

FOLK DANCE LIFE

VOL. 2 NO. 1 SPRING, 1977

HORN, 77



about you and us.

We have made it into the second year -- thanks for all your support. As we move to Volume 2, we hope to diversify our contents even more. In order to keep the costs down, we now have several regional distribution centers. Since we save the mailing costs to those cities, special discount subscription rates are available there. If you are interested in having a regional distribution center in your area, write us.

I have just returned from a long and interesting trip to Seattle (to sample some of their well-known folkdancing) and the Orient. The highlight of the trip was the local dancing in Bali. We hope to share some pictures and descriptions with you in the next issue. We also enjoyed seeing some familiar (and less familiar) faces at Seattle folkdancing. Congratulations to Brian and Nelle Goldade on their wedding! Some of us remember Nelle from the 1973 Texas Camp.

As hoped for, the *Wallflower* article in our previous issue generated some comments. The article was reprinted with Carol's cartoon and all in the January, 1977 issue of *The Northwest Folkdancer*. Some readers enjoyed and agreed with the article. Some felt that subjects like that should not really be discussed. Particularly, the issue of women asking men to dance still seems controversial. The article took no moral stand on the issue. A few people felt that women asking men to dance is just too great a break with the tradition we try to preserve, others felt that this is just natural. In a *Letter to the Editor* of *The Northwest Folkdancer*, Sid Gould commented that an important reason for the existence of female wallflowers is the fact that many women have never learned to dance the couple dances properly (presumably men too?) which condemns men to be wallflowers too. *My* view is slightly less pessimistic. Sid Gould also felt that clubs should schedule regular "Ladies Choice" occasions and regretted the fact that his suggestions had never been implemented. In my view the feasibility of "Ladies Choice" depends on the individual folkdance club. In almost all the places where I have danced, "Ladies Choice" would appear as an anachronism -- ladies have the choice anytime they want. Anyhow, how about an article on the male wallflower phenomenon to balance the discussions?

Michel Berger

Editor

FOLKDANCE LIFE

SPRING 1977
Vol.2, #1

A magazine devoted to all
aspects of folkdancing.

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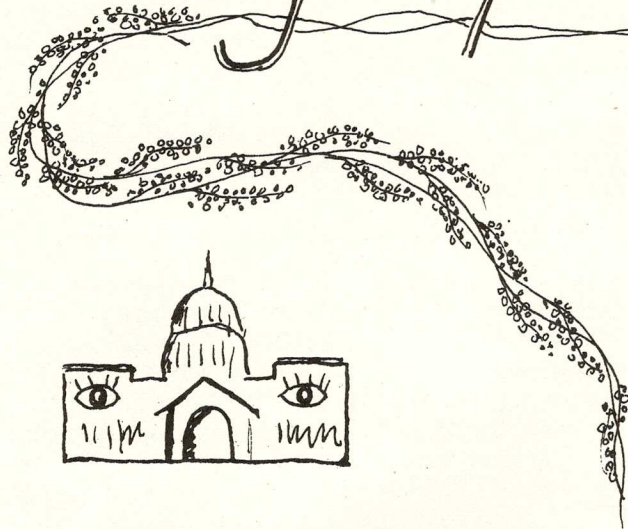
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SOUTHWEST

Grapevine



AUSTIN EYES

BY MICHEL BREGER

The highlight of April has been the opening of the Texas Union with its two ballrooms on the UT Campus. Regrettably, it is no longer possible to reserve one of the ballrooms on a regular basis -- so dancing will be oscillating between the Architecture Building and the adjacent Union.

Exhibitions are still going strong. Austin was represented well at the recent SAC Show with many groups: Turkish Spoon Dances (an excellent show), Scandinavian, Israeli, Italian, Balkan Singing and even a skit (John Steele & Co. in Balkan senility).


The Austin International Folkdancers, Inc. are having elections this May and some changes may be in store. One minor change will definitely occur: after all these years I shall let somebody else fill out the IRS forms and count our moneys. (Never fear, the kitty is not large enough to abscond with it....so, I shall hand it over to my successor.)



Talking about AIFD, the group has been the mother group for most of our other dance groups. AIFD has always had the tradition of balanced dancing: couple vs. line dances, old vs. new, easy vs. hot-shot, as well as geographical balance. The amounts of balance set AIFD apart from most dance groups I have seen. Thank heavens for diversity! I am told that in spite of the extensive teaching program, the large repertoire of dances makes it a bit harder (but potentially more rewarding) for a newcomer to feel completely at ease with all the dances. Many dancers join AIFD after six months or so in another group. The group is democratically run by a committee of six, and, until a few years ago, the Boards represented very diverse philosophies and opinions. In general, a very strong leader may be good for a folkdance group, but AIFD is an example of successful democracy in action.

John Steele and helpers are completing the National Folkdance Directory and hope to mail it out in a couple of weeks. We hope to provide background information on this as well as other directories as an independent editorial in one of our next issues.

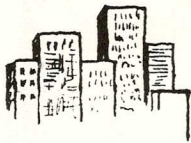
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HOUSTON HIGHLIGHTS



by Leslie Wagner

For those who plan on going dancing in Houston, several new choices are now available. The Houston Festival Folk Dancers (HFFD, as we say in the Trade) are meeting Friday nights at the River Oaks Recreation Center, 3600 Locke Lane from 7:30 - 10:30. An offshoot beginner/intermediate Monday night Cherryhurst Park group also meets from 7:30 to 10:30 and then adjourns to dance at Grif's Inn in the Montrose area of Houston. Two new Israeli groups have sprung up recently. The Jewish Community Center holds Sunday night instruction from 7:30 to 9:30 and is free to members, \$1 to nonmembers, with emphasis on Israeli dancing. Congregation Beth Yeshuran, 4525 Beechnut, holds free classes emphasizing Israeli dance on Monday nights from 8:30 to 10:30, which manages to conflict with the HFFD Monday night group and with Grif's. Greek dancing takes place every third Tuesday evening at 8 pm at the Greek Orthodox Church on Yoakum, by the way, and a Pasadena group holds International Dancing on Tuesday evenings. An advanced Scottish group dances every Friday night as well. For more information, contact L. Wagner, 723-4747.

The Festival Dancers have kept themselves busy with performances at the Wurstfest last November, Seaman's Mission on the Houston Ship Channel, and at the new restaurant and entertainment center "Good Time Charley's", where they have appeared with the folk band "The Gypsies." We have done several other special performances and our exhibition group is busy preparing for the April SAC show. HFFD is getting ready to elect its new officers for the '77-'78 season. The group had two business meetings recently to discuss future club activities, officer election, as well as the necessity for more group participation. Unfortunately, our yearly Memorial Day Camp has been cancelled due to rising camp costs, but a search is underway for a new site for future camps. The club is now in the process of putting its entire record collection on tape; and, not to change the subject, is still putting away as least as much food as it is records after dancing each Friday night.....

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METROPLEX REFLEXIONS



(Information by Marian Doddington)

A new folkdance group started on January 12. The Folkdance Co-op, led by George Doddington, has been averaging 30 people a night. Dancing is on Wednesday nights, 7:30 - 11:30 at the Bachman Recreation Center. Live music every 4th Wednesday. \$1.25 per person. Teaching and dancing covers all levels. For more information contact Marian and George Doddington, (214) 235 9654.

Other folkdance groups also exist in the metroplex area. The Dallas International Folkdancers meet on Fridays, 8:30 - 11 pm at the Ross Ave YWCA. Slight fee. For more information contact Cliff Hill, (214) 331 5909.

The UT Arlington International Folkdancers also meet on Fridays, 8 to 11 pm in the Swift Center Gym on the UTA Campus. 25 cents. For more information contact Roy Reubans, (817) 275 7129.

NORMAN NOTES



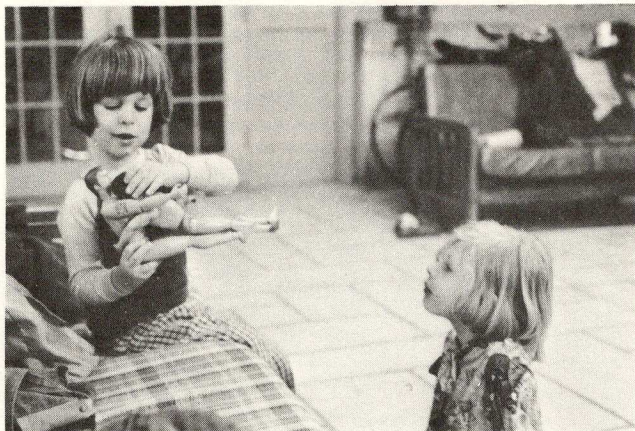
SOUTHWEST CALENDAR

by Surra Tregarth

There is now folk dancing 3 times a week in Norman. The regular Saturday night session goes from 7:30 till midnight in room 123 Dale Hill on the University of Oklahoma campus. Beginning and intermediate dances are taught at this session. The O.U. International Folk Dancers also meet on Tuesdays at St. Johns Episcopal Church from 7 to 10 pm, which is located at the corner of Asp & Duffy. Advanced dances are taught at this session. There is also an Israeli Folk Dance Club which meets on Wednesday night from 7:30 till 10 pm at the Hillel Foundation on the corner of Boyd & Elm. Some of the Israeli dances that have been taught recently are: Mechol Halahat, Debka Dayagim, Niguna Shel Yossi, Kalu Ragalyim, Hineh Ma Tov, Hora Nirkoda, & Broiges Tanz.

The O.U. International Folk Dance exhibition group is getting prepared for the San Antonio workshop. This year we are doing all Bulgarian dances. They are: Triti Puti (this particular version comes from the village of Kerman, in Silven County); Koceto (this Racenica comes from the town of Kjustendil); Ludo Kopano (a version of the Shope dance "Kopanice").

On Saturday, April 23, there will be a Medieval Fair from 10 am till sundown. The fair will feature court dances, puppets, jugglers, palm reading, armored knights, blushing damsels, flying banners, wandering minstrels, and all the animals, alchemists, artisans and anachronisms needed to transform the O.U. South Oval into a marketplace of the Middle Ages. In case of rain, the fair will be held April 30. For more information contact Lennice Zickefoose at 315 E. Duffy, Norman, Ok. 73069 (364-7949).



Some dancers find time for other things as well !

- April 3. 8-band Polka Day, VFW Hall, Moulton
- April 15-24. San Antonio Fiesta (includes River Parade, Mariachi Festival, German Festival, Israeli Festival, etc.)
- April 15-17. Rosenberg-Richmond Czech Fest.
- April 16-17. Israeli Folk Dance Workshop with Moshiko. Congregation Beth Yeshurun Men's Club, 4525 Beechnut, Houston. Sat. 8:30-10:30 pm, Sun. 10:00-12:00 am, 2-4 pm, \$3.15 per session.
- April 29-May 1. Muenster German Fest
- April 17. Dallas Polka & Waltz Festival, Catholic Czech Club, 4930 Military Parkway. Dancing 1:30-9:30 pm, 4 polka bands, adm. \$3.00.
- April 22-24. Spring Idlewilde Folk Dance Camp with Ada Dziewanowska, \$18.50. For further information contact Selwyn Ligon, Rt. 3, Box 128T, Leander, Tx 78641.
- April 23. O.U. First Medieval Fair, University of Oklahoma, Norman, Ok.
- April 23-24. Israeli Independence Day Concert--2 performances by several area performing groups. Jewish Community Center, 5601 S. Braeswood, Houston.
- April 29-May 1. Muenster German Fest.
- May 1. Hurdy Gurdy Song & Dance Company, free performance of international folk dances at Texas A&I, Kingsville, 7 pm.
- May 7-8. Ennis Polka Festival, Ennis, Texas. Parade, Czech food, street dance, 20 polka bands, four dance halls, etc.
- June 10-12. Austin Ethnic Folk Festival, Fiesta Gardens.
- June 11-12. Cameron Folk Fete.
- June 13. Fiesta de San Antonio, El Paso, Tx. Ghost dances, ceremonial dancing, and feasting. Info. from: Tigua Indian Reservation, Box 17579, Ysleta Sta., El Paso, Tx. 79917
- July 1-Aug. 30. Fiesta del Rio, San Antonio. Every Tues., Fri., & Sat. night.
- July 2-4. Quapaw Pow Wow, Quapaw, Okla.
- July 16. Night in Old Fredricksburg.
- Aug. 4-7. Sixth Annual Texas Folklife Festival, Institute of Texan Cultures, San Antonio.
- Aug. 5-14. Austin Aqua Festival at Fiesta Gardens. Includes Czech night, Mexican night, German night, etc.
- Aug. 7-12. Mexico Folk Dance Camp, Morales, Mexico. Staff includes Alura Flores de Angeles, John & Paula Pappas, C. Stewart Smith, and Ron Houston. For info. contact Manuel Gomez, 219 Rolling Green, San Antonio, Tx. 78228.



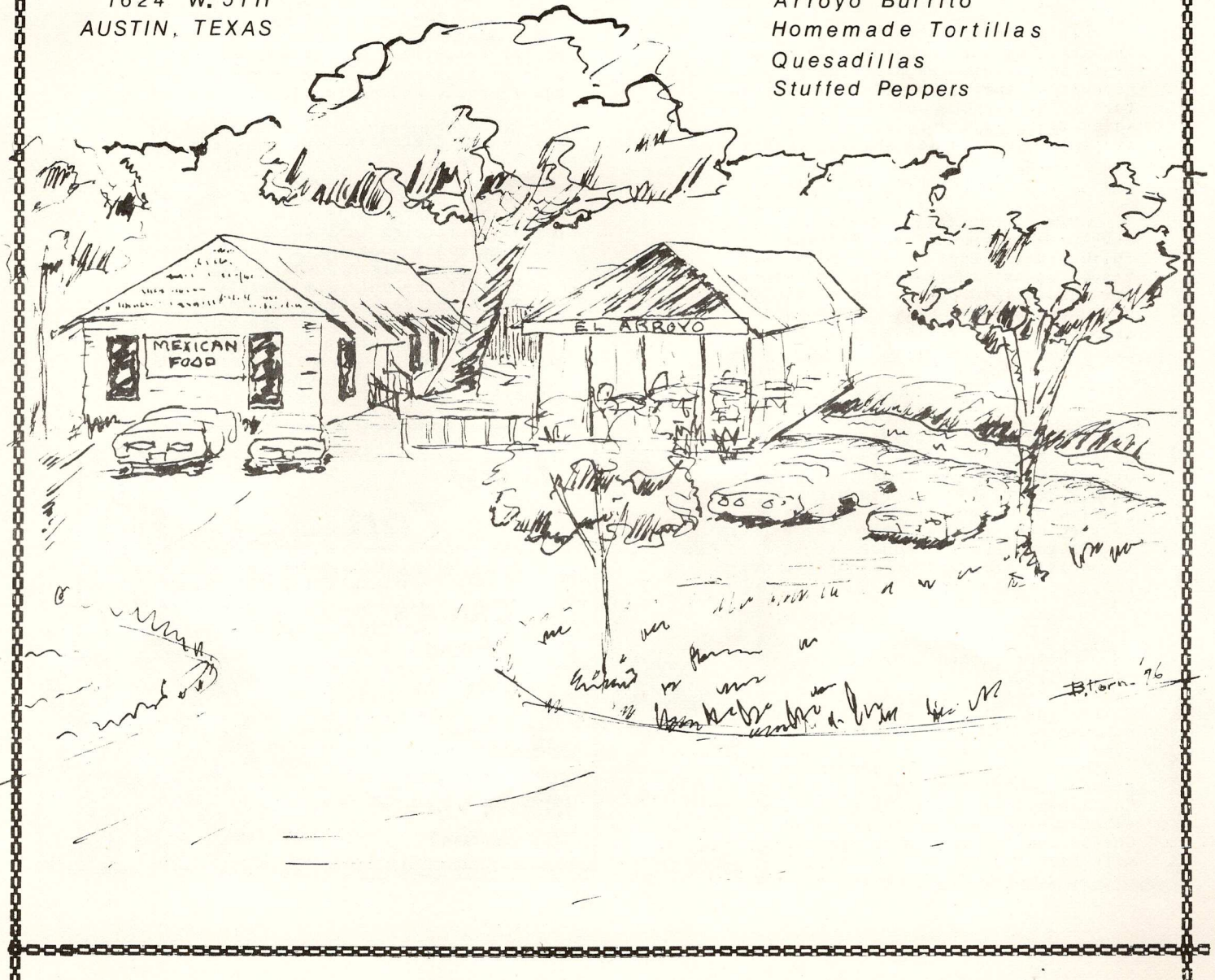
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This excellent article has been condensed from Review: Yugoslav Monthly Magazine - October, 1976.

SERBIAN CUISINE

BY JOVAN STAMATOVIĆ

Any one who decides to try genuine Serbian cuisine must dismiss all thought about calories. But, then, they should not forget the good it can do their blood count. Serbia cuisine means you eat a little more bread and pork than normally, and, of course, richly seasoned food, red pepper and onions being the principal spices. Bread, of course, can simply be discarded, but there is no way of avoiding the richness of the food.

As for the history of Serbian cuisine, there are many blanks in it. It is known, for example, that Bechamel sauce was invented by the French gastronome, the Marquis de Bechamel, but it is not known who invented the Serbian 'aivar' or 'gibanitza', for instance.

It would appear, though, that the ancestors of the Serbs ate plenty of fruit and vegetables, for there is a humorous story in old Serbian literature ("The Troubles of the Holy Grapes") which mentions practically all the fruits and vegetables we eat nowadays.

"It is not really difficult to develop a taste for real Serbian cuisine," the English journalist and travel writer, Herbert Vivian, wrote towards the end of the last century. "When you pay a social call, for example, a tray is instantly brought in containing one or two small dishes

with 'slatko' (fruit preserves), another one for spoons consisting of two compartments (one full and the other, empty) and a certain number of glasses of water. It is usually carried and held before you by a charming daughter of the house or, this is a special honour, by the hostess herself.

"Before a meal, brandy-- 'sliwowitza' or 'komovitz'-- is usually drunk from small glasses. Cheese and 'kaimak' are served by way of an hors d'oeuvre, and they taste good when not seasoned with onions. 'Kaimak' is similar in the manner of preparation and in taste, to the famous Cornish clotted cream, and is usually eaten spread on a piece of bread. Cheese and 'kaimak' made from sheep's milk have a distinctive flavour.

"Another favourite hors d'oeuvre is 'aivar', which is made from minced peppers, oil, vinegar and garlic. Red pepper, to be sure, is an indispensable spice in Serbia, just as it is in Hungary, which obviously can no longer lay exclusive claim to the title of 'land of the pepper'."

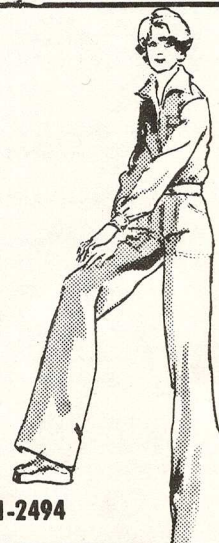
It is fair to say that the Englishman, Herbert Vivian, took good note of quite a few things, especially the widespread use of pepper 'paprika', both the sweet variety and the hot kind. It is prepared in Serbia in very nearly fifty different ways. A favourite salad is roast peppers seasoned with vinegar and garlic. The smaller, hot peppers are nibbled raw. Finally, the dried and ground red paprika pepper is a spice used for seasoning virtually every dish--it too having milder and hotter varieties. Certain regions, such as those around the towns of Nis and Leskovac and parts of the Province of Kosovo, specialize in the cultivation of different varieties of peppers.

Judging from the names of some of the dishes, Serbian cuisine has not been immune to foreign influences. But, then, the same holds good for the cuisines of most other Balkan peoples, too. Practically the only similarities between the Greek and Serbo-Croatian languages are confined precisely to the names of a few dishes which, incidentally, are neither Greek nor Serbian in origin ('musaka', 'pilav' or 'chufte', for example).

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'Musaka', which is usually made from eggplants, is also called 'Imam baildi', supposedly after a Turkish priest ('imam') who, as legend has it, passed out (baildi) on smelling the delicious fragrance of this speciality. This dish is made from fried slices of eggplants and a filling made from minced meat fried with chopped onions and tomatoes. Alternate layers of eggplants and the meat filling are placed one on top of the other, beaten eggs and milk are poured over this and the dish is then baked in the oven.

Grilled meat specialities, most notably the 'chevapchichi', 'plieskavitza' and 'razhnichi', have long been one of the principal features of Serbian cuisine. Once, the embers for a grill had to be those of dry vine branches, because their smoke gives the meat a special flavour. Later on, the embers of burning charcoal began to be used as well, and more recently the electric grill, too, has acquired the right of citizenship. Yet, it is only those restaurants which have a grill using charcoal that are considered the right places. Let us just add to this that all grilled meat specialities are served with finely chopped onions. Raw hot peppers or grilled sweet peppers are a piquant addition, too.

Although their name is derived from the Persian word 'khebap' (transmuted to 'chevap'), the Serbian 'chevapchichi' are prepared in a very different way from that practiced in the East, without spicing. For the real thing, appreciated by gourmets, one should use beef from four different parts: the neck, the shoulder, the breast and belly, but that is not absolutely necessary. The meat should be minced, salted and kneaded like dough. It should then be minced a second time, and preferably a third and fourth time. It is then squeezed through a funnel (usually attached to the mincing machine) into small rolls 2 cm. in diameter and 5 cm. in length.

The 'plieskavitza', like 'chevapchichi', is made from minced meat (half veal and half pork). A sprinkling of chopped onions is added to the meat, and a sprinkling of chopped hot pepper may be added, too, according to taste. After "kneading", the meat should be allowed to "stand" for about three hours, after which it is made into 'pliskavitzas', the hamburgers.

'Razhnichi' are in fact pieces of meat (veal and pork) spiked on a skewer or wooden stick. Alternate pieces of veal and pork should be used.

Writing about Serbian cuisine, not long ago, Guy Christian, of the Paris newspaper "L'Aurore", said: "...Aivar! It is absolutely delicious. I asked for the recipe. As for kaimak, it's a cream that is not made anywhere else in the world. And their 'Turkish coffee' is so much better than our own 'espresso'...I'm only waiting for the first opportunity to offer my guests in Paris the 'Shumadia tea' (brandy heated with burnt sugar)..."

Aivar

1 medium eggplant
4 medium green peppers
1 or 2 small garlic cloves crushed
1/3 c. olive oil
2 T. vinegar
3 T. chopped parsley
salt and pepper

Preheat oven to 475.
Prick eggplant in several places, put in shallow pan with peppers. Bake eggplant about 40 min. or until tender. Bake peppers for 15 min.

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Cool about 10 min.
Peel eggplant & chop pulp very finely. Clean peppers & discard ribs and seeds. Chop finely. Mix with remaining ingredients & chill.
Serves 4.

Kaimak

2½ gal. whole milk (not homogenized)

Heat milk gently for 2 hrs. Cool in refrigerator 7 to 8 hrs. After completely chilled, a thick layer will have formed on the top. Gently remove this layer & cut into 3 in. squares. Sprinkle with sugar & fold into triangles.

Shumadia

1 pt. plum brandy
½ pd. sugar
2 T. water
2 T. honey

Heat sugar in small pan & brandy in another pan. Bring brandy to boil. Pour over sugar & add water and honey.

Musaka

4 small eggplants
1 chopped carrot
1 grated celery stalk
2 chopped onions
1 or 2 chopped peppers

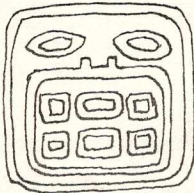
1 T. tomato paste
2 cloves garlic
5 tomatoes, chopped
1 T. minced parsley
1 T. bread crumbs
½ pt. olive oil
1 pt. salted water

Cut off stalk roots on eggplants. Peel off 4 alternate strips lengthwise, leaving 4 strips. Place in salted water for 30 min. then dry. Fry in oil 10 min. Remove and set aside. Fry carrot and celery in same oil 10 min. Add onions, peppers, tomato paste, garlic, tomatoes and seasonings. Simmer. Cut eggplants open & fill with stewed vegetables. Place in greased casserole dish & bake 30 min. at 350.
Serve cold.

Chevapchichi

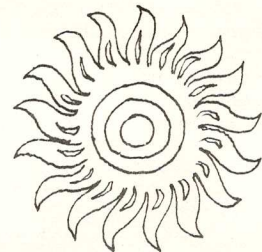
1 lb. beef minced
1 lb. minced veal
1 or 2 chopped onions
1 t. ground cumin
¼ c. water
salt and pepper

Knead all ingredients until mixture is elastic. Form rolls 2 cm. in diameter & 5 cm. in length. Roast rolls over charcoal on all sides about 15 min.
Serves 4 to 6.



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The Top Thirty Dances are a regular feature in this magazine. This time we take a look at a satirical reflection on the most popular dances of the Houston Festival Folkdancers for 1976.

REFLECTIONS ON A ŠOPAN

BY LESLIE WAGNER

NOTE: Houston/Austin folkdancers have been using the form of the "Šop joke" to make puns on folkdance names since Yves Moreau first wrote a letter to the Osten, Tatiuous gang which included puns he based on the Macedonian tribe of Šop, e.g.

Q.: What do Macedonian housewives listen to on the radio?

A.: Šop operas.

Q.: What do people in a certain area of Bulgaria use to fry eggs in?

A.: Šop pans.

A recent survey (see chart below) of dances most frequently requested in Houston last year, as gathered over a 10-month period from February to December, 1976, notably failed to include such long-time favorites as the Oxidized Donkey (Rustemul), the German Loan Officer's Dance (Mark Lender), the landlocked version of the Ship of Fools (Karo' goonas) and the Gulf Stream Dance (Atlantic Mixer) as well.

For reasons not explored within the purpose of our study, Big H. dancers bade farewell to their one-time most requested pieces; i.e. "the type of warm compress an Israeli might use" (Ei Hatol), and "The cry of the Spanish-speaking Serbian prospector who could not find gold" (Bav! no oro aqui), and "The reason the younger brother of a Turkish girl named Vas looked out of the window as Vas came in from a date" (to See Vas Kiss). One can only speculate as to reasons why, although Michael got fired from his job as chef because Michael Csard-a-steak, and though the Jewish parents reprimanded their messy children with a resounding "Rip no Matzah!", neither dance succeeded in making the cut this year.

Indeed, closer scrutiny and careful analysis of the statistical study done show plainly that Houston instead spent "Orijecting" (#3 on the list) itself to such matters as "A Synonym for a tree limb with a container of salted swine flesh placed atop it" (a hambough, #1 on the list), and "What does one call a Foolish German bank president who loans out his workers to other banks at his own expense?" (A Silly Teller Lender, #10), "A name for a well-seasoned canine's discarded clothing" (Salty Dog Rag, #22),

"the term for a Southern Israeli's Be Quiet Dance" (Hush, you-all, #13), and, last but not least, "The question Noah asked his son when he couldn't find his boat" (What side of the mountain did you put the Arkan? #21).

A question which might naturally be raised here is why these dances, comprising 28% of all dances done during the period tested, led the list and outranked some of our long-standing favorites. However, refraining from such questions may be more in order; the data given here are such that no semblance of Conclusion can be reached. Perhaps future studies of a more ethnological slant may someday succeed in elucidating fully the very nature of the rise and fall of the Popular Folkdances.

Until such time, the Houston Festival Dancers invite you to drop by to see us the next time you're in Kjusten (dilska, #12 on our list), to dance with us and possibly talk a little Šop.

HFFD - TOP 23

(with thanks to the punny people in her grance doup)

- 1 Hambo (all) - 23
- 2 St. Bernard's Waltz - 20
- 3 Orijent - 19
- 4 Atzay Hasuftzafat - 18
- 5 Pata Pata - 18
- 6 Setnja - 18
- 7 Ali Pasa - 18
- 8 Doudlebska Polka - 18
- 9 Dayagim - 17
- 10 Zillertaler Laendler - 16
- 11 Dansul De La Fet. - 14
- 12 Kjustendilska Racenica - 14
- 13 Joshua - 13
- 14 Mairi's Wedding - 13
- 15 Never on Sunday - 13
- 16 Road to the Isles - 13
- 17 Teton Mountain Stomp - 12
- 18 Makedonsko Devojce - 12
- 19 Floricica - 12
- 20 Evangelina - 12
- 21 Arkan - 12
- 22 Salty Dog Rag - 12
- 23 Hole in the Wall - 12

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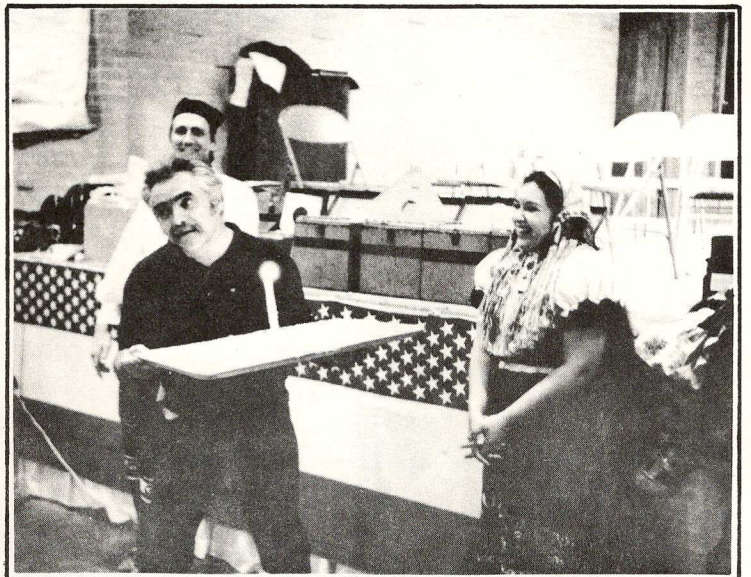
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THANKSGIVING CAMP SCRAPBOOK

PHOTOS BY MICHEL BREGER

Andor Czompo's
Birthday Cake



Anita Rich and Gloria Herrera-
Bloomquist in their Hungarian
costumes.



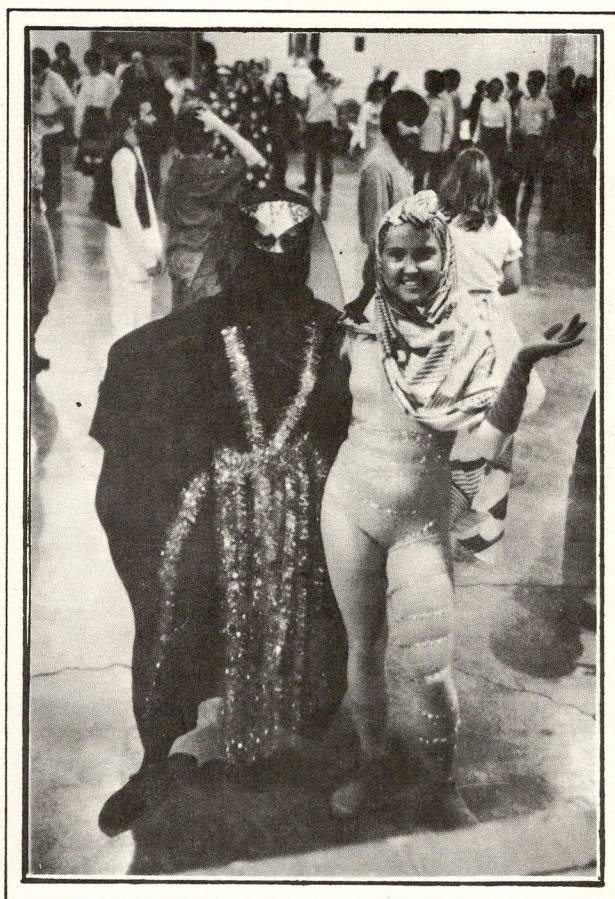
A group has to do Miteritsa blindfolded
as punishment for not having mixed enough
with folkdancers from other regions.



George Tomov
arranges a
Yugoslav
costume.



Yes, this is Franklin Houston
as Visiting Space Emperor.



Costume Party: some hide
more than others.



Superdancer

Record: Gypsy Camp 5201, Vol. I
 Formation: Lines, shoulder hold.
 Start with gayda or do step I through
 introduction (16 times).

- Fig. I:
 Facing center and moving to R
- 1 Step on R foot.
 - 2 Small lift on R, Lift L across in front of R
 - 3 Step on L to L side
 - 4 Small lift on L, Lift R across in front of L
 - 5 Step R to R side
 - 6 Step L behind R
 - 7 Step R to R side
 - 8 Step L behind R

Repeat 1-8 of Fig. I 11 more times.
 (first time only).

- Fig. II:
- PART I
- 1 Step on R to R side
 - 2 Lift on R and lift L in front of R
 - 3 Step on L to L side
 - 4 Lift on L and lift R in front of L
 - 5-7 Repeat 1-3 of Fig. II, Part I
 - 8 Stamp R beside L (no wt.)

- PART II
- 1 Step fwd on R ft.
 - 2 Small hop on R
 - 3 Step back on L
 - 4 Stamp R beside L, no wt.

- PART III
- 1 Step on R to R side
 - 2 Kick L fwd low
 - 3 Leap on L in place kicking R ft. fwd. low
 - 4 Slap R foot downward onto floor, no wt.

Repeat all of Fig. 2 one more time.
 Dance repeats from the beginning.
 Alternate 8 of Fig. I with 2 of Fig. II.

ȘIRBA DIN CIMPOI

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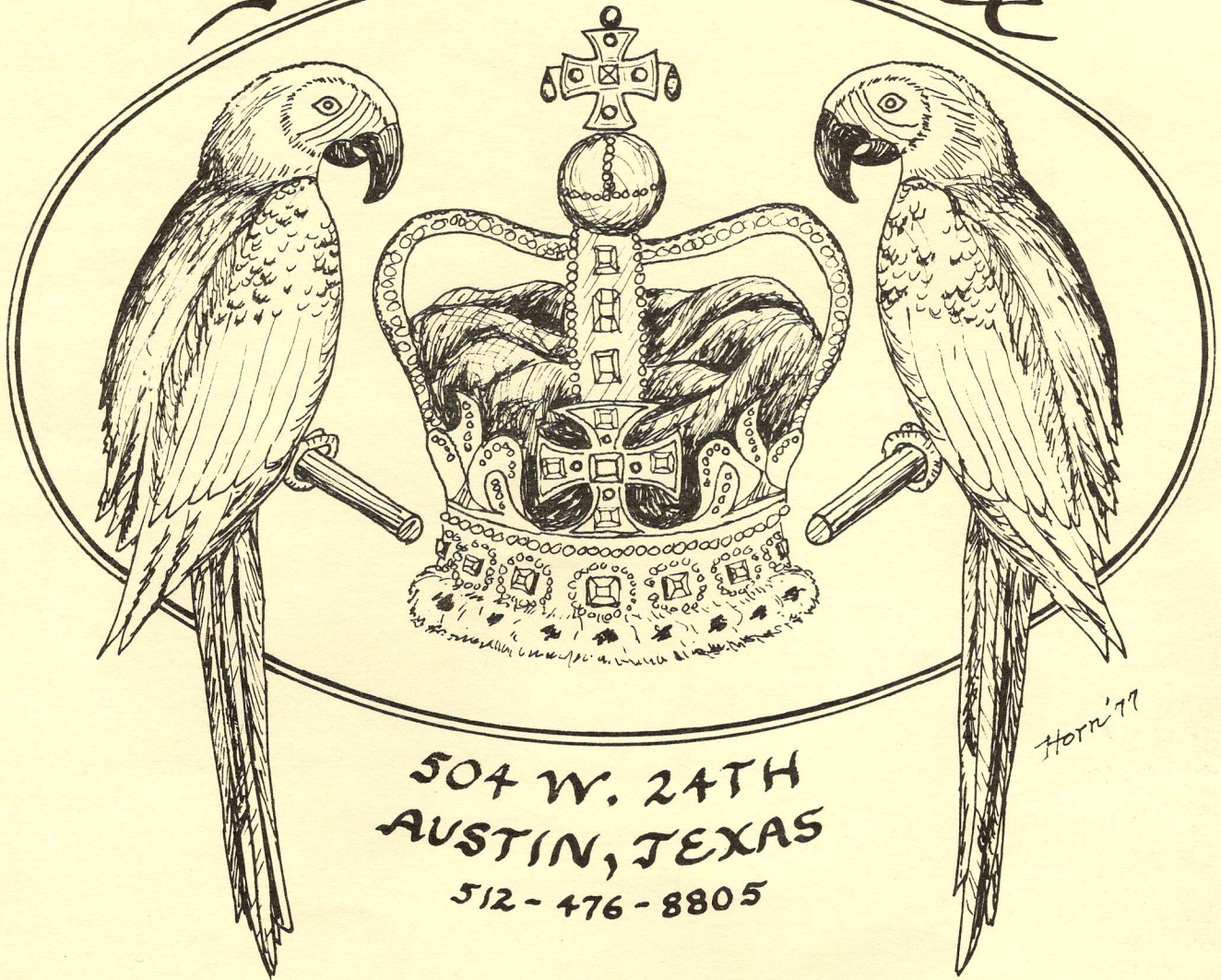
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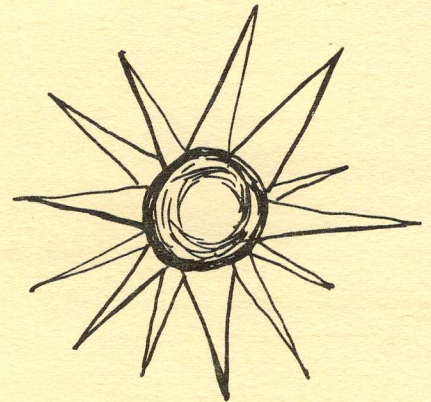
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