casa del Prado, Rm. 206 Balboa Park; Sat, 4044 Idaho St.
KERN INTERNATIONAL FOLK DANCERS	Wed, 7:30-9:30 pm	(805) 831-5007	BAKERSFIELD, Wayne Van Horn School, 5501 Kleinpell Ave.
KYPSELI	Fri, 8 pm-midnite	(818) 248-2020	PASADENA, 2031 Villa St.
LAGUNA FOLK DANCERS	Sun, 7-10 pm Wed, 8-10 pm	(714) 494-3302; 533-8667	LAGUNA BEACH, Community Center 384 Legion Ave.
MOUNTAIN DANCERS	Tue., 7-9:30 pm	Betty Solloway (818) 447-0046	S. Pasadena, Oneyonta Cong. Church 1515 Garfield Ave.
NARODNI DANCERS OF LONG BEACH	Th, 7:30-10:30 pm	(310) 421-9105, Lucille (714) 892-9766, Laura	LONG BEACH, Unitarian Church, 5450 Atherton
OJAI FOLK DANCERS	Wed, 7:30-10 pm	(805) 649-2367 Rachel Pratt	OJAI Art Center 113 S. Montgomery
ORANGE COUNTY FOLK DANCERS	Fri, 7:30-10:30 pm	(714) 642-1052, Richard (714) 646-7082, Steve	ORANGE, The Music Room 3514 E. Chapman
PASADENA FOLK DANCE CO-OP	Fri, 7:45-11 pm	(818) 794-9493	PASADENA, Throop Memorial Church 300 S. Los Robles
ROYAL SCOTTISH COUNTRY DANCE SOC., Manhattan Beach	Tues, 7 p.m.	Wilma Fee (310) 546-2005	MANHATTAN BEACH, Knights of Columbus Hall, 224 S. Sepulveda Blvd.
ROYAL SCOTTISH COUNTRY DANCE SOC., Pasadena	Th., 7-10 pm	(310) 820-1181 Eve & Jerry Lubin	EAGLE ROCK, St. Barnabus' Parish House, 2109 Chickasaw
ROYAL SCOTTISH COUNTRY DANCE SOC., San Gabriel	Tu, W, Th, Fri 7:30-10 pm	David Hills (818) 354-8741	SAN GABRIEL, Call for location
ROYAL SCOTTISH COUNTRY DANCE SOC., Santa Monica	Fri, 7:30-10 pm	Ann McBride (818) 841-8161	SANTA MONICA, Santa Monica City College Dance Studio
ROYAL SCOTTISH COUNTRY DANCE SOC.	Mon, Thurs, 7:30-9:45 pm	(714) 557-4662 Shirley Saturensky	IRVINE, Call for location HUNTINGTON BEACH, Call for location
SAN DIEGO FOLK DANCERS	Mon, 7:30-10 pm	(619) 460-8475 Evelyn Prewett	SAN DIEGO, Recital Hall, Balboa Park



# CLUB ACTIVITIES

SAN DIEGO INTERNATIONAL FOLK DANCE CLUB	Wed, 7-10 pm	(619) 422-5540 Alice Stirling, instructor	SAN DIEGO, Balboa Park Club Balboa Park
SANTA BARBARA COUNTRY DANCE SOCIETY	1st & 3rd Sun. 6:30-10 pm	(805) 969-1511	SANTA BARBARA, Carillo Rec. Ctr. 100 E. Carillo St.
SANTA MARIA FOLK DANCERS	Mon, 7-9:30 pm	(805) 925-3981; 929-1514	SANTA MARIA, Vet's Cultural Ctr., Pine & Finnell
SKANDIA DANCE CLUB	Several dates, times	(714) 533-8667 (714) 892-2579 (310) 459-5314	ANAHEIM, Ebell Club, 226 N. Helena St. ORANGE, 131 S. Center St. CULVER CITY, 9636 Venice Blvd.
SOLVANG VILLAGE FOLK DANCERS	Sat, 7:30-10:30 pm	(805) 688-3397 Dave Heald, instructor	SANTA YNEZ, Valley High, Old Gym Hwy 246 at Refugio Rd.
SOUTH BAY FOLK DANCERS	Fri, 7:00-10:00 pm	(310) 377-6393 Bea Rasof	TORRANCE, Torrance Cultural Center, 3330 Civic Center Dr.
SO. CALIFORNIA ENGLISH COUNTRY DANCE SOCIETY	2nd, 4th Fridays 8-11 pm	(818) 441-6129	SANTA MONICA, Marine Park 1406 Marine St.
TROUPE MOSAIC	Tues, 6:30-8:30 pm	Mara Johnson (818) 831-1854	SEPULVEDA, Gottlieb Dance Studio, 9743 Noble Ave.
TUESDAY GYPSIES	Tues, 7:30-10:30 pm	(310) 556-3791 Dave Slater	CULVER CITY, Masonic Temple 9635 Venice Blvd.
U. of RIVERSIDE FOLK DANCE CLUB	Fri, 8-11:30 pm	(714) 369-6557 Sherri	BARN STABLE, University exit 900 University Ave.
VENTURA FOLK DANCERS (formerly TCHAIKA)	Thurs, 8-10:00 pm	(805) 642-3931; 985-7316	VENTURA, E.P. Foster School, 20 Pleasant Pl.
VESELO SELO FOLK DANCERS	Th, 7:00-10:00 pm Sat, 8:00-11:00 pm	(714) 254-7945; Recorded message & schedule	FULLERTON, Hillcrest Recreation Center, 1155 N. Lemon
WAVERLEY SCOTTISH COUNTRY DANCERS	Wed, 7:30-10:30 pm (310) 820-1181	Wed, 7:30-10:30 pm (310) 820-1181	Jerry Lubin SANTA MONICA, Adams Jr. High, 2425-16th St.
WESTCHESTER LARIATS	Mon, 3:30-5:30 pm Mon, 7-9 pm	Eve Pontius (310) 306-2360	L.A., Visitation School, 6561 W. 88th St. L.A., Vergari Dance Studio, 6216 W. Manchester Ave.
WEST LOS ANGELES FOLK DANCERS	Fri, 7:30-10:45 pm 4th Wed, 8-10:30 pm	(310) 478-4659; 202-6166 Beverly Barr, instructor	WEST L.A., Brockton School 1309 Armacost Ave.
WEST VALLEY FOLK DANCERS	Fri, 7:30-10:30 pm	(818) 368-1957	WOODLAND HILLS Rec. Center, 5858 Shoup Ave.
WESTWOOD CO-OP FOLK DANCERS	Thurs, 7:30-10:45 pm	(310) 857-3362	WEST L.A., Emerson Jr. High, Boy's Gym, 1670 Selby Ave.
WHITTIER CO-OP FOLK DANCERS	2nd, 4th & 5th Sat. 7:30-10:30 PM	(818) 300-8138	WHITTIER, Sorenson Park 11419 Rosehedge Dr.

## NON-FEDERATION CLUBS

ALIVE FELLOWSHIP INT'L FOLK DANCERS	Tuesday 7:30-10 pm	(714) 677-7404; 677-7602 Wayne English	MURIETTA HOT SPRINGS Alive Polarity's Resort
CABRILLO INTERNATIONAL FOLK DANCERS	Tues, 7:30-10 pm Thur, 7:30-10 pm	(619) 449-4631 Joe Sigona	SAN DIEGO Balboa Park Club Balboa Park
CAFE DANSSA BALKAN DANCERS	Wed, 7:30-10:30 pm	(310) 478-7866 Sherry Cochran	WEST L.A., Cafe Danssa 11533 W. Pico Blvd.
CAFE SHALOM INTERNATIONAL DANCE	4th Sat., 7:30-10 pm Call to confirm	(714) 886-4818	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
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.



# CLUB ACTIVITIES

GOTTA DANCE! ISRAELI DANCE	Thurs, 7:30-11:30 pm All levels	(310) 475-4985; 478-5968 Edie Greenblatt	ENCINO. Valley Beth Shalom's Glaser Hall, 15739 Ventura Blvd.
GREEK FOLK DANCE CLASS	Thur, 1-3 pm	(310) 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
ISRAELI FOLK DANCE	Tues, 7:15-8:15pm Beg. 8:20 pm-?, Advanced	(310) 275-6847 David Edery	ARCADIA. Arcadia Temple 550 - 2nd St.
ISRAELI FOLK DANCE	Sun, 7-8 pm, Beginners Sun, 8 pm-?, Advanced	(310) 275-6847 David Edery	LOS ANGELES. Westwide Jewish Comm. Ctr., 5870 Olympic Blvd.
ISRAEL FOLK DANCE INSTITUTE	Sun, 8:30 pm-1 am	(818) 710-0298 David Paletz	VAN NUYS, Arthur Murray Studio, 6383 Van Nuys Blvd.
EDY GREENBLATT'S ISRAELI FOLK DANCERS	Tues, 7-10:15 pm	(310) 478-5968 Edy Greenblatt, instructor	VAN NUYS, Valley Cities Jewish Ctr., 13164 Burbank Blvd.
LONG BEACH JEWISH COMMUNITY CENTER	Sun, Wed, 7:30-10 pm	(310) 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	Wed, 7:30-9 pm Thur, 7-9:15 pm	(818) 845-7555 Susan Ounjian	LOS ANGELES, Girl's Gym, L.A. City College GLENDALE, Senior Ctr., Colorado & Brand
SAN PEDRO DALKAN FOLK DANCE CLUB	Mon., 7:30-9:30 pm	(310) 548-5929 Andy Crosswhite	SAN PEDRO, YMCA, 9th Street
TEMPLE B'NAI DAVID	Wed, 7:15-10 pm Th, 9:30 am-1 pm	(310) 391-8970 Miriam Dean	LOS ANGELES, 8906 Pico Blvd. CULVER CITY, 4117 Overland Blvd.
WESTSIDE CENTER FOLK DANCERS	Tues & Fri 9 am-12:15 pm	(310) 389-5369 Pearl Rosenthal	WEST L.A., Westwide Jewish Ctr., 5870 N. Olympic Blvd.
WESTSIDE TANHAZ	4th Saturdays 7:30 pm-midnight	(310) 202-9024	L.A. Gypsy Camp, 3265 Motor Ave.

## BEGINNER'S CLASSES

ARMENIAN DANCE CLASS (8 week series)	M-F, 6:30-10 pm	(310) 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
CONEJO VALLEY FOLK DANCERS	Mon., 7:30 pm	(805) 496-1277	
CRESTWOOD FOLK DANCERS	Mon, 7-8:15 pm	(310) 478-4659; 202-6166 Beverly Barr, instructor	WEST L.A., Brockton School 1309 Armacost Ave.
DESERT INTERNATIONAL FOLK DANCERS	Tues, 7:30-10:30 pm	(619) 343-3513 Sam & Vikki	PALM SPRINGS, Village Center 538 N. Palm Canyon Dr.
EDY GREENBLATT'S ISRAELI FOLK DANCERS	Tues., 7-8 pm	(310) 478-5968 Edy Greenblatt	VAN NUYS. Valley Cities Jewish Ctr. 13164 Burbank Blvd.
GOTTA DANCE! ISRAELI DANCE	Thurs., 7:30-8:45 pm	(310) 478-5968 Edy Greenblatt	ENCINO. Valley Beth Shalom's Glaser Hall, 15739 Ventura Blvd.
HAVERIM FOLK DANCERS OF VENTURA	Sun, 7-9 pm	(805) 643-2886 Ann Taylor	VENTURA, Temple Beth Torah 7620 Foothill Rd. (corner Kimbal)
ISRAELI & INTERNATIONAL FOLK DANCERS	Tues, 7:45-10 pm	(310) 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, 8:00-10:15 pm	(714) 494-3302; 533-8667	LAGUNA BEACH, Community Center, 384 Legion Ave.
NARODNI BEGINNER'S FOLK DANCE CLASS	Thurs, 7-8 pm	(310) 421-9105 (714) 892-2766	LONG BEACH, Hill Jr. High Gym, 1100 Iroquois
NICHEVO FOLK DANCERS	Wed., 7:30 pm	(805) 967-9991	SANTA BARBARA. Carillo Rec. Center 100 E. Carillo
OJAI FOLK DANCERS	Wed., 7:30 pm	(805) 649-1503	OJAI. Ojai Art Center



# CLUB ACTIVITIES

ORANGE COUNTY FOLK DANCERS	Fri., 7:30-8:30 pm	(714) 642-1052, Richard (714) 646-7082, Steve	ORANGE. The Music Room, 3514 E. Chapman
PASADENA CO-OP BEGINNER'S CLASS	Fri, 7:45-8:30 pm	(818) 794-9493	PASADENA, Throop Memorial Church, 300 s. Los Robles
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	(714) 533-8667 (310) 459-5314 (619) 281-7295	ANAHEIM, Ebell Club, 226 N. Helena St. CULVER CITY, Peer Gynt, 3835 Watsaka SAN DIEGO, 1934 - 30th St.
SOUTH BAY FOLK DANCERS	Fri, 7-10 pm	Bea, (310) 377-6393 Ted/Marilyn (310) 370-2140	TORRANCE. Cultural Arts Center, 3330 Civic Center Dr., (310) 781-7150
VESELO SELO BEGINNER'S CLASS	Thurs, 7-10 pm	(714) 893-8127-Carol (714) 530-6563-Pat	FULLERTON. Hillcrest Rec. Center, 1155 N. Lemon
WESTWOOD CO-OP FOLK DANCERS	Thurs, 7:30-9 pm	(310) 392-3452 (213) 556-3791	WEST L.A., Emerson Jr. High Gym, 1670 Selby, behind Mormon Temple

## FOLK DANCE SCENE DIRECTORY

### ADS & EDITORIAL MATERIALS

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

### CALENDAR LISTINGS

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

### CIRCULATION PROBLEMS & QUESTIONS

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



### ADVERTISING RATES, DEADLINES, ETC.

Ad rates are as follows:

- 1 p. (7.5 x 10") - \$100 (non-profit organizations)  
\$120 (profit organizations)
- ½ p. (7.5 x 4¾") - \$60 (non-profit organizations)  
\$75 (profit organizations)
- Column inch (2¼" x 1") - \$5 (non-profit)  
\$6 (profit)

All ads must be CAMERA-READY.

Deadline is 5 weeks prior to the date of publication (e.g. 10/25 for December issue)

For all editorial materials,  
deadline is 5 weeks prior  
to the date of publication.

For Calendar materials,  
deadline is 6 weeks prior  
to publication date.







If you're interested in:

**NEWS OF FOLK DANCE ACTIVITIES**

**CURRENT RESEARCH ON ETHNIC DANCE AND CULTURE**

**IMPORTANT FOLK DANCE TOPICS**

you should be reading:

# FOLK DANCE SCENE

## ORDER FORM

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

Subscription rate: \$10 per year (U.S.), \$15.00 in U.S. currency (Foreign)  
Published monthly except for June and August

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

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

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

**NON-PROFIT ORG.**  
**U.S. POSTAGE**  
**PAID**  
Culver City CA  
Permit No. 69

94/01

Sally Martin  
6629 Sunny Brae Ave  
Canoga Park, CA 91306

**DATED MATERIAL**