

FOLK DANCE SCENE

JULY 1973 - - - - Los Angeles, California



WE'VE DANCED 27 TIPS IN A ROW ----- LET'S SIT THIS ONE OUT !!!!

SQUARE DANCING AN AMERICAN HERITAGE!

THE FOLK FOURTH ESTATE

"SETS IN ORDER"

BOB OSGOOD



It's difficult to write about our 'baby' (even though it's in its 25th year) without making the story a very personal one. From the time several years before World War II until we had an occasion to travel extensively throughout the United States and Canada in the years just following the war's end in 1945, we had unknowingly been preparing ourselves for a combined and rather exciting life of journalism and square dancing. As we travelled across the country on other than square dance business in the mid-1940's, we spent our evenings, when we could, seeking out square dance groups in Milwaukee, Miami, Detroit, etc., and noticed with great interest the wide interpretation of square dance calls and the tremendous differences in styling. It wasn't until we visited the Lloyd Shaw Institutes at the Cheyenne Mountain School in Colorado Springs in 1947 that the idea for a square dance publication actually began to materialize. Here at these summer leaders' institutes, square dancers, callers and teachers from all parts of the world converged to learn more about square dancing, about teaching, and to gather material they could use in teaching people to dance.

The combination of these events made us see that perhaps a better means of 'communications' was needed and "Sets In Order" (we took the title from the command callers used in those days to get the sets of dancers up on the floor and 'set to dance') was ready to emerge. When Lloyd Shaw and his youthful Cheyenne Mountain Dancers visited Southern California for three eventful days of institutes and performances in November, 1948, "Sets In Order"'s first issue was released to coincide with that weekend. Encouraged by the Folk Dance Federation of California, Southern section, and the newly formed Associated Square Dancers and the Western Square Dance Association, who also co-sponsored the Shaw event, "Sets In Order" was assured a good send-off, and the 5,000 copies, its initial run, helped to bring in almost 5,000 subscriptions.

Over the years square dancing has grown, not only in California but around the world, and "Sets In Order" has been its 'voice', increasing over the years to more than 25,000 monthly circulation. The magazine has devoted its space, not just to the caller, but to the dancer, the round dancer, the teacher, the teenager - to anyone interested in any phase of the American square dance activity.

From its early years, those connected with "Sets In Order" discovered that theirs was a job far more than just editing a publication. Almost daily, requests came in for information on places to dance, clubs that could be visited in other areas, not just in the United States but in Canada and overseas, too, and as a result, a regular series of directories have become a part of the "Sets In Order" pattern.

Those with special interests have encouraged the publication of "Sets In Order" handbooks, covering such fields as 'Youth in Square Dancing', 'The History of Square Dancing' by Dorothy Shaw, 'The Square Dance Indoctrination Handbook', 'The Organization Handbook', and others on handling publicity, one-night stands, and basic movements of square dancing. Teacher manuals for teaching basics and special manuals and a series of records for the complete course of square dancing in our schools have all been a part of "Sets In Order"'s varied activities.

Because of this, in the late 1960's, a Gold Ribbon Committee of 50 members from all parts of the square dance world were appointed the task of looking closely at the square dance activity and making recommendations for the future direction of "Sets In Order". As a result, the Sets In Order Publishing Co. became the Sets In Order American Square Dance Society and the magazine became known as "Square Dancing", the official magazine of the American Square Dance Society.

Continuing to operate as a service organization for square dancing, the Society publishes, several times each year, a newsletter known as 'Gavel & Key' which is directed to the presidents of all square dancers, callers, and round dance teachers' associations, and to the editors of over 150 square dance publications. The Society has released a series of square dance radio spot announcements which have been distributed without charge to square dance associations around the world, and it is in the process of preparing a 30-minute sound and color film. In the past three years, the Society has been helping form a caller leadership group known as Callerlab, devoted to bring caller leadership to callers and associations everywhere, and has been instrumental, with two other square dance publications, in coordinating in bringing together a square dance leadership known as Legacy, devoted to finding ways to promote, protect and perpetuate the square dance activity.

To those who remember "Sets In Order" as the 'baby' that it was 25 years ago and who may be curious as to its appearance today, a sample copy will be happily sent you if you just write to:

The American Square Dance Society
462 N. Robertson Blvd.
Los Angeles, CA 90048

* * * * *

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"Folk Dance Scene" is issued monthly by the Folk Dance Federation of California, South, Inc. - a non-profit organization dedicated to the promotion of international folk dancing and its related arts.

All officers and committee members of the Folk Dance Federation and of the staff of "Folk Dance Scene" are unsalaried, and the entire proceeds of the magazine, from subscriptions, advertisements and donations, etc. are used to help pay the expenses of printing, postage and supplies.

News items, articles, flyers and advertising copy must be received here at the editorial offices on or before the deadline. Flyers must be unfolded, and on 8½ x 11 stock. All advertising copy must be camera-ready - that is, black-on-white and to required size. Please call for specifications and costs. All fees for advertising and flyer inclusion should accompany material when sent in.

The deadline will appear on this page each preceding issue, as will the minimum number of flyers required.

The comments of contributors do not necessarily reflect the views of the Folk Dance Federation or of "Folk Dance Scene". Nor can we assume responsibility for the accuracy of the locations, dates, etc. in any news items furnished, as these are always subject to possible change. We also reserve the right to edit where deemed advisable.

There is no charge for inclusion of newsworthy folk information and we are desirous of having all your club news. If time is short, please use the telephone.

For subscriptions, circulation, and inquiries concerning mail deliveries, please contact the circulation department, as follows:

Ralph & Elsa Miller
3455 Loma Lada Dr.
Los Angeles, CA 90065
Tel: (213) 225-0429

For all other correspondence, please use the address at the top of this column. Thank you.

The deadline for the August issue is July 15 on all material except for "Teaching This Month" and other unavoidably late news, for which the latest time will be July 20. The minimum number of flyers required is 900.

dates to remember

(Some important events of the next two months)

- JUL 1- 7 - Kutztown, Pa. - Dutch Folk Festival
- JUL 4 - Santa Monica - Fourth-on-the-Slab
- JUL 4 - Oakland - 4th of July Festival
- JUL 6-13 - Idyllwild - ISOMATA Conference
- JUL 14 - West Los Angeles - Festival on the Mall
- JUL 14 & - Mill Valley - "Tanabata Matsuri"
- JUL 15 - Kentfield
- JUL 22-AUG 4 - Stockton - 26th Folk Dance Camp
- JUL 26-29 - Vienna, Va. - Nat'l Folk Festival
- AUG 5-11 - Quincy - Feather River Family Camp
- AUG 10-18 - San Diego - San Diego F. D. Conference
- AUG 19 - Guerneville - Festival in the Redwoods
- AUG 23-SEP 3 - Kent, Conn. - 2nd Int'l F. D. Camp

OUR COVER THIS MONTH

July once again - our national birthmonth. To match the theme, and the spirit of '76, we have a pair of young square dancers resting up after a long session at a traditional American barn dance. At one time the Federation had several member clubs in the San Fernando, Simi and Conejo Valleys with an especial bent for square dancing - Simi, Moorpark, Fillmore, for example. We see that Walt has apparently found one of them!

FROM THE EDITORS

It begins to look as though we're going to have to add Val to the staff of "Scene". Not only is she a 'regular' on our collating staff, but we are also indebted to her for our teletype-like sub headlines. Inasmuch as we don't have anything like a varityper or photsetter, it has been a real boon - saving us loads of time in making up 'rub-on' headlines for our special articles.

As for some of those 'specials'. We had previously said we planned this issue to feature American dance styles with an ethnic background, or the cultures that created them. Appalachia, Black, Indian, the Dutch of Pennsylvania, Louisiana French, Early Californian, the Shakers, Carolina Scots, and others have had big impact in producing distinctive dances of the United States. Some we have in this issue - others will follow next month. Our thanks to Anthony Ivancich, Sarah Gertrude Knott and Bob Osgood for their contributions of special interest.

PLEASE PATRONIZE OUR ADVERTISERS!

"Folk Dance Scene"
Circulation Department
3455 Loma Lada Drive
Los Angeles, CA 90065



Enclosed is a check in the amount of \$3.00 for a one-year subscription to "Folk Dance Scene". Please start with the (current) or (next) issue, as circled.

NAME _____

ADDRESS _____

CITY & STATE _____ ZIP _____

SPECIAL EVENTS

THE "FOURTH" ON THE SLAB

The Santa Monica Folk Dancers invite you to join them for their annual Fourth of July celebration, picnic and dance in Lincoln Park, 7th and California Avenue in Santa Monica. The date is July 4 - a Wednesday afternoon.



Chairman Avis Tarvin advises that there will be line dances from noon until 1 p.m. under the leadership of Paul Sheldon, and general folk dancing from 1 until 6. There will be some live music during the afternoon under the direction of Anthony Ivancich. Dances of many nations will be featured. Bring your picnic lunch, and dance (or relax) in the sun or shade during this annual 'happening'. There is no admission charge. This year, as usual, the festival is sponsored by the Santa Monica Folk Dancers, in cooperation with the Santa Monica City Parks and Recreation Department.

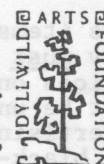
ON THE MALL



Boys bring girls - girls bring boys - it's a night for dancing under the stars on the Mall in West Los Angeles. The time is Saturday, July 14, at 8 p.m., and it's easy to find - just $\frac{1}{2}$ block south of Santa Monica Blvd. at Purdue Ave., with lots of parking available. This is Westwood Co-op's annual regional summer evening festival with three hours of uninterrupted dancing of your favorite folk dances. And it's free! There is plenty of spectator room, too, so wear your favorite costume and 'show off' - there'll be no exhibitions to 'upstage' you. . . Westwooders tell us the stars will make it a night for romance - but then there's the song that goes, "If you keep on dancing, there'll be no romancing". Guess it will be up to you to make your own choice!

IDYLLWILD CONFERENCE

In case you are a last minute decider, here's a hint to help you make that decision. The Idyllwild Conference is just about to begin. Located up in the piney San Jacinto Mountains near Hemet, on the Idyllwild Campus of USC, it is a 'natural' for this time of the year if you like to have your folk dance camp-vacation in relaxed surroundings. It is geared to family style (there are programs for all ages), and the whole 'gang' can go along. There are two sections: a weekend, July 6-8; and the conference proper, July 8-13. A host of excellent teachers is on the staff. See last issue of "Scene" for the flyer with price information, registration, etc. You can contact Elma McFarland, Executive Secretary, at 144 S. Allen Ave., Pasadena, CA 91106, or USC-ISOMATA, Idyllwild, CA 92349, for information and reservations.



STOCKTON

The 26th Annual Folk Dance Camp at Stockton will, as usual, consist of two separate but identical weeks - July 22-28 and July 29-August 4. Each will consist of six full days and evenings of folk dance, crafts, parties, and good times. The teaching staff is of very high caliber, and the accommodations and three delicious meals a day are worth the vacation even if you aren't a dancer! It will be held on the campus of the University of the Pacific, Stockton, California, and there's a flyer in this issue with all the detailed information and registration application. The full costs per week are \$135, which includes tuition, room, board and syllabus.

PENNSYLVANIA "DUTCH"

The first of the annual Pennsylvania Dutch folk festivals of the summer will occur in Kutztown, Pennsylvania, July 1 through 7. This will be the 24th consecutive annual event in this quaint town in the heart of Pennsylvania's German-speaking territory. Later, next month, additional festivals will be seen in Hershey, Lancaster, and Allentown.

The Kutztown Folk Festival is sponsored by the Pennsylvania Folklife Society, affiliated with Ursinus College, and the purposes are threefold - to demonstrate and display the lore and folkways of the Pennsylvania Dutch; to collect, study and preserve the lore of the Dutch country of Pennsylvania, and publish the findings in the Society's magazine, "Pennsylvania Folklife"; and from the proceeds of these two, to provide scholarships for general educational purposes at Ursinus.



The gatherings take place daily, 9 a.m. to 7 p.m., and everything is included in the gate admission price (except your food and other purchases). There are demonstrations of leathercraft, quilting, woodcarving; displays of beautiful art and, of course, the unusual 'hex' signs; and there are games, an auction, and 'hoedown' dancing to live music. The foods are delicious, and the 'kitchen' of the Pennsylvania Dutch is one of the richest in this country.

'Dutch' is a corruption of the word 'Deutsch' - though there are numberless Hollanders in the area, by far the majority are of German origin, many of whose

SPECIAL EVENTS

PENNSYLVANIA DUTCH (Continued)

ancestors came to the New World and the freedom of William Penn's colony to avoid religious persecution in their homeland. Probably the best known of these are the Amish and the Mennonites. Later, thousands moved on to the Midwest and to North Carolina, but most remained in their new settlement, happily satisfied, and their culture is one of several which have made a great impact upon American life. Folk dance? Of course! The Amish too? Indeed yes! In fact, their young people like a good contra, square or hoedown on a Saturday night better than modern rock! More about that in a later issue!

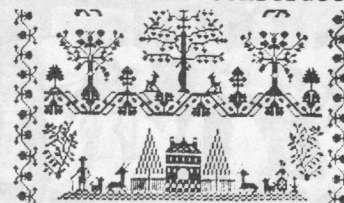
35th NATIONAL FOLK FESTIVAL



Once again the rolling hills of Wolf Trap Farm will echo to the sounds of some of America's finest traditional folk art, as the 35th National Folk Festival holds forth July 26-29. Musicians, dancers and craftsmen from all parts of the United States will take part in this four day celebration of America's traditional folk heritage.

As in the past, workshops will be held in five locations spread throughout the park from 11 a.m. to 5 p.m., Thursday through Saturday, and from 11 a.m. to 3 p.m. on Sunday. They will focus on specific styles, traditions and instruments, and are aimed at involving the audience in the experience of the Festival. Folk dance and music will be featured and dance workshops will offer both participation and demonstration.

If you like to work with your hands, there will be special craft exhibits on the construction of musical instruments and weaving, with expert craftsmen on hand, not only to show the range of skills involved in their crafts, but to get you involved in doing them yourself. All daytime activities are free to the public. (Evening concert tickets are \$3 for reserved seats and \$2 for lawn seats.)



The evening concerts, held in the striking red cedar Filene Center, provide a sampling of the richness and variety of American dance and music. Thursday, July 26, will feature one of the oldest and best Bluegrass groups, the Clinch Mountain Boys with Ralph Stanley; McGee and Courville, Cajun fiddlers from Louisiana; Elizabeth Cotton, octagenarian singer and guitar picker; the Sweet's Mill String Band from California; Babe Stovall, black guitarist from New Orleans with rags, blues and jazz roots; and The Wolfe County Hoedowners from Kentucky.

Friday brings the Carter and Addington families, country music; Larry Johnson, blues and ragtime guitar virtuoso from New York; Marshall Dodge; the Louisiana Aces, with additional Cajun material; Rev. C. J. Johnson and his congregation with 'gospel sound' from Atlanta; the American Indian Percussion Ensemble with traditional Indian themes and instruments; and the Matusz Polish Dancers from New York and their Polish dances.

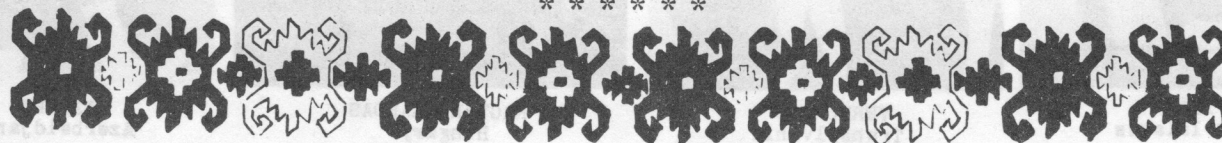
Saturday has some more bluesmen - different aspects - Johnny Shines from Alabama and J. T. Griffith with Yank Rachell from Indianapolis; the Oklahoma Swing Band; our own Sam Hinton with a mixed bag of songs, emphasis on Western material; Hoyt Ming and the Pep Steppers, string bands of the '20s; the Pontiakon Somation from Dobbs Ferry, N.Y., with Pontic Greek dances and songs; and The Canterbury Orchestra, largely responsible for the revival of contra dancing in the Northeast over the past few years, completes the evening with some of the best of New England's dancers and musicians.

All of the performers will be on hand during the daytime to conduct and participate in the workshops, as will representatives of the National Folk Festival Association's regional and affiliated festivals. A special focus of this year's event will be the traditional music of the American Indian. Representatives of many tribes will show the diverse music of the native Americans.

Sunday's free afternoon activities will have traditional religious music as the featured event.

Wolf Trap Farm is one of the newest National Parks, and the first one dedicated to the performing arts. It is located near Vienna, Virginia, quite close to Washington, D.C., on a 100-acre site in the rolling hills of Fairfax County. The festival is sponsored jointly by the National Folk Festival Association, the National Park System, and the National Endowment for the Arts. This is the third time that the Festival has been held in this location. We will have a special article on the NFFA next month, this in addition to Miss Knott's story in this current issue which relates to the Festivals.

* * * * *





VARI HASAPIKOS - Greece



DAL DANS - Sweden



NOVI KRAKOWIAK - Poland



← JOTA MONCADENA
Philippines
* *

KRISZACHOK →
Byelorussia



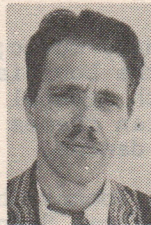
BESEDA - Czechoslovakia



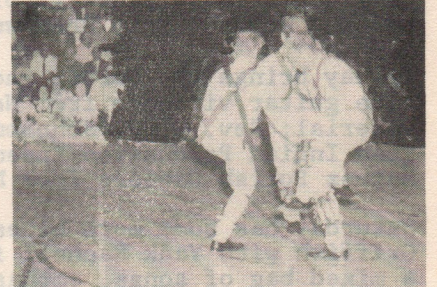
Gandy Dancers



YULA - Moldavia



Paul Val Avis
FEDERATION PRESIDENTS



YSA
Canary Islands



VERBUNKOS
Transylvania



MAGYAR CZARDAS
Hungary



GAZAKHI
Azerbaijan

CLUB OF THE MONTH CLUB THE GANDY DANCERS

One has to go back a bit more than 25 years - six months more to be exact - to January 23, 1948, and to Virginia Anderson's class at Poinsettia Playground in Hollywood to get to the exact origin of the Gandy Dancers. It was here that a group of young would-be dancers - most of whom had never folk danced in their lives, and only a few of whom had square danced - met and struck up an immediate friendship. Shortly afterwards the class became known as the Poinsettia Promenaders, and the group referred to, its most adept learners, became a demonstration set for the club, not of exhibition caliber, but one which was quite capable of performing for playground activities, small clubs, etc.

While sitting around the table at a Spanish restaurant in Oxnard, following a festival there one afternoon in June of that year, talk turned toward the possibility of forming a real exhibition group. The discussion was tabled for an hour or so until all reconvened at the old Ocean Park Pier, and at that time it was agreed (between rides on the High Boy and Ferris Wheel) to meet in three weeks to form such a group. Meanwhile, everyone was to think up ideas, plans - anything deemed necessary to formation of a successful club. During the next three weeks, of course, the biggest thought in mind was - what, where and who!

At the home of Olga Mirosav, in mid-July 1948, thirteen eager individuals met, each bringing his or her ideas. The result was the organization of a semi-cooperative folk dance club, with a paid teacher, a set of by-laws, and a list of better grade dances to be learned. After some puzzlement over what to call itself, the name 'Gandy Dancers' was chosen (this because there was no money in the treasury, and as one of the members, a railroad man, said, "Railroad track-workers are called 'gandy dancers' and they have no money, just like us dancers.") The name took immediately! Subsequently a banner, an insignia, and even a song were adopted.



The first year was hectic. Meetings started on Wednesday eves at Exposition Park. (The other six nights of the week, the group danced elsewhere!) The members were to undergo their first baptism of fire at Pomona Fair when, right in the middle of a demonstration of "Ranchera", the power failed. (The dance concluded in the gloom with an accordion accompaniment!) There was involvement in preparations for the Lloyd Shaw Cheyenne Mountain Dancers' institute in November. (The Gandys had a pretty sharp square set!) Next, though not a member of the Federation, the club and its members became entangled in the big brouhaha in the spring of 1949. A change of format - and the club became a full cooperative, and its revised constitution and by-laws became a model from which the preambles and purposes of many Southern California folk dance clubs were based. A slow relaxed summer was followed by a move to the Legion Hall on Venice Blvd., across from the Mannings Piano, on Friday nights. Suddenly the club exploded into activity. Dances from all over the world were learned - members went everywhere to collect them and bring them home. Refreshments were a far cry from pink punch and cookies - you might find anything from bigos, lamajoon, palachenki, hot dogs, turkey - what have you? Regular visitors included Madelynne Greene, Walter Grothe, Vyts Beliajus, and many others. It was the place to go on a Friday night.

The first exhibition was the Swedish "Daldans", prepared for the Santa Monica Diamond Jubilee, summer of 1950. Soon after, the headquarters moved to Marine Park in Santa Monica, where, with no curfew, there was always plenty of time for all the dancing and rehearsals needed. Here were born the first kolo hours in the area. Following "Daldans" came a series of striking exhibitions, led off by the "Krakowiak" which, with its colorful costumes, created a big stir at the 1951 Statewide in Santa Barbara. (That festival was also the scene of the famous "afterparty at the bandshell", which set the club's custom of having an - unofficial, of course - cocktail party at Statewide each year!) Since then, with one exception, the Gandys have participated in every Statewide Festival.

Many dances introduced by the club have become part of Federation repertoire. The montage adjoining shows some of the better known, and to the Gandys, best loved exhibitions over the 25 years. As for the membership, although its roster has never exceeded sixty at any one time, during the years some 300 individuals have signed up. Of these, many got their training as co-op teachers with the group - and, as anyone knows, that IS a test of endurance and capability! Anyhow, from these teachers some of Southern California's leading folk dance instructors were developed.

As for Federation activities - the Gandys took to them like a duck to water. Excepting the year 1949-50, there has not been an administration during which at least one member of the club has not sat on the executive council as an elected officer. One year there were five! Four have been President - Virginia, Paul, Valerie and Avis. Many have been committee chairmen, and many more served on Federation committees. The Gandys have always taken the administration of their own club dead seriously, despite oftimes 'antic ways', and the Federation and what it stands for is a likewise serious matter. This is, perhaps, why such a large percentage of its members have been active in the Folk Dance Federation of California, South.

Anyhow, after 25 years they're still going strong, and are inviting you to attend their Silver Anniversary Party on July 6 at 8:30 p.m. at their latest 'home', the International Institute, 435 S. Boyle Ave. in Los Angeles. Welcome one and all!

* * * * *

SOUTHERN CALIFORNIA SQUARE DANCING

by
BOB OSGOOD

This is a brief look at 35 years of square dancing in Southern California! Of course, square dancing has been a part of this area for much longer than 35 years, but our recollections began at that time when we first met Carolyn Mitchill, then a women's physical ed teacher with the L. A. City Schools. It was Carolyn who introduced us and many others, prior to the war years, into the tremendous recreational possibilities of square dancing. Then the dancing we did was extremely simple. Not only did we not always have recorded music but we were without a public address system to accompany us. We did manage in the downtown YMCA to sometimes dance to piano accompaniment and to have a great deal of fun. Exhibitions on the lawn at UCLA and at several other places in the area helped not only to increase our interest, but to whet the appetites of others, many of whom joined our weekly groups.

During the 1940's square dancing was strongly allied with the folk dance movement in Southern California. We can remember during the war years dancing with the Hollywood Peasants at Poinsettia Playground, a few tips called by Carl Myles and Ray Shaw interspersed among the dances from other countries. The squares were simple, one-night stand types, with single visiting "Bird in the Cage", "Dive for the Oyster" and "Take a Little Peek" on almost every program. The Eastern style of singing calls and quadrilles was very much in evidence and the American Folk Dance was represented in the couple dances by an occasional "Oxford Minuet", "Varsouvianna" or "Black Hawk Waltz" during the evening.



The war years brought many military personnel through Southern California on their way overseas and many church groups and the USO included square dancing as part of their hospitality program of entertaining the men in uniform.

At the conclusion of the war, the land boom in Southern California opened up many new communities to the returning veteran and presented a perfect setting for a growing interest in square dancing. By 1948, the boom was well under way. The L. A. Mirror carried a daily illustrated series on "How to Square Dance". KFI-TV 9 carried what may well have been the first weekly series of square dance telecasts. In the L. A. area, two associations, the Associated Square Dancers and the Western Square Dance Association of San Gabriel Valley, came into existence. The same year, Dr. Lloyd "Pappy" Shaw and his Cheyenne Mountain Dancers from Colorado Springs were brought to L. A. for a 3-day period of shows and institutes, sponsored jointly by the Folk Dance Federation of California (South), the Associated Square Dancers and the Western Square Dance Association. At the same time, "Sets In Order" published its first issue as a tribute to Lloyd Shaw.

With this combination of events, square dancing was in full swing. Callers' classes conducted by Ralph Maxheimer and Bob Osgood were among the first to be held in this state. Several of the major recording companies released series of called and instrumental records. Hollywood Bowl featured a square dance evening, and Warners, Paramount and MGM studios all featured square dance sequences in major films. Over the years, the activity continued to grow. No more simple "Bird in the Cage" variety where a newcomer would simply step into #4 position and become a veteran by the time his turn to be active came round! Square dancing today involves many weeks in classes before the newcomer moves out into one of the more than 800 square dance clubs in the greater metropolitan Los Angeles area.

In Southern California at present there are more than half a dozen area publications, ten active square dance record companies, and over 200 callers. The activity has changed greatly in the past 35 years, but it is extremely encouraging to note that some of the early clubs are still in existence, some dancers remaining enthusiastic for more than 25 years, some of the callers still active after thirty. You'll find classes by the dozen starting each September and January. If you visit any of the festivals and roundups you'll see the expression of sheer pleasure on the faces of those gaily costumed dancers who are participating, just as you might have 25 years ago. Three times, Southern California has hosted the Annual National Square Dance Convention - originating the event in 1952 in Riverside; the second time a few years later in San Diego; and, in the mid-1960's, in Long Beach. The 25th Convention will be in Anaheim in June, 1976.

The area still holds the record for the largest single-floor square dance event ever held - the Santa Monica Diamond Jubilee in July 1950, with 15,200 dancers and over 35,000 spectators. To be sure, Southern California has many fond square dancing memories. Apparently there are many more in the making.

* * * * *

(Ed. note: To those folk dancers who are enthusiastic about American squares, if you are going to either Stockton or San Diego Folk Dance Camp this year, you will find a most excellent square dance caller as a member of the staff - Jerry Helt, of Cincinnati, Ohio. A dynamic personality, and a top notch teacher.)

JUST OFF THE PRESS

Available Now!

"Folk Dancing for Self Expression and Group Experience"

by

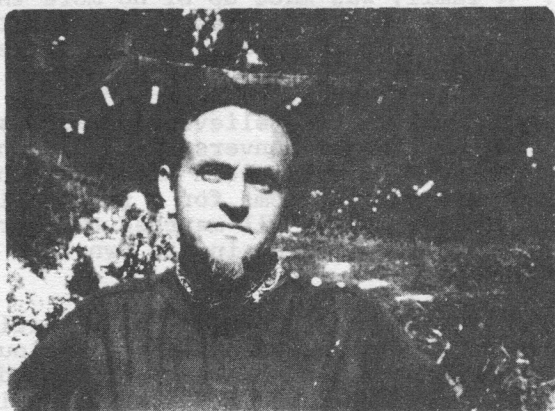
Howard J. Heglin, Ph.D.

Dr. Heglin is a licensed Psychologist (A.B and M.A. from Southern California and Ph.D. from the university of Florida). He has been an enthusiastic Folk Dancer for over 26 years and served as president of the West Valley Folk Dancers in Los Angeles, California.

The book is intended to provide understanding of physical, mental, and social benefits of Folk Dancing to different age groups. It provides a concise explanation of why Folk Dancing is good for you and for others rather than how to dance.

If you have ever wanted to convince a friend or relative that they should try Folk Dancing this book will provide the means of persuasion.

Folk Dancers will appreciate the message but the primary intention is to tell others, who have not tried folk dancing, why they should start now.



Send \$1.25 (Postpaid) to
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THE SHAKERS

A BRIEF DISCOURSE

by

ANTHONY IVANCICH

JUST OFF THE PRESS

(Author's Note: Most of the information in this article is gathered from the writings of Edward Andrews. For a listing of his books and other readings, consult bibliography.)

The United Society of Believers in Christ's Second Appearing, or more commonly called 'Shakers', believed in the reappearance of Christ in the form of a woman. The sect had its beginning in the mid-1700's and was one of the first societies to give women equal rights. The leading figure in the founding of the Shakers was Mother Ann. In 1762, she was betrothed to a blacksmith named Abraham Standeric. By him she had four children, all of whom died in infancy. In an attempt to avoid further sleeping relations with her husband, she became ill and weak from too little food and sleep. It was in this state that Mother Ann first saw the blessed world of God. In one of her visits to prison, she had a vision of the Garden of Eden, and Christ made her the preacher of the Gospel for stainless life. She is reputed to have cured the ill, and to have spoken some 92 languages.

Because of their unusual religious practices, the members of the Society were persecuted from the very beginning. In July of 1772, several adherents, including John Lee and his daughter, Mother Ann, were sentenced to jail for a month because of disturbances at the Mule Inn. John Townley, a member of the sect, was threatened by a mob which began to pull down his Cannon Street home. Despite all this, the sect began to grow rapidly in size.

During a ten month period in which no further disturbances were recorded, the sect prepared for a voyage to the New World; then, on May 10, 1774, eight members, along with Ann, departed from Liverpool on the ship *Mariah*. The captain forbade the sect, with its oddities and shaking, from conducting services on shipboard. (It was the shaking that gave the Believers the nickname of 'Shakers'.) During the voyage, the *Mariah* ran into numerous storms, and on one occasion nearly foundered when a plank became loosened. All hands, including passengers, took to the pumps without success. It was then that Ann reported to the captain that she had sighted the Angel of God, who guaranteed their safety, and at this moment, a wave struck the plank back in place and saved the ship. The captain rescinded his orders and gave the Believers his support and blessing.

In New England, as at home, the Shakers were at first persecuted, but with Mother Ann's lead, the Society still grew enormously. By 1800, there were 11 colonies. It was not, however, until another 30 years had passed that the sect arrived at its peak of influence, with 19 communities spread through New England, New York, Ohio, Indiana and Kentucky, with some ten thousand members.

A colony consisted of a number of 'families'. A family was made up of no more than 50 persons, with each family being managed by two Elders and two Eldresses. A democratic equality existed within the community - one member, one share. Brethren and sisters alike shared in the work tasks. The family met at mealtimes and Meetings. Union Meetings (i.e. - colony meetings) varied from community to community - in New Lebanon, the Union Meeting was held on Tuesday and Friday evenings with two on Sundays. Four to ten Believers of each sex would meet in a retiring room where they faced one another and had conversation. If any transgressions had occurred, members were morally obligated to reveal such transgressions. Before every meal, brethren and sisters would assemble in separate rooms for a two to fifteen minute pause; then, led by their Elders and Eldresses, respectively, all marched two abreast in seating order to the dining hall. After a meal in silence, each in his own turn would kneel, then rise and depart directly to his labors.

Disorder and extravagance rather than structure were the rule for the early Meetings of the Shakers. The ceremonies gained in detail and structure, however, as the religious order developed and took shape, but certain aspects of the ceremony continued and allowed for the development of many creative insights of the Shakers. 'Gifts' were bestowed on individuals, such as speaking in unknown tongues. There were periods when love offerings were given one another, such as the washing of each other's feet, or perhaps holding Meetings with another settlement at a pre-planned time so that their spirits would be together.

Special meeting houses were constructed for the Labor Meetings. Each family would rehearse for these (dance) ceremonies, and train new members during the week - bowing, bending and shaking continued their appearance, with intricate steps, movements, formations and songs. Ranks were expected to be straight, not only right and left, but forward and back. Vacancies were not permitted because they caused (the appearance of) disunion.



Labor Meetings were held twice a week, Saturday evening and one other evening, as well as on special holidays. Such Meetings were also used to attract new members into the ranks (their only

Continued on next page.

SHAKERS (Continued)

means of growth as the Shakers held a strict celibacy rule). Some of the rules: "Brethren and sisters must not work together"; "Brethren and sisters may not pass each other on the stairs."

"...The system was also noteworthy for its many inventions and improvements: machines for turning broomhandles, sizing broomcorn, filling seedbags and herb packages, bending machine card teeth, twisting whip handles and lashes, splint making, basket making, box cutting, fertilizing, planing and matching boards, and so on. The Shakers are credited with inventing the screw propeller, Babbitt Metal, the rotary harrow, an automatic spring, a turbine water wheel, a threshing machine, the circular saw, cut nails, a pipe machine, a pea-sheller, a self-acting cheese press, a butter-worker, the common clothespin, the first one-horse wagon used in this country, a palm-leaf bonnet loom..." (Andrews 1932:113). (Ed. - The furniture made by the Shakers is highly prized, and its clean, simple design is one that has been imitated extensively.) The Believers' products were cherished for their consistency and quality.

The Shakers became known for their honesty, and some courts refused to hear any suits brought against them. Little is published on the decline of the Shaker faith. They were ahead of their time in many respects and they acted on many ideas before the rest of the world began to discover them. Perhaps this is one of the reasons for the decline - or was it that perhaps success made the Shakers close their ranks to recruits? One of the Shaker songs goes:

"'Tis the gift to be simple,
'Tis the gift to be free,
'Tis the gift to come down
Where we ought to be.

"And when we find ourselves
In the place just right
'Twill be in the valley
Of love and delight."

* * * *

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WHAT'S PAST IS PROLOGUE - STUDY THE PAST!

by
SARAH GERTRUDE KNOTT

Standing in front of the Archives Building in Washington, D.C., are two great figures of a man and a woman, with a far away look in their eyes lifted to the nearby Virginia hills.

Under the figure of the man is a saying by the great Chinese philosopher, Confucius - "The Past is Prologue". Beneath the figure of the woman is a quotation by England's William Shakespeare - "Study the Past!". In these days when so many of the legacies of a gentler, simpler United States are being so rapidly swept before a changing civilization, these quotations seem especially timely.

Usually as I pass this building which holds so much of the record of our great democracy, I stop and again read these quotations. Often as I pass, I am thinking of the National Folk Festival Association and I apply the wise sayings to efforts being made to hold for the future the best of the deeply-rooted folk legacies which have gone into the spirit and history of our country.

J. Frank Bobie said, "The folklore of a land constitutes the unobliterated tracks of the people who have crossed and dwelt on the land". The National Folk Festival, since its origin in St. Louis in 1934, has crossed and re-crossed the United States with its annual gathering almost making two complete circles, stopping in the larger cities of the country as we followed the trails of the earliest settlers who had brought a wealth of folk legacies and transplanted them for use in the new land. Upon these roots a new crop of folk dances, songs, music and other lore have developed to express life in the United States.

Folk traditions are living history. There is more to the folk song than the tune; the folk dance than its form; more to the myth than the tale it tells. In our traditional expressions are recorded the social life of early America and the growing, changing later America. They reflect the living history of our country - the struggles and joys we have had together in establishing a nation. Through them we glimpse the life of native lands from which our people came.

Folk dances, songs, legends, and other simple forms of recreation were needed in pioneer America to offset the monotony and loneliness as our nation grew from a great land of wilderness and plains to one of the world's great powers. They are needed now to help us hold our balance in a civilization much more condensing and complete than our fathers found here. Our cultural and social life will be less rich if we lose them. As they have served the past and are used in the present, so will the future need them. They should not be blown away with a changing civilization.

The NFFA Foundation Plan - The 33rd Annual National Folk Festival in Wolf Trap Farm Park in 1971 (the first held at that location) differed in format from previous national gatherings because of the circumstances surrounding it in that transitional year. The Association is making every effort to strengthen its foundation to last into the future - sure to need its stabilizing influence. However, the same overall objectives published in the Washington Post, sponsor of the National Folk Festival in Washington 1939-43, still express the goals and objectives reached for by the Association. No set of objectives written today could come nearer meeting the needs of a National Festival in the United States than those. They formed the guidelines for the NFF programs for the first festival in St. Louis, and with slight adaptations, have been published in connection with every national, regional or state folk festival since then:

-- "...The National Folk Festival has as its objectives the bringing together of groups from various sections of the United States, with the characteristic folk expressions of each, in the faith that national incentive gives encouragement of regional, state and community festivals and that continued participation in such festivals keeps alive the fine traditional customs associated with the founding of this Nation. In addition to serving as a record of the social life of early America and a later America as well, the Festival furnishes a basic, cultural, leisure-time activity program. It presents material which may inspire future artistic creations through the interchange of distinctive folk songs, dances, music, myths, and folk stories of different races and nationalities, through which we hope for better understanding and national unity." (Washington Post - 1942)

NFFA and the challenge of today! There is little question that the NFFA has met the challenge of the times of the past! But what of the future? There can be no guarantee without real effort to hold the cherished folk legacies which are lingering but fading in every state. There is real challenge for the future. There is no question that there must be definite objectives, a clear-cut philosophy and methods of achieving goals for holding and reviving what is left of our most basic folk legacies which have poured into our country from many lands! The overall

PAST (Continued)

plans developed by the NFFA should not be allowed to pass on until they are replaced by better ones. I do not think there are better plans available today.

For five years, the NFFA has had the invaluable co-operation of the National Endowment of the Arts. In 1970, the National Capital Parks helped to strengthen the Association financially, in order to help stabilize the plan for the future, but without the help of these two groups the NFFA likely could not have moved forward. The most important strength of the NFFA from the very beginning until now has been its strong ties with the leaders of folk groups throughout the country, their sponsors, and the folk dancers and singers themselves - those to whom the Association owes its 35 years of life. These groups, scattered in every state, with their loyalty and strong support of the National Folk Festival Association year after year, have written the Prologue, which the Future must complete.

ITEMS OF INTEREST

AT THIS POINT IN TIME, we do not have the date of the Santa Barbara Festival. However, it has almost always in the past coincided with the last Saturday of "Old Spanish Days Fiesta" week, at Santa Barbara High School. A double check with the Auto Club should turn up the answer in a few days. It is sometime in August, we are sure.

IS YOUR MOTIVATION to learn Turkish dances and styling fulfilled? If not, there is a special teaching on Friday, July 13 (if you're not superstitious) with Bora Ozkok as the instructor at the Gandy Dancers, at the International Institute, 435 S. Boyle in East Los Angeles. See the flyer for more info.

INOPERATIVE on Wednesday, July 4, due to the holiday, the Gateways Program will be back on schedule for Monday, July 9, and Tuesday, July 17 performance/dancing. This is the thrice monthly activity in which folk dancers perform for the emotionally disturbed patients at that facility. Your good deed for the month can be fulfilled if you wish to participate. Call Ruth Oser at (213) 657-1692. In his book (see ad, page 9), Dr. Heglin discusses folk dancing as a therapeutic release process, and the Gateways Hospital is mentioned.

Continued on next page.

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ITEMS OF INTEREST

GEMSTONE stationery would be quite appropriate for our Federation offices this year - we have one Perle and two Rubys (I & II?) elected. But where the heck is Crystal?

RECEIVED TOO LATE for inclusion of info in our last issue, the flyers for the 3-part Rustic Festival at Sweet's Mill up Fresno way sounded most interesting. The Balkan Dance part is over, and the Folk Music Camp, June 29-July 1, will probably be over by the time you get this, too. The Life Celebration, however, runs the weekend of July 6-8, and there is a 'stretch out' between this and the music camp. Contact Virgil Byxbe at Sweet's Mill, Auberry, CA 93602 for further details.

MILLIE LIBAW just signed in again, from Budapest this time - she has been teaching at the top level yet - the Hungarian State Ballet Institute. There is quite a large system there, and besides Millie's teaching, there are classes in all types of music, art and dance. The gypsy musicians' classes in violin, cymbalom, etc. are great. She says they're aged 8 to 77 - called 'rajkok', but all of them 100% artists. Oh, yes, she is also a grandma again. Bill and Norma have a little Libaw, born June 6, and named Oliver Yates. Eljen!

WATCH FOR THE STARR KING FESTIVAL at Glendale Civic Auditorium, October 7. This is a first time venture for a brand new club. Less than a year old, the Starr King Folk Dancers, with Ralph Miller as director, started out as a beginner group, progressed to maturity, and are just about to host a festival on Federation level! More on this each month now!

SAM MEDNICK WILL BE TEACHING at the Jewish Community Center - so what's new you say? This one happens to be in Paris, France, where he is to be for four weeks. Following that, he'll be on a tour of Frankfurt, Brussels, Copenhagen and Bergen. Mady Leddel and John Savage carry on at his regular classes in his absence.

SILVER ANNIVERSARY Party Time again. This time, the Gandy Dancers are IT. The date is July 6, and the place is International Institute, 435 S. Boyle Ave. in East Los Angeles. This should be a good fun-filled dance activity which you can sandwich in between the July 4 Festival in Santa Monica and the Idyllwild Festival on the following Sunday, July 8. The club is not the maverick it was 20 years ago, but it can still put on a doggone good show! Everyone welcome! Time, 8:30 to 11:30.

OPA, OPA! - no, it isn't a Greek calling - it's just a reminder that the ORIGINAL Opa Folk Dancers, of Ventura, will be presenting their monthly 3rd Saturday party right on schedule on July 21st - 8 p.m. to 11:30, at Mound School, 455 S. Hill Road, Ventura. These 3rd Saturdays have become quite the thing in the Ventura-Santa Barbara County area over the past year, and, of course, it isn't very far up the coast from Santa Monica. And as for the San Fernando Valley - what a relief to be able to head out the freeway toward the cool ocean breezes on these hot summer days!

THE SPIRIT OF '76 is the theme for the More the Merrier Folk Dancers' July party. This is also on the third Saturday. The date is July 21 - time, 8 p.m. - place, Rogers Park Auditorium, 400 W. Beach in Inglewood. These parties are always enjoyable and the floor is lovely to dance on. Bring your fife and drum and march over - you will be heartily welcomed!

FOLKLORE IN AMERICA - a six-credit seminar presented by the NFFA at Madeira School, near Vienna, Virginia, and co-sponsored by George Washington U., July 6-29. An intensive course in various fields of folk culture with emphasis on Anglo-American and Afro-American traditional cultures, as well as those of the Amerinds, the Chicano and the Pennsylvania Dutch. Too late for our West Coast readers we're afraid, but we will have notice in plenty of time for next year's event, plus all the details concerning registration, costs and program.

THE GARDEN GROVE FOLK DANCERS are planning a couple of special activities on weekends during July. They're not finalized at this writing, but you can contact Richard Rowland at (714) 778-0105 if interested.

THE ROYAL SCOTTISH COUNTRY DANCERS will close down their class activities during July and August, but they will continue other social events, including the traditional last-Saturday-of-the-month parties at Miles Playhouse, Lincoln Park, Santa Monica. NOTE! The last Saturday in June, which is the day of the Highland Games, will not see the party at Miles - the expected large crowd will necessitate holding it elsewhere.

STATEWIDE is over and all concerned are recuperating after a great time. Thanks to all who made it a success. We're not reviewing it, but would like to make one comment because those involved came a long, long way - and that is concerning Yolo Xochipl. This group of young dancers, members of the University group directed by Alura de Angeles of Mexico City, just about brought the house down with their marvellous and inspired dancing, both at the concert and at their appearances at the Festivals proper. The other groups were fine, too, but as we said, we've mentioned these kids because of their enthusiasm and the fact that they came so far to perform!

ITEMS OF INTEREST

WE HAD THREE INQUIRIES in one day last week for Hawaiian information! Besides the HIFD and the University groups in Honolulu, Mary Brandon's Scottish classes, and the Kauai Folk Dancers in Lihue, there is the Polynesian Cultural Center at historic Laie, just about an hour's drive from Honolulu. Its ads appear regularly during vacation time in the Times if you want more details. (We have a very interesting article on this for our next Polynesian issue of "Scene".)

OUR ANNUAL LETTER from Saul and Suzy Frommer was received with much pleasure. We can't see how they have time to do any folk dancing, what with all their activities - work, research, and so on - but they do - and even teach! Wow!

BEGINNER CLASSES

SAN DIEGO (Wednesday)

At Recital Hall in Balboa Park, San Diego. Time, 7 to 10 p.m. Sponsored by the San Diego Folk Dancers * - a beginners' class taught by Alice Stirling.

VAN NUYS (Wednesday)

At Madison Jr. High, Ethel Ave. between Sherman Way and Vanowen, sponsored by the Valley Folk Dancers * and taught by Sid Pierre.

INGLEWOOD (Friday)

At Rogers Park Auditorium, 400 W. Beach Ave. in Inglewood, 7:30 to 10 p.m. Sponsored by the More the Merrier Folk Dancers *. Hans Zander, teacher.

LOS ANGELES (Monday)

At Westside Jewish Community Center, 5870 W. Olympic Blvd. in L. A., 8:15 to 9:45 p.m. Sponsored by the Westside Center Dancers *, taught by Beverly Barr. An 8-week course starts June 25.

WESTCHESTER (Thursday)

At Temple B'nai Tikvah, 8620 Belford in Westchester. A morning class taught by Miriam Dean. Time - 10 a.m., beginners; 11:30, intermediates. Note: The Tuesday class in Culver City and the Friday class in Mar Vista will close during the summer. Watch for reopening.

BEL AIR (Thursday)

At Stephen Wise Temple, 15500 Stephen Wise Dr., Bel Air. Natalie Rudin teaching a 4-week class for beginners starting June 28 and a similar class for intermediates starting June 27. Time, 7:30 to 9 p.m. Registration - \$7.50 for adults; \$6.00 for children.



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TEACHER/LEADER WORKSHOP
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STAFF: DICK CRUM
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COSTS: Folk Dance Week: \$110 (Double)
\$124 (Single)
\$ 60 (Tuition only)

Teacher/Leader Workshop:
\$ 50 (Double)
\$ 54 (Single)
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FOR FURTHER INFORMATION CONTACT:

VALERIE STAIGH, 3918 SECOND AVENUE,
LOS ANGELES, CALIF.

Once a young Armenian, squatted in a coffee-house;
Folks all around him were bouncing with glee.
He beat on his dumbeg and sang (not like a kookaburra)
"You'll come a-dancing 'Al Kalaa' with me!"

Now you don't have to be an Aussie or an Armenian or even a Lebanese to understand what we're talking about there. Some Monday night just go walkabout over to 17746 Saticoy Ave. in Reseda, near those old coolibahs and take a quick dekho in

ZORBAS

which is a Greek Folk Dance Coffee House. There, you'll find our Armenian, Tom Bozigian, playing on his Near Eastern hand drum and teaching the guests there all the gentle arts - and some rugged ones too - of Armenian, Turkish and Lebanese folk dancing. Other nights (except Sunday) you will see many more teachers showing Greek, Balkan and, yes, even Tahitian stuff!

Talking about stuff. How do stuffed grape leaves tickle your darbykite? Or, do you like to stuff yourself with, let's say, SHISH KABOB SANDWICHES - made from top-quality lamb, not from some scrawny jumbok snagged from an old billabong? If so, the place to head for is located just a cooie-o away over at the

G R E E K M A R K E T

which is at 9020 Tampa Ave. in Northridge. They have those delish things to eat there, plus Greek and all other Eastern deli take-outs, and souvenir-type items too. Take along your tucker bag and go fossicking to see what bonser goodies you can find yourselves and meet Nick and Alex, two fine Greeks!

ADVERTISEMENT

THERE'S NO CREDIBILITY GAP HERE - you can actually have one of Bert's skirts for \$4.00. Folk dancers all around are wearing them now. And, in addition, the proceeds go to the Pioneer Women's Fund for orphan children in the Holy Land. Call her at (213) 934-9706.

LEARN EASTERN EUROPEAN, YIDDISH OR AMERICAN FOLK SINGING! Pearl Rottenberg of Aman is available to teach workshops in singing - also for demonstrations in vocal chordings and styling. For particulars call (213) 392-0236 or (213) 395-2025.

TEACHING THIS MONTH

An asterisk following the name of a club indicates that that club is a member of the Folk Dance Federation of California, South, Inc., publisher of "Folk Dance Scene" and co-sponsor of our two Southern California folk dance camps. The information is correct as listed below at the time of writing, but it is recommended that you check as to the possibility of changes because of vacation time schedules. Also, most Wednesday groups will be inoperative on Wednesday, July 4, due to the holiday - again, it is advisable to double check on this.

FEDERATION CLUBS

SOUTH BAY FOLK DANCERS * (Friday)

At Valmonte School, 3801 Via La Selva in Palos Verdes Estates, 8-11 p.m. First half hour is beginner teaching, followed by another half hour of open dancing at that level. Advanced teaching 9-9:30 p.m., followed by a one hour open session. Final half hour is for requests. Pauliki Lindner is guest teacher during July. July 27 is Party Night. Come one and all.

GANDY DANCERS * (Friday)

At International Institute, 435 S. Boyle in East Los Angeles, 8:30 to 11:15 p.m. (except 2nd Fridays which start at 9:30). Silver Anniversary Party on July 6 (see club story, page 7). Guest teacher, July 13, will be Bora Özkoç, with exhibition-type Turkish dances. (See flyer!) Last two Fridays will feature reviews of Bora's dances by members of the Gandy teaching staff.

GARDEN GROVE FOLK DANCERS * (Friday)

At Rancho Alamitos High School, 11351 Dale Ave., Garden Grove, 7:30 to 11 p.m. July 6 will feature a review of the waltz and the Aman Institute dances taught in June; July 13 is a "Friday-the-13th" Party Night with food, games and surprises; July 20, Logan Lockabey teaches Mihai David's "Florica Olteneasca"; July 27, David and Bertha Gold review Morley Leyton's Polish dance, "Kujawiak Weselney".

WESTWOOD CO-OP FOLK DANCERS * (Thursday)

At Emerson Jr. High, 1670 Selby in West Los Angeles. Time, 8-10:45 p.m. New dances to be taught during the first hour in July will be "Makedonska Devojke" and "Splitska Igra".

MORE THE MERRIER FOLK DANCERS * (Monday)

At Rogers Park Auditorium, 400 W. Beach in Inglewood, 7:30 to 10 p.m. Hans Zander will teach "Silencio Tango" and review "Wagon Wheels".

WEST HOLLYWOOD FOLK DANCERS * (Monday)

At West Hollywood Playground, 647 San Vicente Blvd., West Hollywood. Beginning teaching first hour, starting at 7:45 p.m. Beginners may stay on for the balance of the evening when, at 8:45, the regular class starts, with Ruth Oser teaching "Kol Dodi", and the Irish contra/singing square, "Slaunch to Donegal".

INTERMEDIATE FOLK DANCERS * (Friday)

At Emerson Jr. High, 1670 Selby, West Los Angeles - 8 to 11 p.m. Nate and Lila Moore will teach "Fandango España" and the Hungarian "Kedves Czardas" during July.

VALLEY FOLK DANCERS * (Friday)

At Van Nuys Jr. High, Cedros and Albers in Van Nuys, 8 to 11 p.m. During July Sid Pierre will teach "Lepa Maća", Serbia; "Iste Hendek", Turkey; "Hasachar", Israel; "Hop Zica Zica", Croatia; and "Hopak", Ukraine.

MILLIKAN MIXERS * (Wednesday)

At Walter Reed Jr. High, 4525 Irvine in North Hollywood, 8 to 11 p.m. Nate and Lila Moore will teach "Kedves Czardas", a Hungarian couple dance, and "Fandango España" in July.

HAVERIM FOLK DANCERS * (Monday)

At Valley Cities Jewish Community Center, 13164 Burbank Blvd., Van Nuys, starting at 8:30 p.m. Mady Leddel will be instructing in place of Sam Mednick during the summer while he is on a tour of Europe. She will present Statewide Institute dances.

TEACHING THIS MONTH

SHALOM FOLK DANCERS * (Tuesday)

At Melrose School, Detroit and Melrose in Hollywood. 8 to 10:30 p.m. Starting something new - reviews and new dances for beginners the first half hour, preceding the regular class. Teaching and reviewing the Hungarian "Olahos" and "Somogy", and also the new Dobrivoje Putnik Yugoslav dances recently shown in this area.

MID-VALLEY FOLK DANCERS * (Tuesday)

At Walter Reed Jr. High, 4525 Irvine in North Hollywood, 8 to 11 p.m. Sid Pierre will teach "Ahavat Hadassah", Israel; "Staro Vlanina", Serbia; "Jeni Jol", Macedonia; "Fingerpolkett", Sweden; and a real old time one, "Raaksi Jaak", Estonia.

HOLLYWOOD PEASANTS * (Wednesday)

At West Hollywood Playground, 647 San Vicente Blvd. in West Hollywood. Time, 8:15 p.m. Sam and Vikki Margolin will reteach the Hungarian "Kapuvári Verbunk", and Irwin and Beverly Barr will teach the new Romanian "Di Doi Diu Banat" in July. Watch for a Tropical Party in August, and better double check that July 4 Wednesday just in case.

OPA FOLK DANCERS * (Tuesday)

At Mound School, 455 S. Hill Road in Ventura (take the Victoria off-ramp), 7:30 to 10 p.m. Teaching by members of the club staff and guest instructors. Third Saturdays are party nights.

STARR KING DANCERS * (Friday)

At Thomas Starr King Jr. High, 4201 Fountain Ave. in the East Hollywood area. (Enter the parking lot through the gate on Sunset Drive.) Intermediate class, but beginners are always welcome. Ralph Miller, director - guest teachers. The group will be hosting the October 7 festival.

VIRGILEERS FOLK DANCE CLUB * (Tuesday)

At Virgil Jr. High, 1st and Vermont in Los Angeles, 8 to 11 p.m. Reviews of "White Heather Jig" and "Sicilian Tarantella". Josephine Civello, director.

WEST VALLEY FOLK DANCERS * (Friday)

At Canoga Park Elementary School, Cohasset and Topanga Canyon Blvds. in Canoga Park, 8:30 to 11 p.m. Dances at the intermediate level will be reviewed in July - the public is invited to attend these dance sessions.

OTHER CLUBS

PACIFIC PALISADES FOLK DANCERS (Friday)

At Palisades Park Rec. Center, 851 Alma Real in Pacific Palisades, 8 to 10 p.m. Beverly Barr will teach "Ciuleandra" and "Lach Yerushalayim" in July. Also, other dances will be reviewed continuously during the evening.

PALMS FOLK DANCERS (Wednesday)

At Webster Jr. High, 11330 W. Graham Pl., West L. A. Beginners, 7:30 p.m. - regular class at 9. Miriam Dean teaching "Northern Neopolitan Tarantella" and "Silver Tassie" in July. The club will have its annual Hawaiian Party Night on July 25 - wear a costume to fit the theme. NOTE: The Monday night class at Rancho Park will be closed July and August.

PLACENTIA FOLK DANCERS (2nd and 4th Fridays)

At Backs Community Bldg., 201 N. Bradford Ave. in Placentia - 7:30 to 12 p.m. Members and guests teaching Balkan, Israeli and Scandinavian dances. Use the 57 Freeway exit at Chapman. For info call (714) 525-4169.

Continued on next page.

"DON'T MAKE A MOVE WITHOUT LETTING US KNOW - AND WHEREVER YOU GO, YOUR 'SCENE' WILL GO"... but please let us know at least three weeks before changing your address. Send your new one to -

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Circulation Department
3455 Loma Lada Drive
Los Angeles, CA 90065

NAME _____
NEW ADDRESS _____ APT. _____
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Please print clearly.



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TEACHING THIS MONTH

UNITARIAN CHURCH DANCE GROUP (Thursday)

At "The Onion", 9595 Haskell Ave., Van Nuys. John Savage will substitute for Sam Mednick during the summer. He will teach a variety program, starting at 8 p.m. Requests follow. All welcome.

KALOSCA (Wednesday)

Closed during July and August - watch for reopening of this Hungarian group in the fall.

* * * * *

FOLK DANCE CAMP

FEATHER RIVER FAMILY CAMP - August 5-11 in Plumas National Forest. Directors, Millie and Vern von Kinsky. For information contact the Oakland Rec. Dept., 1520 Lakeside Dr., Oakland, CA.

SAN DIEGO CONFERENCE - August 10-19. At California State University at San Diego. See ad in this issue of "Scene" or last month's flyer for details.

INTERNATIONAL FOLK DANCE CAMP - August 23-September 3. At Camp Leonard Leonore, Kent, Conn. This is the 2nd Annual IFD Camp. Moshe Eskayo is the director. For additional info, write Mr. Eskayo at Israeli Folkdance Center, 2121 Broadway, Room 208, New York, N.Y. 10023.

* * * * *

CAFE SOCIETY

ZORBAS (Monday-Saturday)

At 17746 Saticoy in Reseda - phone 881-9414. Mon., Armenian night, Tom Bozigian; Tues., Debbie with belly dancing at 6:30, Greek with Tom Thomopoulos at 8; Wed., Demotic Greek with Mal Friedman; Thurs., Tahitian at 7:30 and Balkan at 8:30 with Jack Kinneer; Fri., international; Sat., Balkan and international with Paul Sheldon. A class for couples is being formed. Call for info.

MAYFLOWER BALLROOM (2nd and last Sundays)

At Manchester and Hindry in Inglewood. A one-hour free polka class at 4 p.m. precedes the program. Live international music by the Cavaliers Orchestra, with mixers every hour and Czech, Polish, German, Scandinavian and American dances. Bea Escofie is your hostess. Time, 5 to 9 p.m.

RARO FOLK CLUB (various times)

At Via Plinio 29, Milano, Italy. Alberto and Yaffa Rosenholz have opened the first folk club in Italy and invite their American friends to stop in and say "Ciao".

VESELO (several)

At 719 N. Anaheim Blvd. in Anaheim - phone (714) 956-2691. Open daytime for assorted classes in tap, folk and modern dance - also children's classes and adult ballet and belly dance. Fri. night, Greek, 8 to 9 p.m.; Sat., international - beginners, 7 p.m. - regular dancing follows at 8 p.m. Special party night on July 14 with the Pecurka Village Band.

INTERSECTION (nightly)

At 2735 Temple in Los Angeles - phone 386-0275. A six-week course starting Mon., July 16, 6 to 7:30 p.m., with percussion rhythms, styling and costumes, as well as dances, of the Yemenites. Directed by a team of teachers headed by Avrami Manzur and Israel Yakovee. Zadruga will be performing on July 6. New classes include Tahitian at 4:30 p.m. on Tues., belly dance 5:30 Tues. and 10 a.m. Fri., and a children's international folk dance class at 10 a.m. Sat. Phone for full schedule.

CAFE DANSSA (nightly)

At 11533 W. Pico in West Los Angeles. Phone 478-9960. Tues. & Thurs., Israeli; Mon. & Fri., Greek; and Wed. & Sat., international; Sun., Balkan. Open dancing after 9:30 p.m. Call for class schedules. Last Sunday of the month is Party Night with Balkan performing groups, etc.

* * * * *

BEYOND OUR HORIZONS

Going to Israel? If so, Milli Alexander has these places to visit which she's sharing with us, where one can dance instead of 'spectate'. In Jerusalem - Tues. eve at International Cultural Youth Center, Emek Refayen St., international dancing, and on Sun. eve, Israeli dancing. Zlooni is director of both. He also has an international folk dance group at the Jerusalem YMCA on Sat. eve, right across from the King David Hotel. In Tel Aviv you can dance Wed. eve at the University of Tel Aviv, or on Sun. at 9 p.m. in the gym hall of Tishon Hadash Bldg., Derek Haifa St. Also in Tel Aviv, at 8:30 Tues., Yoaf Ashriel teaches at Beth Seifer. Contact people are Maya Maron - phone 03-268425, or Sara Wexler - phone 03-721549.

* * * * *

LIMIT 50 STUDENTS

6 WEEK COURSE

SUMMER

Yemenite FOLKLORE WORKSHOP

will be taught by a team of expert teachers Directed by...

AVRAMI ABRAHAM MANZUR and ISREAL YAKOVEE

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BEGINS MONDAY 6 PM JULY 16, 1973

STAFF

AVRAMI MANZUR

One of the most talented men to come from Yemen. He is renowned for his singing and dancing with the INBAL THEATER His Verd Bar, a solo dance, is a standout at all performances...

ISRAEL YAKOVEE

A young and dynamic dancer and instructor of Israeli dance. He has also come to our shores thru the ranks of the INBAL THEATER...

plus many guest teachers (each a specialist)

RHYTHM

You will learn how to play the many and varried beats on drums, metal trays, and yes even oil cans...

SONG

To the Yemenite song is used upon every occasion. Those used with dance shall be taught phonetically...

DANCE

Emphis is shall be placed on STYLE and mood for each occasion within the Yemenite character...

COSTUME

The how to, what, why and when of the Yemenite costumes in depth...

IMPORTANT

These sessions shall be limited to 50 students so as to get the most out of the teachers and the students.

SO GET YOUR RESERVATIO IN EARLY...

\$ 15.00 for full 6 weeks or \$ 3.00 per session.

comming soon

BIG ISRAELI PARTY

LABOR DAY SEPT. 3rd

15 of the best students shall be selected for a performance after the course is over.

MAIL IN COUPON

enclosed is \$15.00 for my advanced registration \$ 3.00 Reserve a space for me I will pay per session.

name address city zip phone age

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INTERNATIONAL
FOLK DANCE
FESTIVAL

Wear a Costume!



14 JULY - 8 PM
SATURDAY

Hosted by WESTWOOD CO-OP FOLK DANCERS

WEST L.A. Civic Center **MALL**

Santa Monica Blvd. at Purdue

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26th ANNUAL

STOCKTON FOLK DANCE CAMP

JULY 22 THROUGH JULY 28

JULY 29 THROUGH AUGUST 4, 1973



FOLK DANCERS! Six full days (and evenings) of study of folk dance, folk lore, rhythms and motion, teaching techniques, dance practice, folk crafts, and other related activities. A very interesting and educational program for beginner, advanced dancer and instructor alike.

1973 FACULTY HEADLINERS

SHLOMO BACHAR
Israel

GLENN BANNERMAN & FAMILY
Big Circle, Clog

TOM BOZIGIAN
Armenian

MIHAI DAVID
Romanian

JERRY HELT
American Squares

TOM KRUSKAL
English

MIRIAM LIDSTER
Rhythm and Movements

JOHN and PAULA PAPPAS
Greek

C. STEWART SMITH
Scottish

BRUCE TAYLOR
Norwegian

OTHER PROMINENT FACULTY AND STAFF INCLUDE:

Peg Allmond
Edith Cuthbert
Gordon Deeg
Ned and Marian Gault
Kathy Grothe
Bob Harris
Sally Harris
Doug Johnson
Carol Lawton
Sue Lemmon
June McKay
Bee Mitchell
Denise Mitchell
Grace Nicholes
Janice Connor
Marge Smith
Bob Steuber
Ginny Wilder

CAMP COMMITTEE

Walter Grothe
Vera Holleuffer
Director Jack McKay
Bruce Mitchell
John Pappas
Ruth Ruling
Ace Smith
Bev Wilder
Jan Wright

Unexpected opportunities to study abroad this summer preclude the presence of Anatol Joukowsky and Yves Moreau at Stockton as well as other camps this season.

Cut off and mail

Registration Application

Mr. Jack McKay, Director
Stockton Folk Dance Camp
University of the Pacific
Stockton, California 95204

Please register me (us) for the
1st week second both weeks

Deposit enclosed
(\$5.00 per person per week)

I will expect to pay a total of:

\$135 per person per week
(room-board-fees)

\$ 85 per person per week
(tuition, fees only)

\$ 10 per week extra for private room

Name _____

Address _____

City _____ State _____ Zip Code _____

Board and room on campus _____

Roommate Preference _____

Age, if under 21 _____; Year in Camp _____

Scholarship? _____ Source _____

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Stockton Folk Dance Camp
University of the Pacific
Stockton, California 95204

1973 Stockton Folk Dance Camp

THE ACTION: An opening get-acquainted party on Sunday nights, six hours of classes in air conditioned rooms, a daily assembly featuring authorities speaking on topics of international interest, afternoon practice and sitz sessions offering opportunities to rub elbows with the experts, daily free swims plus a midnight swim in the nearby large University pool, a varied dance party on the lawn after dinner preceded by ethnic song sessions and castinet lessons, crafts as an afternoon option, a nightly all-request afterparty, — all contribute to camp life at Stockton. In addition this year an off-campus midweek picnic, swim, games and dancing is scheduled at lovely Micke Grove, north of Stockton.

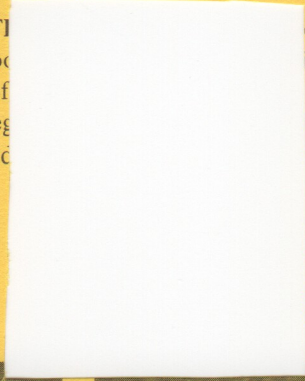
PHONO RECORDS, BOOKS, SUPPLIES: Shops on campus (Festival Records with Ed Kremers and John Filcich and Mandala Folk Dance Center with Jon Bogg and Neal Sandler) will provide a convenient opportunity to purchase dance records, costumes, supplies and equipment while at camp.

UNIVERSITY CREDIT: One semester credit unit per week.

FOOD AND HOUSING: Three excellent meals each day. Costumed Saturday banquet features a menu compatible with the Saturday night festive closing party which is set in a nationality motif. While double rooms are standard, private rooms are available at \$10.00 extra per week.

WEEKEND PARTIES: (Campers only) Bring Costumes! First Weekend, July 28, APPALACHIAN Dinner, Dance. Second Weekend, August 4, ISRAELI Dinner, Dance.

REGISTRATION: Registration and fees, \$85.00, for a total of \$100.00. Private rooms \$10.00 extra per week. Registration for 1973 camp for already over half filled. For information, contact:





MILAN OBRADOVIC

WAS ONE OF OPA FOLK DANCE CLUBS STRONGEST SUPPORTERS. MOST OF US IN OPA HAD NOT KNOWN MILAN LONG, BUT HE LEFT HIS MARK ON OUR HEARTS. HE WAS ALWAYS AT OUR PARTYS LEADING THE KOLOS, SINGING, AND LAUGHING AND PLAYING WITH THE CHILDREN. OUR PARTIES WERE GIVEN A BOOST BY ALICE AND MILAN'S PRESENCE.

ABOUT THREE MONTHS AGO MILAN GAVE ME THE ABOVE PICTURE AND SAID "YOU A GOOD ARTIST, YOU DO FOR ME A POSTER OF NATIONAL COSTUME OF MONTENEGRO." WHILE MILAN IS NOT HERE - THIS POSTER IS DEDICATED TO HIS MEMORY.

opa folk dance club, ventura...parties 3rd sat. 8pm mound sch.