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Folk Dance Scene

FEBRUARY 1998

Volume 33, Number 10



Folk Dance Federation of California, South



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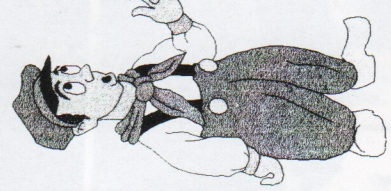
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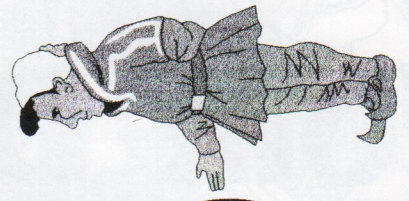


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FEBRUARY 1998

Volume 33, 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 on major developments in the Folk Dance Federation of California, South, of which this is the official publication.

Views expressed in SCENE are solely the opinions of the authors and do not necessarily reflect the policy of the magazine or the Federation. Neither the magazine nor the Federation assumes responsibility for the accuracy of dates, locations, or other information sent in. The Editors have the right to edit and modify all submissions.

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Calendar

Note: Federation events are in bold
 *** Call to confirm all events

FEBRUARY

- 1** **21st Annual IDASD Folk Fair at the Balboa Park Club, Balboa Park, San Diego. Noon-5 p.m. The International Dance Association of San Diego County. Info: (619) 469-7133**
- 7** **Beginner's Workshop, 10 a.m.-4 p.m., Balboa Park Club, San Diego, CA. Info: (619) 469-7133**
- 6-8** **Laguna Folkdance Festival. Ensign Jr. High, Newport Beach. Institutes with Steve Kotansky and Marilyn Smith, concert, parties. Info: (714) 494-7683.**
- 8** Cal Arts African Ensemble performs at Watts Towers Arts Center. Free. Info: (213) 847-4646.
- 14** Tziganka Russian Dance Co. 8 pm, Orange Coast College, Costa Mesa. Info: (714) 432-5880
- 14-15** Queen Mary Scottish Festival on the Queen Mary, Long Beach. Info: (626) 798-7898
- 18-21** Cloud Gate Dance Theater concert, 8 pm. Cerritos Center for the Performing Arts. Info: (562) 916-8501
- 20-22** **Westwood Co-op's Hess Kramer Weekend, Malibu. Info: (310) 391-7382.**
- 22** Sundays Only in NoHo". Concert by Martin Dancers. Lankershim Arts Center, North Hollywood. Info: (818) 752-2616
- 22** AMAN Orchestra at the L.A. County Museum of Art. 2 p.m.

MARCH

- 7** **AMAN Institute, Mayflower Ballroom, Inglewood.**
- 13** Irish Rovers. 8 p.m., Alex Theater, Glendale. Info: (800) 422-9440.
- 14-15** **Ethnic Express Festival, Charleston Heights Arts Center, Las Vegas. Workshops with Bora Gajicki both days. Dances Saturday evening and Sunday afternoon. Council meeting Sunday at 10:30 a.m. (changed from Saturday, 10:30 a.m.) Info: (702) 732-4871.**
- 14** Victorian Ball, 7:30 p.m. Masonic Lodge, Pasadena. Info: (818) 342-3482

- 19-22** Georgian State Dance Company. Cerritos Center for the Performing Arts. Info: (562) 916-8501.
- 21** Ballet Hispanico, 8 p.m., Luckman Theater, CSULA. Info: (213) 343-6600.
- 22** AMAN Gala Performance, Thousand Oaks Civic Auditorium, 2 p.m. Tickets through Box Office (805) 449-ARTS or Ticketmaster.
- 25-29** La Tanya Flamenco Company. Irvine Barclay Theater. Info: (714) 553-2422
- 28** Klezmer and Eastern European music with Miamon Miller and the Bucovina Band. 8 p.m. Valley Jewish Community Center, Sherman Oaks. Info: (818) 786-6310

APRIL

- 5** **Westwood Festival. Veteran's Memorial Aud, Culver City. 1:30-5:30 p.m. Council meeting 10:30 a.m. Info: (818) 998-5682.**
- 24-26** International Folk Dance Weekend at Sierra Club's Harwood Lodge. Info: (562) 424-6377.
- 25** Sephardic and Middle Eastern music with John Bilezikian. 8 p.m., Valley Jewish Community Center, Sherman Oaks. Info: (818) 786-6310.

MAY

- 17** Topanga Banjo & Fiddle Contest, 9 am-6 pm at Paramount Ranch, Agoura. Music, singing, international, Scottish, English and contra dancing. Crafts and food. Info: (213) 228-7558.
- 30** AVAZ International Dance, 8 p.m., Luckman Theater, CSULA. Info: (213) 343-6600

JULY

- 12** **Festiva I hosted by the San Diego International Folk Dance Club, 1:30-5:30 p.m. Council meeting at 10:30 a.m. Balboa Park Club. Free! Info: (619) 422-5540.**

NORTHERN CALIFORNIA

- 2/7-8** Tribal Folk & Textile Arts show. Fort Mason Center, San Francisco. Info: (310) 455-2886.
- 2/7** Balkan Party hosted by Kolo Coalition. 8 pm at 27th & N. Sacramento. Info: (916) 739-6014.
- 2/14** Party hosted by Pairs & Spares, 8 p.m. Sacramento.

- 3/27-29** Redwood Coast 8th Annual Dixieland Jazz Festival. Eureka, California. Info: (707) 445-3378

- 5/22-25** 1988 Statewide Festival. Saturday institute with Ned and Marion Gault, Loui Tucker. At the Russian Center, San Francisco.

- 5/29-31** San Francisco Branch of Royal Scottish Country Dance Society's 75th Anniversary Gala Weekend. Greek Orthodox Community Center, Oakland. Contact: Susie Langdon Kass (415) 333-9372 or Marianna Harvey (415) 967-8475.

- 6/20-27** Folklore Camp, Mendocino Woodlands. Tom Bozigian, Iliana Bozkanova, Rosina Didyk and Youri Nelzine, Erik Hoffman. Info: (707) 795-6926.

- 6/27-7/5** Balkan Dance & Music Camp, Mendocino Woodlands. Info: (530) 265-3020.

- 7/26-8/1** Stockton Folk Dance Camp. 2 identical weeks.

- 8/2-8/8** Zeliko Jergan, Yves Moreau, David Ebery, Iwao Tamaoki, Nora Dinzlbacher, Jerry Helt, Vladimir Urban, Vonnice Brown, Joan Walton, Sanna Longden. Info: Bruce Mitchell, University of the Pacific, Stockton, CA 95211

- 8/21-23** Monterey Bay Ragtime Festival. Dancing, concerts, parties and a brunch. For more information, call (408) 728-7020.

OUT OF STATE

Hawaii

- 3/8-15** Scottish Dance Week with Elke Baker, Earl Gaddis, Beth Murray, Ralph Gordon. Dance teaching: John Drewry. Info: (800) 822-3435

- 7/16-19** Yves Moreau's 50th Birthday celebration with Jaap Leegwater, Nina Kavardjikova, Joe Graziosi, Hironobu Senzaki. Honolulu. Info: (514) 659-9271.

Illinois

- 6/16-18** The Egbert Van Alstyne Ragtime Festival. Woodstock and Marengo, Illinois. Info: Tracy Doyle, (530) 273-4585.

Nevada

- 3/14-15** **Ethnic Express Festival, Las Vegas. Council meeting 3/15 at 10:30 a.m. Workshops and dances both days. Info: (702) 732-4871.**

- 4/26-24** Square and round dance festival. Reno. Info: (702) 674-1400

North Carolina

6/24-27/98 National Square Dance Convention,
Charlotte, N.C.

Oregon

2/27-3/1 Oregon Dixieland Jubilee, presented by
the Lighthouse Jazz Society. Info: (800)
394-3303.

Utah

Moab Fry-Your-Brains-and-Melt-Your-Ghillies
Workshop. Salt Lake City. Contact
Martha at (801) 278-5826.

Vermont

Balkan Music & Dance Weekend, Montpelier, VT.
Classes in dancing, singing, band work-
shops for instrumentalists. Info: (802)
326-3210

Washington

3/7-8 Seattle Folk Dance Festival, Nathan Hale
High School.

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FEBRUARY 6-8
for the **LAGUNA FOLK DANCE**
FESTIVAL in **NEWPORT BEACH**



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SEE DETAILS
IN THE "EVENTS"
LISTING OF
THIS
PUBLICATION

**Workshops • MASTER TEACHERS •
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on the Scene

ETHNIC EXPRESS IN LAS VEGAS

Catch the "Ethnic Express" for a weekend of Las Vegas-style fun and folk dance the weekend of March 14-15, 1998. Bora Gajicki will teach dances of his native Serbia on Saturday and Sunday afternoons. A Saturday night dance will be held from 8-11 p.m. All events are at the Charleston Heights Arts Center. For more information, contact Dick and Donna Killian at (702) 732-4871.

LAGUNA FOLKDANCE FESTIVAL FEBRUARY 6-8

The 1998 Laguna Festival features Steve Kotansky teaching dances from the Balkans and Marilyn Smith with French dances. The festival starts Friday evening, February 6th, with a welcoming party to introduce the teachers. Workshops are Saturday morning and afternoon. Veselo Selo's "Valentine Dance" with Madison Avenue Folk begins after dinner, followed by the usual great afterparty. Sunday features a "Balkan Dance Hour" at noon, followed by the Dance Concert. This year's dances are from Scandinavia, American Indian, Transylvania, Poland, Scotland and Russia. Individual events may be attended and purchased separately, and a "Weekend Passport" is available. For more information, call (714) 951-3314. The festival will be at Ensign Jr. High School, Irvine Blvd. and Cliff Drive in Newport Beach.

TREASURER'S BALL, MARCH 8, 1998

What a fun evening this will be! Have an early dinner and enjoy dessert during the evening while dancing up a storm at the Treasurer's Ball, starting at 5:30 p.m. on Sunday March 8, 1998 in Plummer Park's Fiesta Hall. Plummer Park is located at 7377 Santa Monica Blvd. (between Fairfax and La Brea) in West Hollywood. Fiesta Hall is one block north of Santa Monica Blvd.

Westwood Co-op Folkdancers invites you on behalf of the Folk Dance Federation of California, South, to join in the fun of dance, food, music, raffles, and camaraderie. And be prepared for some surprises!

Folk dance clubs and members from San Diego to Santa Maria are asked to help make this fundraiser a great success. You can help by donating items for the raffle or arranging a donation from a vendor, restaurant, theater, clothing shop, cleaners, etc. Please call Beverly Barr at (310) 202-6166 or 478-4659 with your raffle donations and to arrange how and when you can get your donations to her. Or, you can help by pledging to bring or send finger foods, especially ethnic foods. Or, you can assist with the food service, door sitting, clean-up, etc.

All funds will go to the Federation. Your assistance will be greatly appreciated. For information on signing up to help and/or for flyers, please call Beverly Weiss at (818) 998-5682. Your help in distributing flyers to other dancers and groups will help to make this fundraiser and ball a success. We are always looking to expand our ranks. Looking forward to seeing you all at the ball!

TI TI TABOR HUNGARIAN CAMP

The 1998 camp will be held from August 16-23 on Raft Island in Puget Sound. Live music will be provided by Duvo. Teachers are unknown at this time, but they are always among the very best from Hungary. Equal attention is given to dance and music. For information, contact Pat Wigney (541) 344-8153. Watch for more information.

WEST L.A. FOLKDANCER'S VALENTINE'S DAY PARTY

February 13 marks the date for this fun party scheduled to start at 7:30 p.m. at Brockton School, 1309 Armacost in West L.A. The dance program will be all request, and a pot-luck with snacks and deserts will be served. For information, call (310) 202-6166 or 478-4659.

WESTWOOD CO-OP'S CAMP HESS KRAMER WEEKEND

There's still time for a relaxing winter getaway! Come to Westwood Co-op's Camp Hess Kramer weekend from February 20-

22, 1998, in Malibu. Families are welcome, as well as traditional folk dance enthusiasts. There will be a variety of activities to suit all tastes, as well as free time and room for impromptu events. Of course, there will be lots of dancing, music, food and friendly people. Call Wes for reservations at (310) 452-1538, or call Sandy for more information at (310) 391-7382.

FLAMENCO, ANYONE?

La Tanya Flamenco Company will appear March 25-29, 1998 at the Irvine Barclay Theater. Noted dancer, Andre Marin, will appear as guest artist.

Diki Shields is ordering group tickets for the 3 p.m. Sunday matinee performance on March 29. Anyone wishing to take advantage of the reduced group price should contact Diki. They are available on a first come, first serve basis. Call Diki at (714) 458-7825. All other performances are at 8 p.m.

RESEARCH & STANDARDIZATION COMMITTEE

The R & S Committee is looking for volunteers to train for the publication of folk dance notes in Folk Dance Scene. The dances to be published must have been presented here in Southern California by the original teacher and be danced by folk dance groups. Anyone interested should contact: Dorothy Daw, 12527 Chadwell St., Lakewood, CA 90715, (562) 924-4922, E-mail: g3608@aol.com.

MEMBERSHIP DIRECTORIES AVAILABLE

Folk Dance Federation of California South membership directories are now available for \$3.00 from Carol Wall, membership Director, 9505 Stoakes Ave., Downey, CA 90240. Make your check out to Folk Dance Federation of California, South.

Please send any updates/additions/corrections/deletions, etc., so she can change the directory information in the computer. Use the above address or call (562) 862-0521 or e-mail cewall@ix.netcom.com.

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Contra Caller Comments...

Steve Davis, a Santa Barbara-based folk and contra dancer, sent out the following e-mail to a number of contra dance callers across the United States. He then "sat back" and waited for replies. He got some very thoughtful feedback on his comments. Following are Steve's original observations (with "topics" bolded and in parentheses) and edited versions of some of the responses he received.

"I would like to give you some dance calling feedback from a dancer's viewpoint. My-observations are based on being at Santa Barbara contra dances over the past several months.

1. [Caller Preparation]

I really like callers who are prepared with their dances. Nothing is more frustrating for me than to listen to a caller try to figure out a dance from the dance card, and who clearly did not review the dance ahead of time (for example, forgets that the dance is a double progression), or a caller who thinks they have the dance memorized, only to forget part of it half way through the teaching.

2. [Walk-throughs]

I prefer extended walk-throughs in the first half only. For example, taking the time to go over a hey-for-four or contra corners, especially for beginners, is important, but extended walk-throughs do slow down the pace. If extended walk-throughs are in the first half only, then the second half of the dance can have a faster pace with faster walk throughs (or even no walk-throughs, which I especially like).

3. [Challenging Dances]

I like challenging dances. Later in the evening of a dance, I think callers can challenge the regular dancers with

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at least one more difficult dance. Unless you have lots of beginners, regular dancers can certainly help the beginners, to everyone's benefit.

4. [Pedantry]

I do not like callers who are pedantic ("too concerned with formal rules") and who "lecture" instead of "teach". Contra dancing is FUN! For example, a caller can SUGGEST that the dance lines be made equal length, but should not DEMAND that dancers move. A caller can REMIND dancers to keep straight lines, but not INSIST on it.

5. {Variety}

I like callers who choose a variety of dances. There are certainly enough to choose from. If an evening averages 12 dances, and a caller's repertoire is say 100 dances, then dances are only repeated once every 8 times a caller calls.

6. [Matching Dances to Tunes]

I like callers who take the time with the band to match the dances and the music. Some types of music just "feel better" than other types of music for a given dance. And bands are certainly open to caller suggestions about the pace of music which would go best with a particular dance.

I hope you will find these suggestions useful in your own calling."

As you might expect, the responses to these points were many and varied widely with each caller or dance organizer that had comments. One of the most elaborate was from someone identified as "Warren" (Warren Blier at UCLA). Others are interspersed throughout the following text, identified when possible by "name". "Warren" responds, point by point, to all of Steve's observations. He begins by stating that he agrees, in general, with Steve's points, but has several things that dancer's should be aware of from the viewpoint of the caller:

In response to 1. [Caller Preparation]

a. Callers do not always completely plan

their programs in advance. They are more likely to do so when they're calling with a band that they are familiar with – then it's possible to plan out specific dances beforehand. Otherwise, it works better to do it "on the fly". Even when the whole program has been set, last minute changes may be needed, for example, if a whole group of novice dancers suddenly shows up.

- b. Especially with more interesting and "challenging" dances, it's hard to anticipate every potential problematic detail in advance of calling it for the first time.
- c. As with any other sort of live performance, mistakes will sometimes happen...especially when the combination of caller, band, and dancers changes from one evening to the next.
- d. It would help A LOT if bands were prepared in advance with a list of tune sets they are prepared to play on a given evening. It would be even better if they sent this information to the caller on request. Unfortunately, only about 50% of the bands that "Warren" has worked with were willing to comply.

Susan Michaels emphasizes the importance of not stopping the dance, even if errors are made. She advocates fixing mistakes on the fly (throw in a few extra figures to get everyone back on track, for example).

In response to 2. [Walk-throughs]

As a dancer, extended walk-throughs in the first half only ARE better. But as a caller, it's not quite so simple. The key factor is the mix of abilities of the dancers who show up.

With lots of novices, there are usually extended walk-throughs for much of the evening. Something that could help to shorten the length of time spent is good pre-dance teaching. A half hour of good instruction before the dance formally begins can go a long way towards alleviating this problem. "Warren" feels that anyone who wants to be a caller should first spend a minimum of 6 months to a year teaching the "beginners" instructional period. Another factor that would help shorten the walk-through time is avoidance of dances that are too far beyond the reach of too much of the crowd.

The more experienced dancers could help significantly by dancing in sets with novices, at least for some of the evening.

There are only about 18 different figures in all of contra dance, so the caller should be well-prepared with an effective and succinct way to teach any figure that needs teaching. There are only two figures that are intrinsically difficult to teach: a hey-for-4 and contra corners. Contra corners, particularly, should only be used if most of the people at the dance are more experienced dancers

For experienced dancers, a good alternative would be an occasional evening designed specifically for them. With that, they could enjoy an evening of UNINTERRUPTED DANCING.

Another facet of "walk-throughs", brought up by yet another respondent, has to do with how an evening's dance has been planned. If each dance builds on choreography or movements of the preceding dances, a greater degree of dance variety and challenge can be experienced as the evening progresses, in contrast to a random selection of dances.

In response to 3. [Challenging Dances]:

Beginners can be "dragged along" in more challenging dances as long as the ratio of experienced dancers to beginners is large. That's not always the case. The most effective programming tends to put the most challenging dance of the

evening as the first or second dance after the break, while the next most challenging dance is typically the second to the last dance before the break.

In response to 4. {Pedantic Callers}:

“Warren’s” answer to this is....”This is a tough one for all concerned. In a nutshell, my answer is one of “Yes, but...”. A good caller generally wants to at least show the dancers, especially the new ones, what things would look like if done properly.

Don Ward agrees...contra dancing IS fun. Unfortunately, “FUN” can turn into rough/rowdy dancing. Nobody enjoys regimentation OR rough dancing. The caller, from the stage, sometimes sees things in a line that 90% of the rest of the dancers don’t see and may attempt to restore the balance to the “FUN”. As in all other cases, “suggestion is the rule”.

In response to 4. [Variety]:

A typical evening averages 10-11 contra dances. And a caller’s repertoire varies from 50-1,000 dances, proportional usually to the length of time the person has been calling. However, there aren’t all that many good dances...those that are really good, with nice flow, a partner swing, etc. And of those, some are much more appropriate for beginners and others suitable only for the reasonably experienced. So although callers have a lot of dances in their repertoires, they tend to call some a lot more often than others. “Warren” says he’s more concerned with the quality of the individual dance, the “flow” of a given evening, and the coordination of the dances with the music than with the number of different dances called.

Don Ward suggests that variety can come in several forms: 1) an evening of totally unrelated choreography; 2) variations on a theme, i.e., half-hey, whole hey, men lead, ladies lead, diagonal left and right; 3) an evening with say 3 key movements (star, hey, contra corners). Each dance will feature some variation of one or more of these key movements. The last couple of dances might well contain all three in a single dance.

In response to 5. [Matching Dances to Tunes]:

“Warren” agrees completely with the idea of matching dances to music. This is GREATLY facilitated if the band gives the callers a tune list well before the dance. There is quite a range in terms of how open bands are about callers making tune selections, controlling the pace of the music, etc. The better bands are very open to these things as long as they feel the caller knows what he/she is doing. The key is good interaction between the band and caller BEFORE the evening of the dance, especially if this is the first time they are doing a gig together.

Susan Michaels, a Southern California caller has a word for matching music with dances: Alchemy. It can’t be predicted, even with the same tune and the same band, let alone a different band.

Don Ward notes that newer callers rarely get any hands-on training in the area of matching tunes to dances. Callers are often concerned with choreography and forget that the greatest dance can be a bust with the wrong music and with the right music a vanilla dance can be a barn burner. Often dance leaders in their published material suggest using “any good jig or reel”. Sorry, but this kind of suggestion ultimately shortchanges the dancer from enjoying the most fulfilling relationship between movement and music. He also notes that callers are frequently hindered by the limited number of tunes in the bands’ repertoires.

Though not in direct response to Steve’s six points, Mark Langner sent comments quoting Sharp/Smukler’s criteria for great contra; “1) partner swings; and 2) no standing around watching others swing (both features of “equal” versus “unequal” contras). Mark, disagreeing somewhat with these criteria, says: “I like the modern, so-called “zesty” contra style with lots of swings and equal activity. However, I also like older-style dances which often seem to have more to say about geometry and phrasing. If we cut them all out of our programs, we are really limiting the possible story lines.”

Nancy Mamlin from Appalachian State University went off on another tangent, asking why it is that musicians don’t dance.

David Elek Kirchner responded: “I think this is an interesting question, so I’m going ahead and making the effort. I also have gotten the impression that a lot of musicians who used to contra/square dance regularly don’t anymore.

As a musician who dances, I don’t know if I can answer this. However, there was a time a few years ago where I wasn’t dancing that much...I’d rather play. But now I find that it helps to dance – in terms of the music that I play. The more that I dance, the more I am reminded just how crucial tempo, timing, phrasing, and playing a tune in a fashion that creates moments of interests are to good dancing.”

Another (Alan Gedance) responded with: “I don’t know about the callers, but I suspect that the musicians tire of having to dance with people who have no idea what it means to dance in time with the music or who see no necessity to try to do so. I can’t imagine a musician who would be happy to play in a band containing a substantial portion of folks who were tone-deaf and/or rhythm-challenged. Yet dancers who expect an effort toward the same sort of precision on the dance floor that the musicians expect in the band are considered stuffy or worse.”

St. Valentine's Day, Medieval Style

Imagine what Valentine's Day would be like in the "age of chivalry" during Medieval ages. What would the people do? What would they wear? Were there special trinkets they exchanged? Special words? Special foods they ate?

We found answers to these and other questions in the book *"Medieval Holidays and Festivals: A Calendar of Celebrations"* written by Madeleine Pelner Cosman for Charles Scribner's Sons in 1981.



"Feasting in February on rare roast beef in golden pastry, and roasted chestnuts and cream, St. Valentine's celebrants expect to be in the mood for love. These holiday meats and fruits are special "foods of love". Decorations in the hall are "love lanterns" Costumes have love ornaments called "love knot" jewelry and "love sleeves". Music stimulates amorous ideas. Entertainments pair people with one another for ritual courtship. Games such as "Lady Anne" and "King William" require selecting a partner who represents the mate for marrying. Love poems, love letters, and love plays also honor St. Valentine."

Love Lanterns and Fragrant Hall Decorations

Love lanterns are vegetable candle holders reminiscent of Halloween jack-o-lanterns which give off a soft, gentle light. Rather than using pumpkins, Valentine's Day celebrants use large, hollowed out turnips or similarly firm vegetables or fruits. A smiling face is cut through the skin and a thick candle set inside and lit. (Stiff paper, ceramic, or silver love lanterns would work as well.)

Rosemary, basil, marjoram, yarrow and bay leaves are crushed and floated on rosewater in small bowls, at least one on each table. Additionally, there are candles with spices in the wax that release odors as they burn and an incense burner swinging with the smells of laurel and pine.

Love-Knot Jewelry and the Crowned "A"

Each guest wears at least one love token. One common piece of jewelry worn is a small metal pin called a "love knot", worn at the collar or over the heart. Shaped like a figure-8 lying on its side, the love knot represents perfect love, without beginning or end. When made of gold, a metal which never tarnishes or "dies", it signifies eternal love. For some, the love knots are cut from gold fabric and sewn on the dress or shirt.

Another woven gold symbol of love, worn on the chest or as a metal clasp for a cloak, is the crowned letter "A" which represents the famous Latin tribute to Love's power: *amor vincit omnia*, meaning "love conquers all". Nobody is strong enough to withstand the might of love.

Love Sleeves

Another costume decoration is the "love sleeve". Most Medieval garments featured detachable sleeves, a very practical style allowing them to be cleaned separately from the rest of the garment when needed. Many a knight went into battle carrying his beloved's sleeve on his shield for good luck. On Valentine's Day, many wear the sleeve(s) belonging to their special or favorite friend. Sleeves are distinctive...medieval sleeves are a part of the costume made to the order of the wearer no matter what the general fashion of



the day. Though a costume was "in style", the color and shape of the sleeves were chosen at the whim of the wearer, and therefore unique. Reflecting this is the well known ballad, "Greensleeves", written to a woman who wore green sleeves with her costumes and was affectionately named Greensleeves by her admirer. The expression, "wearing one's heart on one's sleeve" also comes from this practice...the man wearing his beloved's sleeve over or in place of his own displays his love for all to see.

Wearing the Heart

A red heart cut from fabric or enameled onto a metal pin is worn on the front of a garment or on the sleeve is a sign that the wearer is devoted to "Love". This love may be for a particular person or the idea of love or the God of Love or the Saint of Love, St. Valentine.

Love Music: The Chivaree

Music at the Valentine's Day celebration is designed to create the mood for love, to arouse listeners to a thrill of pleasure. Some imitates the sound of bird song. Another sort, called the *chivaree*, resembles wedding feast music. Melodies have a strong beat, with increases in intensity of sound (*crescendos*).

The Surveyor's Wassail and the Valentine Cup

As guests are seated to the "love music", the Surveyor performs the welcome wassail at the high table, including the rituals of the salt, bread, hand washing, and credence.



Foods of Love

Now it is time for the Surveyor to sig, the musicians to play a fanfare for the first foods of love. These include foods from all food groups, but only special foods...those thought to stimulate affection. Roasted and re-feathered peacock, roasted partridge and stewed quail are amongst the most elaborate and elegant of the dishes. Also served must be at least one dish made of eggs, and not only chicken eggs. Other birds' eggs are considered sensual, especially those of geese pheasant, quail and sparrow. Because eggs are known to cause freckles, they are eaten in omelets with chopped almonds, thereby preventing freckling.

Red and purple cakes are important feast fare. *Plum shuttles*, which signify the "weaving" of love into the "fabric" of life, resemble the shuttles that weavers use to guide the threads through the warp and weft of cloth. In actuality, they are firm oval cakes made with purple plums, currants and caraway seeds. Also important are small, heart-shaped cakes made with a red fruit, eaten to celebrate "heart-felt" feelings.

A Valentine Guessing Game: Lady Anne

The paired lovers for the feast are forgotten during Valentine guessing games. In Queen Anne, guests must sit on chairs facing each other in a tight circle. One who is the Lover stands within the circle. Each guest passes a small ball to the next with hands behind their backs. The Lover must guess who has the ball. The true beloved of the Lover is the one who actually holds the ball. The game disguises a Valentine who is only revealed by the Lover's correct identification of a "sign of love."

The Lover holds a glove and chants:

*Here we come a-piping
First in February, then in May.
My lady (or good sir) sits upon the
throne
Bright as a jewel I call my own.
Here is a glove to cover the hand
Of the best Valentine in all the land.
I choose but one, I choose from all,
I pray dear lady (sir) yield me the ball!*

Added to this, the Surveyor has the Cup-Bearer fill a large tankard and place it in a highly visible position on the high table. He then bows to the honored guests and to the cup itself. This is the Valentine Cup. It is meant for the Spirit of Love, which all welcome into the hall. The guests rise, holding their own glasses high. After the Surveyor shouts, "To Love! *Amor vincit omnia!*", which is repeated by the guests, all are seated.

Lovers by Lot

At most Medieval feasts, guests find a bread platter at each place. On Valentine's Day, there is a special, golden-colored bread trencher (tinted and spiced with saffron) between every TWO places. Each is shared by a pair of valentines, guaranteeing that guests are paired off before they can eat. This is a light-hearted game among friends. It matters not whether or not one has a true lover. This is a public celebration of the season for love, so every guest is given a Valentine lover by lot.

At every table, someone is appointed the scribe who writes the name of one guest on a small piece of paper. Each of these is a "lot". Folded in half, the lots are put in a glass bowl which is passed clockwise around the table. Each guest selects a lot (throwing back the names of any of the same sex), until everyone is paired. Then all change places at the table until all are seated with their match, ready to share a Valentine trencher. Lovers by lot may only be together for the duration of the feast, but sometimes they exchange gifts and flirtations for a full year. The Valentine service of love ends the following February 14th at the next love feast.

If the Lover guessed wrong and offered the glove to someone who did not have the ball, the wrong person said:

*The ball is mine and none of thine.
And so, good morrow, Valentine!*

The Lover then exchanges places with the “wrong” person who then becomes the Lover and holds the glove. The ball continues to be passed behind everyone’s back to the accompaniment of the “Here we come a-piping” chant.

If the Lover guessed correctly, on the other hand, the Beloved replies:

*This ball is yours and none of mine.
I choose you as my Valentine!*

Then that Lover and Beloved couple leave the circle. The game continues until everyone is a member of a pair of Valentines.

Love Divinations

Anyone seeking passion and love might ask: How do I recognize my true love? Who is my true love? Where and when am I going to find someone to love? How long will it last? How do I make it endure?

Studying everyday objects “correctly”, or divining, will provide answers to these burning questions. But one must learn how to read the signs correctly. One common method of divination is the well known “she loves me—she loves me not” method. One picks a Midsummer rose and removes the petals one by one, until the last petal is read. It will either say that she does or does not love the diviner.

Another St. Valentine’s divination is used to reveal the identity of a future mate. Common hemp seed is the vehicle used. Four questioners stand in the middle of the hall. Each carries a small bag of hemp seeds or of rice. Each stands near a wide, shallow bowl half filled with water. Standing with the back to the dish, the questioner carefully passes seeds over his/her left shoulder so that they fall into the water. The falling seeds form a pattern which can then be read. The “sown” seeds give a hint or sign of the beloved’s name or profession. If the seed pattern resembles a letter of the alphabet, that is the first letter of the desired name. A pattern resembling a house suggests a wealthy suitor. A butter churn implies a dairy maid or man.

Yet another Valentine divination uses the yarrow plant. The lovers assigned by lot give each other a small green yarrow sprig. Its vigor or death predicts faithfulness or faithlessness in love. If by the meal’s end the yarrow is fresh and alive, then the love it represents will be true. On the other hand, if it wilts, this indicates wavering and waning interest in love.

An extension of the yarrow faith test comes late in the night when five yarrow leaves are pinned to the sleepers pillow and sprinkled with rosewater. The leaves’ survival until morning proves the durability of the affection they represent, while withered or dead lives spell love’s doom.

Valentine Conversations and Rebus Writing

Valentine conversations at the table should, of course, be about love. Since great affection is often thought powerful, however, Valentine feasters often write out their Valentines in puzzling ways. A *rebus*, or drawing of a person, idea or thing, replaces a word. Each feaster must write at least one message in *rebus* writing before the feast is over.

All of these Valentine’s traditions remind the celebrants that love is one of the most powerful emotions that human beings can express. Though February is a cold winter’s month, it promises the spring to come. St. Valentine’s Day is the time for exultation in this greatest of all natural emotions.

Destiny Cakes & Other Delicacies...



For a Medieval Valentine's Day feast, there are several thoughts to keep in mind. The first is to "delight in food color". The Medieval chief cook was considered a good artist, and so should you be. Make use of the natural colors of fruits and vegetables. Natural food colors can also be used to spark up the visual appeal of less colorful foods at the table. In Medieval times, rose petals were boiled in water or white wine to create red color; saffron or dandelions were used for yellow and fold; mint, parsley or spinach for green; heliotrope or turnsole for blue, and violets for lavender. Of course, in our more modern kitchens, safe food colors from the supermarket may be used with equal success.

Equally important is to plan for contrasts in taste and texture of the foods. A sweet food should follow a sharp or spicy dish; a heavier meat follows a vegetable; a bright food follows one with blander flavor. Since medieval feasts were dramatic and theatrical, try to serve a major spectacle dish ceremonially presented as the high point of the feast.

Think, too, about food ceremony. A simple, inexpensive menu with lots of fresh fruit, nuts and cheese can be set out in an elegant, whimsical manner. The highlight of the meal could be elegant pastries formed in a shape symbolic of the Valentine's Day celebration. Another factor that can keep the cost of the feast within bounds is the principle of "elegant tastings". Food can be prepared and served in a manner that allows all of your guests to have a sample of each of all of the dishes prepared, rather than feeding everyone huge portions.

It should be noted that foods were served on trenchers rather than porcelain or metal plates. Trenchers are edible "bread" platters which support the various foods. With sauces and gravies well absorbed, the trenchers make nutritious, delicious bread slices to eat at the meal's end, or they are toasted to eat at the meal's end or at breakfast. Sometimes the bread is saved as a food gift called alms, to be given to the poor waiting at the castle gate. A special servant collects such gifts in a huge bowl called the alms dish, and then distributes them to the needy.

Following are a number of "Medieval" recipes, one or more of which could be included in a ceremonial Valentine's feast.

A 12-Course Medieval Feast includes both food and "entertainments". A sample "menu" follows.

Course 1

Fruytes melior: plum, quince, apple and pear with rosemary, basil, and rue in a pastry tart.

Entertainment 1

Instrumental music by lutes, viols, krummhorns, bells and drums

Course 2

St. John's Urcheon: a whimsical hedgehog sculpture of chopped meat wrapped in carob pastry (St. John's Bread)

Entertainment 2

Merlin the Magician

Course 3

Almoundyn Eyroun: almond omelet with currants, honey and saffron.

Entertainment 3

The juggler with balls and daggers

Course 4

Saumon Rosted: roasted salmon in onion and wine sauce

Entertainment 4

Minstrels' songs

Course 5

Fruytes Royal Rice: artichokes filled with blueberry rice

Entertainment 5

Singers of ballads and street cries

Course 6

Aigredouncy: honey-glazed sliced chicken rolled with mustard, rosemary, and pine nuts

Entertainment 6

Dancers performing joyous leaping dances, the galliards, and slow, stately pavaues

Course 7

Astrological Temperament Herb Cake

Entertainment 7

Mood music for the Four Humours

Course 8

Astrological Temperament Cheese

Entertainment 8

Mood music for the Four Temperaments

Course 9

Dukess Wynges: roasted chicken and pheasant wings

Entertainment 9

Sword magic and levitation illusions

Course 10

Elderberry Divination Cakes: small cruellers in imaginative shapes

Entertainment 10

Sir Gawain and the Green Knight Play

Course 11

Circletes y Roundrels: small almond-spice cakes on roundels, platters with words or poems the guest must sing written on them

Entertainment 11

The Fire Juggler

Course 12

Parade of the Subtleties: ceremonial carving and eating of the sugar or pastry sculptures

Entertainment 12

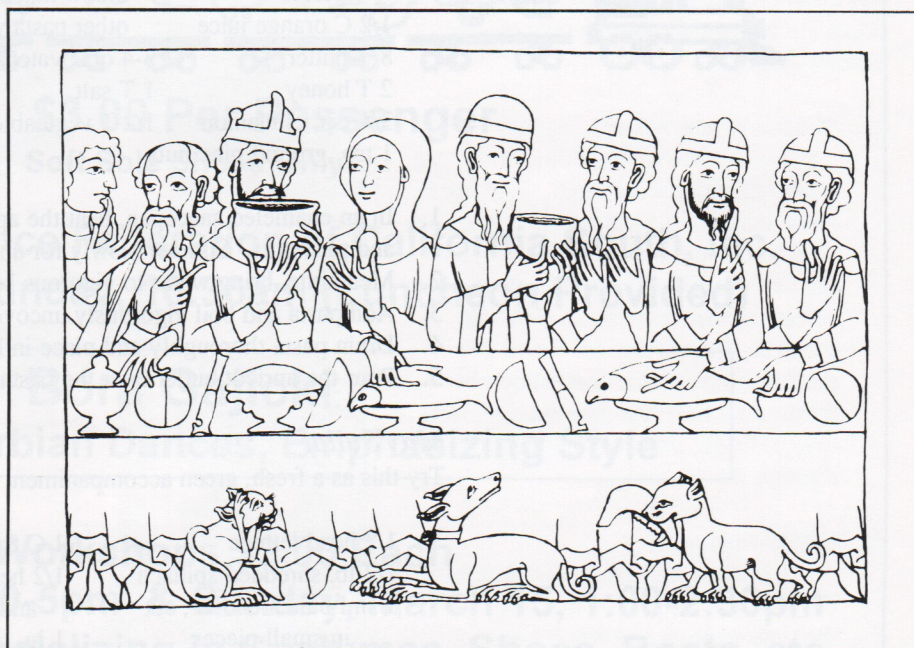
Musical instruments honoring the season or special guest. Shawms signal the end of the feast.

A casserole of Fruyte Buf or a roasted Sweet Capon could easily serve as the "main attraction of your feast.

Fruyte Buf (Fruit Beef)

2 lbs. stewing beef	1 tsp. salt
or lamb, cubed	1 lb. pitted dates
2 C ale	1 C raisins or dry currants
2 T butter	3/4 C dried apricots, cut
1 T vegetable oil	in small pieces

1. Marinate meat overnight in ale.
2. Preheat oven to 325.
3. Drain meat in a colander, but reserve the liquid.
4. Pat meat dry with paper towels.
5. Heat the butter and oil in a heavy casserole. Brown the meat well on all sides. Sprinkle with salt, and add the dried fruits. Add about 1/2 C of the reserved ale.
6. Cover the casserole and bake 1 1/2 hours. Check occasionally. Be sure to keep it moist with additional ale.
7. Spoon the meat onto individual servings of *peppermint rice*. Serve hot.



Peppermint Rice

2 C raw rice	2 T crushed peppermint leaves or
4 C water	2 tsp. dried peppermint crushed
1/2 tsp. salt	in mortar with 2 T fresh parsley
2 T butter	Green food coloring

1. Combine rice, water, salt, butter, food coloring and peppermint paste. Bring to a quick boil over high heat.
2. Cover and simmer until all liquid is absorbed. The rice should be a delicate green color.

Sweet Capon

One 4-6 lb. roasting chicken	2 T rich chicken broth
1 lb. pitted dates	1 tsp. dried basil
4 T medium-hot mustard	1/2 tsp salt

1. Preheat oven to 325.
2. Set aside 1 T mustard.
3. Combine dates, 3 T mustard, chicken broth, basil and salt.
4. Stuff chicken with this mixture. Brush the outside of the chicken with the reserved mustard.
5. Bake the chicken in a covered roasting pan for 1 1/2-1 1/2 hours or until tender. Remove the cover for the last 10-15 minutes to crisp the skin.

Pasta and Apricot Butter

A tasty, elegant accompaniment to *Sweet Capon* or a tasty dish that could easily stand on its own.

1 C dried apricots cut into small pieces	1/2 lb pasta: spaghetti broken into small pieces, elbow macaroni or any other pasta you fancy
1/2 C orange juice	3-4 qts. water
8 T butter	1 T salt
2 T honey	1/2 T vegetable oil
3/4 tsp. cinnamon	
1 tsp. ground pine nuts	

1. In an enameled saucepan, heat the apricots, orange juice, honey, butter, cinnamon and pine nuts. Simmer slowly for about 5 minutes.
2. Meantime, bring water to vigorous boil with the salt and oil.
3. Add pasta and boil vigorously uncovered for 9-10 minutes.
4. Drain pasta thoroughly and place in large serving bowl.
5. Pour the apricot butter over the pasta, toss, and serve hot.

May Sallat

Try this as a fresh, green accompaniment to your meal.

1/2 head lettuce	1 C fresh peas
1/2 lb. shredded spinach	1/2 head broccoli, washed and cut into florets
1 sml bunch endive, cut in small pieces	1 lg. lime

4 stalks fennel, cut in
small pieces

1 sm. bunch parsley,
chopped

7 greengage plums, cut
into slivers

1 c green seedless
grapes, slivered

Salad Dressing

2/3 C ricotta cheese

2 T lime juice

1 C yogurt or sour cream

1 tsp. basil

2 T mustard

5 drops green food color

1. Wash and shred lettuce. Put it, the spinach, endive, fennel, parsley, plums and grapes in a large, decorative bowl.
2. Put the peas and broccoli flowerettes in a small pot with enough water to cover. Boil for 3 minutes (or use raw, if preferred). If boiled, drain, discard water, and add to salad when cooled.
3. Juice the lime and grate the rind finely and add to salad. Reserve the juice.
4. Toss all ingredients to mix thoroughly.
5. In a mixing bowl, prepare the salad dressing. Mix the reserved lime juice into the ricotta.
6. In another bowl, thoroughly mix the mustard and basil into the yogurt or sour cream.
7. Combine the two mixtures. If the color of the dressing is not a delicate green, add food coloring until it is a pleasing, attractive color.
8. Pour dressing over salad and toss lightly before serving.

Destiny Cakes

These elderberry cakes are fried crullers made in "divination" or amusing shapes.

- | | |
|---------------------|----------------------------|
| 3 eggs, beaten well | 1/2 C elderberry preserves |
| 1/2 tsp salt | or plum jam |
| 2 C milk | 2 C oil for "deep" frying |
| 4 C flour | Funnel or pastry tube with |
| 2 tsp baking powder | 1/2" diameter nozzle |
| 6 T honey | |

1. Put oil in a deep, wide frying pan set on the stove.
2. Add salt to beaten eggs. Whip eggs into milk.
3. Stir baking powder into flour.
4. Mix most of the milk and eggs with the flour.
5. Add preserves or jam to the mixture. If the batter is too thick to easily run through the funnel or pastry tube, add more of the milk/egg mixture. If the batter is too thin to hold its shape, add a small amount of extra flour. The consistency should resemble thick pancake batter.
6. Heat oil in frying pan to frying temperature. Then pipe in the fruit batter in imaginative shapes. Fry until golden.
7. Remove cakes from oil and drain. Lightly drizzle with honey and serve warm.

And to drink with your feast, mulled cider, "Lamb's Wool", and/or white wine, light ale, or stout beer.

Mulled Apple or Pear Cider

- | | |
|--------------------|-------------------------|
| 3 qts. apple cider | 1/2 tsp ginger powder |
| or pear juice | 7 sticks cinnamon |
| 1/4 tsp. nutmeg | 1 T crushed sweet basil |
| 1/8 tsp. thyme | |

1. Simmer the juice with all of the spices.
2. Remove the cinnamon sticks. Break them, and place a portion of a stick in each serving. Pour on the warmed cider.
3. Sprinkle sweet basil sparingly on top of each portion.



CLUB ACTIVITIES

ALPINE DANCERS OF SANTA BARBARA	Mon, 7:30-10 pm	(805) 968-3983 Gilbert Perleberg	SANTA BARBARA, Emanuel Luthern Church 3721 Modoc Rd.
BARLEYCORN COUNTRY DANCERS	Fri, 7:30 pm	(805) 481-2569 Tim Scott	SAN LUIS OBISPO, San Luis Recreation Santa Rosa St.
BON TEMPS SOCIAL CLUB OF SAN DIEGO	2nd Sat, 7pm	(619) 293-7439 Jan Maxted	SAN DIEGO, Vasa Hall 3094 El Cajon Blvd.
CABRILLO INTERNATIONAL FOLK DANCERS	Tues, 7-10 pm Thur, 7-10 pm	(619) 459-1336, Lu (619) 445-5995, Jack	SAN DIEGO, Balboa Park Club Balboa Park
CHINA LAKE DESERT DANCERS	Tues, 7:30-9:30 pm Thur, 7-10 pm, Sat, 2pm	(760) 446-2795	RIDGECREST, High Desert Dance Center, 725 S. Gateway
CONEJO VALLEY FOLK DANCERS	Mon, 7:30-10 pm	(805) 497-1957 Jill Lundgren	THOUSAND OAKS, Conejo Elem. School 280 Conejo School Rd.
ETHNIC EXPRESS INT'L FOLK DANCERS	Thur, 7-9 pm	Richard Killian (702) 732-4871	LAS VEGAS, Baker Park Comm. School 1100 E. St. Louis
FOLK DANCE CENTER	Wed, Thur, Fri, Sat Call for hours	(619) 281-KOLO	SAN DIEGO, Dancing Unlimited 4569 30th St.
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	(805) 643-2886 Ann Zacher	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
KAYSO FOLK DANCERS	Fri, 9 am-noon Sat, 12:30-2 pm	(619) 469-7133 Evelyn George	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.
KYSELI GREEK FOLK DANCING	Fri, 8 pm-midnight	(818) 248-2020, Antoni (213) 660-1030, Jozef	PASADENA, Vasa Hall 2031 E. Villa
LAGUNA FOLK DANCERS	Sun, 7-10 pm Wed, 8:00-10 pm	(714) 494-3302; 533-8667	LAGUNA BEACH, Community Center 384 Legion Ave.
LEISURE WORLD FOLK DANCERS	Tue., 8:30-11 am Sat., 8:30-10:30 am	(714) 472-1392 Elmer Shapiro	LAGUNA HILLS, Leisure World.
MOUNTAIN DANCERS	Tue., 7-9:30 pm	(626) 797-1619 Rick Daenitz	S. PASADENA, Oneyonta Cong. Church 1515 Garfield Ave.
NARODNI DANCERS OF LONG BEACH	Th, 7:30-10:30 pm	(562) 421-9105, Lucille (562) 867-4495, Jilith	LONG BEACH, Calif Heights Methodist Church, 3759 Orange Ave.
PASADENA FOLK DANCE CO-OP	Fri, 7:45-11 pm	(626) 794-9493	PASADENA, Throop Memorial Church 300 S. Los Robles
SAN DIEGO INTERNATIONAL FOLK DANCE CLUB	Wed, 7-9:30 pm	(619) 422-5540 Alice Stirling, instructor	SAN DIEGO, Balboa Park Club Balboa Park
SAN PEDRO BALKAN FOLK DANCERS	Mon., 7:30-9:30 pm	(310) 832-4317 Zaga Grgas	SAN PEDRO, YWCA, 437 W. Ninth St.
SANTA BARBARA COUNTRY DANCE SOCIETY	Sun, 6:30-10 pm	(805) 969-1511	SANTA BARBARA, Carillo Rec. Ctr. 100 E. Carillo St.
SANTA MARIA FOLK DANCERS	Mon, 7-9:00 pm	(805) 925-3981; 929-1514	SANTA MARIA, Minami Recreation Hall 600 W. Enos Dr.
SKANDIA DANCE CLUB	Tue, 7:30-10 pm Wed, 7:30-10:30 pm Call for others	(714) 533-8667 (310) 558-8352 (714) 892-2579	ANAHEIM, Senior Center, 280 E. Lincoln CULVER CITY, Peer Gynt Hall, 3835 Watseka
SOLVANG VILLAGE FOLK DANCERS	Sat, 7:30-10:30 pm	(805) 688-3397 Dave Heald, instructor	SOLVANG, Church of Jesus Christ of Latter Day Saints gym, 2627 Janin Way

CLUB ACTIVITIES

SOUTH BAY FOLK DANCERS	Fri, 7:45-9:45 pm	(310) 377-6393 Bea Rasof	TORRANCE, Torrance Cultural Center, 3330 Civic Center Dr.
TROUPE MOSAIC	Tues, 6:30-8:30 pm	(626) 355-9361 Jodie Ullman	NORTH HILLS, Gottlieb Dance Studio, 9743 Noble Ave.
TUESDAY GYPSIES	Tues, 7:30-10:30 pm	(310) 390-1069 Millicent Stein	CULVER CITY, Masonic Temple 9635 Venice Blvd.
VENTURA FOLK DANCERS	Thurs, 8-10:00 pm	(805) 642-3931, Joan (805) 654-1200, Rose	VENTURA, Loma Vista Elementary School, 300 Lynn Dr.
VESELO SELO FOLK DANCERS	Th, 7:30-9:30 pm Sat, 8-11 pm	(714) 265-1691; Recorded message & schedule	FULLERTON, Hillcrest Recreation Center, 1155 N. Lemon
WAVERLEY SCOTTISH COUNTRY DANCERS	Wed, 8:30-10:30 pm	(310) 820-1181 Jerry Lubin	SANTA MONICA, Adams Jr. High, 2425-16th St.
WEST LOS ANGELES FOLK DANCERS	Mon, 7:30-10:30 pm Fri, 7:30-10:45 pm	(310) 478-4659; 202-6166 Beverly Barr, instructor	WEST L.A., Brockton School 1309 Armacost Ave.
WEST VALLEY FOLK DANCERS	Fri, 7:00-10:15 pm	(818) 368-1957 (818) 702-0431	CANOGA PARK, Senior Center 7326 Jordan Ave.
WESTWOOD CO-OP FOLK DANCERS	Thurs, 8:00-10:45 pm	(310) 452-0991 (818) 998-5682	WEST L.A., Emerson Jr. High Gym, 1670 Selby, behind Mormon Temple

NON-FEDERATION CLUBS

ALIVE FELLOWSHIP INT'L FOLK DANCERS	Tuesday 7:30-10 pm	(909) 677-7404; 677-7602 Wayne English	MURIETTA HOT SPRINGS Alive Polarity's Resort
ALTADENA FOLK DANCERS	Wed, 10:30-11:30 am Thurs, 3:00-4:00 pm	(818) 957-3383 Karila	ALTADENA, Altadena Senior Center 560 E. Mariposa St.
BIG BEAR FOLK DANCERS	1st Sat 7:30-10 pm	(909) 866-2532 Francie Block	BIG BEAR, Bear Valley Dance Studio Triangle Center
CAFE DANSSA BALKAN DANCERS	Wed, 7:30-10:30 pm	(626) 293-8523 Sherry Cochran	WEST L.A., Cafe Danssa 11533 W. Pico Blvd.
CAFE RONDO	2nd Sat. 8 pm - 1 am	(310) 275-6847 David	WEST L. A., Westside JCC 5870 W. Olympic
CAL TECH HILLEL ISRAELI DANCERS	Sun, 7:30-10:30 pm	(626) 577-8464	PASADENA, Winnet Student Ctr., S. San Pascual, W. of Holliston
CAL TECH INTERNATIONAL FOLK DANCERS	Tues, 8-11:55 pm		PASADENA, Cal Tech Campus, Dabney Hall. Parking off Del Mar
COUNTRY DANCERS	2nd Sat., 5:30 pm	(805) 528-4572 Jean & Keith Gorrindo	SAN LUIS OBISPO, SLO Veterans Bldg. 801 Grand Ave.
DANCING FOOLS	Fri, 8:30 pm - 1:00 am	(310) 204-1513 Jeffrey Levine	WEST L. A. Gypsy Camp 3265 Motor Ave.
DESERT INTERNATIONAL DANCERS	Tues, 7:30-9:45 pm Call to confirm	(760) 342-1297 Helen, (760) 564-0599 Dwight, (760) 323-7259 Shelley	PALM SPRINGS, Pavilion 401 S. Pavilion Way
FOLK DANCE FUN	3rd Sat 8-10:30 pm	(818) 349-0877 Ruth Gore	Van Nuys, 8648 Woodman Ave.
GREEK FOLK DANCE CLASS	Thur, 1-3 pm	(310) 769-3765 Trudy Bronson	VAN NUYS, Valley Cities Jewish Comm. Ctr, 13164 Burbank Blvd.
HUNGARIAN TANCHAZ	2nd Saturdays 7:30 pm-midnight	(310) 202-9024	L.A. Gypsy Camp, 3265 Motor Ave.
ISRAELI DANCE	Thur 7:15-11 pm all levels Tues, 7-10:15 pm	(213) 938-2531 x2228 David Katz	LOS ANGELES, Westside Jewish Community Ctr. 5780 W. Olympic Blvd. VAN NUYS, Valley Cities Jewish Ctr. 13163 Burbank Blvd.
LA CRESCENTA DANCERS	Wed, 7-8:30 pm	(818) 957-3383 Karila	LA CRESCENTA, Church of Religious Science, 4845 Dunsmore Ave.
L.A. CITY RECREATION INTERNATIONAL FOLK DANCE	Fri, 10-11:30 am	(310) 278-5383, Marc Israel Tikva Mason, instructor	L.A. Robertson Recreation Center 1641 Preuss Rd.
LONG BEACH JEWISH COMMUNITY CENTER	Sun 7-10:30 pm	(310) 275-6847	LONG BEACH 3801 E. Willow
MIXED PICKLES	Fri, 7:30-10:30 pm	(714) 530-6563 Pat Thomas	FULLERTON, Hillcrest Recreation Center, 1155 N. Lemon
NORTHRIDGE INTERNATIONAL FOLK DANCERS	Thur, 3:30-5 pm call to confirm	(818) 340-6432 JoAnne McColloch	RESEDA, Reseda Sr Citizen Center 18255 Victory Blvd.

CLUB ACTIVITIES

OJAI FOLK DANCERS	Wed, 7:30-10 pm	(805) 649-2367 Rachel Pratt	OJAI Art Center 113 S. Montgomery
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.
ROYAL SCOTTISH COUNTRY DANCE SOC., L.A. branch	Mon, Tue, Wed, Thur Fri, Sun call for time & location	(818) 845-5726 Aase Hansen	Encino(tu), Granada Hills(th), Lakewood(f), Lomita(m), Manhattan Beach(tu), Redondo Beach(sun) Santa Barbara(m), Santa Monica(th,f), Simi Valley(m), Torrance(f), Van Nuys(m), Westchester(m), West LA(w)
ROYAL SCOTTISH COUNTRY DANCE SOC., Orange County	Mon, Wed, Thurs, Fri Call for time & location	(714) 557-4662 Shirley Saturensky	Costa Mesa(f), Huntington Beach(th), Orange(m), Tustin(w,th)
ROYAL SCOTTISH COUNTRY DANCE SOC., San Gabriel branch	Tu, W, Th, Fri call for time & location	(714) 870-1812 Jim & Michelle Casalegno	Beverly Hills(th), Camarillo(w) Claremont(tu), Culver City (tu), Eagle Rock(th), Glendale(f), Long Beach(f), Pasadena(w), Ridgecrest(tu), Thousand Oaks(tu), Ventura(th)
SAN DIEGO FOLK DANCERS	Mon, 7:30-10 pm	(619) 460-8475 Evelyn Prewett	SAN DIEGO, Recital Hall. Balboa Park
SANTA BARBARA FOLK DANCERS	Wed, 8-10:00 pm Tue, 10:45-12:30	(805) 967-9991	SANTA BARBARA, Carillo Rec. Center Flora Codman100 E. Carillo St.
SCANDINAVIAN DANCING	2nd, 4th Wed 7:30-10 pm	(714) 533-3886 Donna (714) 533-8667 Ted	SAN DIEGO, Folk Dance Center 4569 30th Ave.
SHAAREI TORAH	Tues 7:30-9 pm	(310) 275-6847 David Edery	ARCADIA, 550 N Second Ave.
UCLA INTERNATIONAL FOLK DANCERS	Tues & Thus 7:30-11 Fri 3 pm	(310) 284-3636 James Zimmer	WESTWOOD, UCLA residence halls Call for location Wooden Center
WEST HOLLYWOOD PARK FOLK DANCE	Wed 10:15-11:45 am	(310) 652-8706 Tikva Mason	WEST HOLLYWOOD, West Hollywood Park San Vicente and Melrose
WESTSIDE JCC ISRAELI DANCERS	Tues & Fri 9 am-noon	(213) 938-2531 x2228 Naomi Silbermintz	WEST L.A., Westwide Jewish Ctr., 5870 N. Olympic Blvd.

BEGINNER'S CLASSES

ARMENIAN DANCE CLASS (8 week series)	M-F, 6:30-10 pm	(562) 941-0845 Tom Bozigian, instructor	Different locations each night. Call for details.
CABRILLO INTERNATIONAL FOLK DANCERS	Tues, 7-8 pm Thur, 7-8 pm	(619) 445-5995, Jack (619) 459-1336, Lu	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.
DANCING FOOLS	Fri, 8:30 pm - 1:00 am	(310) 204-1513 Jeffrey Levine	WEST L. A. Gypsy Camp 3265 Motor Ave.
DESERT INTERNATIONAL FOLK DANCERS	Mon, 7:30-8:30 pm Call to confirm	(760) 342-1297 Helen, (760) 554-0599 Dwight, (760) 323-7259 Shelley	PALM SPRINGS, Pavilion 401 S. Pavilion Way
HAVERIM FOLK DANCERS OF VENTURA	Sun, 7-9 pm	(805) 643-2886 Ann Zacher	VENTURA, Temple Beth Torah 7620 Foothill Rd. (corner Kimbal)
ISRAELI DANCE	Tues, 7-8 pm	(213) 938-2531 x2228 Jeffrey Levine	LOS ANGELES, Westside Jewish Community Ctr., 5870 W. Olympic Blvd.
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, 12:30-3 pm	(619) 469-7133 Rochelle Abraham	SAN DIEGO, North Park Rec Center, 4044 Idaho St.
LAGUNA BEGINNER'S FOLK DANCE CLASS	Sun, 7-7:45 pm	(714) 494-3302; 533-8667	LAGUNA BEACH, Community Center, 384 Legion Ave.
NORTH SAN DIEGO COUNTY BEGINNERS	Thurs, 7:30-9:30 pm	(760) 747-1163 Faith Hagadorn	ESCONDIDO, Methodist Church Rec. Hall, 4th & Kalmia

CLUB ACTIVITIES

OJAI FOLK DANCERS	Wed., 7:30 pm	(805) 649-1503	OJAI. Ojai Art Center
PASADENA CO-OP BEGINNER'S CLASS	Fri, 7:45-8:30 pm	(626) 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
SANTA BARBARA FOLK DANCERS	Wed, 7:30 pm	(805) 967-9991 Flora Codman	SANTA BARBARA. Carillo Rec. Center 100 E. Carillo
SIERRA MADRE FOLK DANCE CLASS	Mon, 8-9:30 pm	(626) 441-0590 Chuck Lawson	SIERRA MADRE, Sierra Madre Recreation Bldg, 611 E. Sierra Madre Blvd.
SKANDIA FOLK DANCE CLASSES	Tue, 7:30-10 pm Wed, 7:30-10 pm	(714) 533-8667 (310) 558-8352	ANAHEIM, Senior Center, 280 E. Lincoln CULVER CITY, Peer Gynt Hall, 3835 Wateka
SOUTH BAY FOLK DANCERS	Fri, 7:45-8:15 pm	(310) 377-6393, Bea (310) 370-2140, Ted/Marilyn	TORRANCE. Cultural Arts Center, 3330 Civic Center Dr. (310) 781-7150
VESELO SELO BEGINNER'S CLASS	Thurs, 7:30-9:30 pm	(714) 530-6563 Pat (714) 265-1691 Veselo	FULLERTON. Hillcrest Recreation Center, 1155 N. Lemon
WEST LOS ANGELES FOLK DANCERS	Mon, 7:30	(310) 478-4659; 202-6166 Beverly Barr, instructor	WEST L.A., Brockton School 1309 Armacost Ave.
WESTCHESTER LARIATS	Mon, 3:30-4:30 pm Mon, 4:30-5:30 pm	(310) 288-7196 LynnAnne Hanson	L.A., Westchester Methodist Church Emerson & 80th Pl.
WESTSIDE JCC ISRAELI DANCERS	Tues & Fri, 9-10 am	(213) 938-2531 x2228 Naomi Silbermintz	WEST L.A. Westside Jewish Ctr 5870 W. Olympic Blvd.
WESTWOOD CO-OP FOLK DANCERS	Thurs, 7:30-9 pm	(818) 998-5682 (310) 476-1466	WEST L.A., Emerson Jr. High Gym, 1670 Selby, behind Mormon Temple

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