

IRAN (shay) BELLY DANCE (wood)

Folk Dance Scene
sept. 1973
los angeles, ca.



CLUB OF THE MONTH CLUB AMERIKA SAMOA PERFORMING ARTS GROUP

The American folk dance activity at the greatest distance from Los Angeles is not at the Maine Camp of the Hermans, nor at the jump-ups in the plush hotels of Christianstadt in the Virgin Islands. It may be found near Pago Pago in American Samoa, some 4,500 air miles from L. A.

The Samoa Performing Arts Group is relatively new in existence as such. Some three or four years ago, the Arts Council, spearheaded by Mrs. Jean Haydon, wife of the territorial governor, decided that Samoa should have some sort of representation in the field of music, on an organized basis. Material there was in plenty - the life of the people of Samoa revolves around the rhythm of dance and song - but so far, there was no solid coordination. The intent was to create a sort of ensemble which would be able to present the ethnic and traditional dance and song of the country in its truest form. There was no problem here, either, for why go seek out somebody else's material when so much better of one's own was available??? (If you've studied our local Samoan colonies, and their individualism, you'll understand what is meant!)

The members of the group started to work in cooperation with each other and with the organizers. Along with the traditional song and dance, authentic costumes were a must. Pago Pago then had an amateur folk group which was ready to perform at local shows and celebrations whenever such occasion arose, and in Samoa such occasions rise often. Just as our folk dancers can find any excuse for an afterparty, so can Samoans find occasions-to-be for festivities.

Probably the group came of age, so to speak, during the Flag Day Celebration of 1972 (that's Samoan Flag Day, April 17), when it participated in a very extensive manner, as did everyone else involved. (We covered that festival in "Scene" last year!) Following that, there was the appearance at the South Pacific Festival of the Arts in Fiji, about a month later. This was "big time"! Groups from all over the Pacific competed - some of which were National Companies - and the 40-plus representatives from Pago Pago came off very creditably! Following this, the group was "adopted" as the "official" resident performing arts group - the Arts Council Choir.

Virtually every Samoan is born knowing how to dance and sing - it is a way of life from toddlers through to the venerable grandmother and the highest chief, but this ensemble has, in addition, worked hard in training their voices and in their dancing. They do only traditional songs and dances - wear only traditional costumes. Its major performances thus far in 1973 have been at the annual Flag Day Festival in April; at the Farm Fair (somewhat equivalent to one of our smaller State Fairs) in July; and last month at the dedication of the new and modern Legislative Building. They visited California in June, performing at the college in Oceanside; and will be dancing and singing for the White Sunday (Children's Day) Festival in Pago Pago on October 14. To a happy bunch of dancing people - talofa.

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THE FOLK FOURTH ESTATE LATEST STEPS

One of the more pleasurable moments we are afforded each month is to sit down and scan "Latest Steps", the newsletter published by the Sacramento Council of Folk Dance Clubs, which we receive just around the month's beginning. It is really more than a newsletter, for that term is usually considered as a two to four page mimeo sheet dealing directly with an organization's current schedule and folksy items. "Latest Steps" never has less than four pages, and generally several more. Additionally, it covers activities of the Federation North, articles on travels by individual members, and reports on the meetings of the Sacramento Council itself. Each club sends in its club news of what it is doing or planning, and personal glimpses of its members. Readership consists of member clubs of the Council, as well as the people who are Associate Members. The Council area runs from Stockton to Chico and over to Reno, so there is quite a large coverage.

As it arrives here just about in time to start the month, we are able to give to anyone interested who is travelling to Sacramento the up-to-date information on Sacramento parties and special events, or club meeting nights, when they call in over the Federation telephone. There's one more thing that should be mentioned. Each year, with the change of Council officers, there is usually also a change of editorship - but "Latest Steps" seems to carry across the change-over with scarcely a noticeable bump.

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Adapted from First Page of the Koran of Sultan Farag



Taken from Details of an Ancient Prayer Niche in the Mosque of El Amri at Qus in Upper Egypt

Examples of Arabic calligraphy and design as depicted on stamps of Hejaz.



Central Design Adapted from a Koran Design for a Tomb.



Taken from Page of Koran in Mosque of El Sultan Barquq, Cairo

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

dates to remember

(Some important events of the next two months)

- SEP 1- 3 - Santa Rosa - Scottish Weekend
- SEP 6-10 - Dijon, France - International Festival
- SEP 9 - San Diego - San Diego Folk Dancers' Fest.
- SEP 16 - Corte Madera - Fed. North Officers' Ball
- SEP 20-22 - Fullerton - CSUF Festival of Dance Arts
- SEP 23 - Los Angeles - Ukrainian Festival
- SEP 29-30 - Sonoma - Vintage Festival
- OCT 6- 7 - Torrance - Greek Festival
- OCT 7 - Glendale - Starr King Festival
- OCT 19-21 - Malibu - Hess Kramer Institute
- OCT 20-21 - Fresno - Stockton Reunion & Festival
- NOV 10 - West Hollywood - Treasurer's Ball

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OUR COVER THIS MONTH

Here is a little background on the original of the very beautiful medallion pictured on the cover.

Of all the arts, Moslems respected calligraphy the most. Writing was considered the invention of God, and the use of the pen, one of the major skills He passed on to mankind.

The cursive style of writing depicted is called Naskhi; it is elaborate yet easy to understand. The poem on this medallion, like many Islamic inscriptions, praises the surrounding architecture of the Alhambra (its home) while doing much to contribute to the beauty it celebrates.

FROM THE EDITORS

As-salaam 'alaykum! We hope you have all had a pleasant vacation and are now ready to get back to the old grind again. (Readers in England, that's Americanese for "get back to the job!") Those who have spent some time at folk dance camps should have much interesting material to present to their clubs to judge by the enthusiastic reports!

Concerning placement of your display ads in "Scene". Wherever possible (and it usually is), we avoid putting two ads of similar nature on the same page. However, except for full-pagers, we cannot run each ad on a page by itself. Also, inasmuch as it is to be assumed that there is a charge or "donation" for anything nowadays, **STARTING NEXT ISSUE**, all prices will be deleted from the copy of commercial and other non-Federation material included in the editorial text.

Our many thanks to those who have contributed to this Middle East edition. To you all, Ma As-salaam!

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"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.
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NAME _____

ADDRESS _____

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**SPECIAL
THIS MONTH
SAN DIEGO**

Sometimes people don't know when they've had enough. I mean like folk dancers - and folk dance festivals! Here it was, the end of May, and the big California annual "Statewide" - a three day blast in San Diego - and guess what? There's going to be another festival in San Diego, scarcely three months afterward!

Yes, you are all going to have a chance to go down to just north of south of the border in San Diego's Balboa Park, for the "September Fest" hosted by the San Diego Folk Dancers. The date is September 9, 1973, a Sunday afternoon event which starts at 1 p.m. and runs until 5 p.m. It will be held in the Balboa Park Club, which has a lovely floor, and the group promises a dance program that will make everybody happy, plus some exciting exhibitions.

A Saturday night party is planned - and if the location can be secured, it will certainly come off. However, at the time of writing, it had not been firmed up. We hope to hear before that weekend but, of course, that will be too late for publication. Any information we have will be available to you by phone, though. The other activity will be a Federation South Council meeting, which is scheduled for 10 a.m. on Sunday morning. Delegates and officers, set your alarms early!

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WE ALSO HAVE NEWS of a "September October-fest". This is a benefit sponsored by the Covina Valley Unitarian Church. The date is September 8, at 728 Manzanita Drive in West Covina, from 7:30 in the evening to midnight. The Nova Zora Ethnic Band will play for entertainment and dancing at the dinner and following it. A garden area and its lawn will be the setting for this summer evening affair which features a smorgasbord dinner. (There is a flyer attached to this issue of "Scene" which tells all!) You can get tickets at the door, but it is recommended that reservations be made. For information, call one of the following Covina numbers - 331-7707 or 332-6124. (Flyer also has a map and driving instructions.)

THE NIGHT BEFORE THE ABOVE, the Gandy Dancers will be holding their annual Camp Dance Showcase. This is on September 7, from 8:30 to 11:45 p.m., at the usual haunt in the International Institute, 435 S. Boyle Ave., East Los Angeles. This is the event at which all the Gandys gather together, along with other folk dance camp followers, and trot out all the favorite dances learned at the numerous summer camps. Nothing will be taught, but the best of the dances will be put on the program and those who know - or believe they know - them will up-and-dance. This was started several years ago as a means of determining what goes over best with the stay-at-homes, gives them an opportunity to see much more material than could be learned one-at-a-time at different clubs, and also gives the dancers themselves a chance to brush up a bit. The hits of the camps are not always the hits at home, and sometimes a camp sleeper will be a smash success when presented on the floor of the home club. We had expected a flyer but it hasn't shown (everybody's at the San Diego Conference, of course!). Anyhow, the Gandys again invite you to join them.

OPA - the original Opa, of Ventura, will be having its Third Saturday Party on September 15, which is a 3rd Saturday (natch), and one may expect the usual enjoyable time to be had by all. The address is Mound School, 455 S. Hill Road in Ventura, and the time is 8-11 p.m. You take the Victoria off-ramp from either U.S. 101 or the Santa Paula Freeway. Opa, by the way, is a Greek exclamation oftentimes heard while dancing - it has nothing to do with any New Deal government agency.

THE VIRGILEERS wish all to join them in their 13th Anniversary Party on Tuesday, September 18. The theme will be Hawaiian, and please wear a costume. Enjoy the refreshments and the dancing. At Virgil Jr. High in the gym, 1st and Vermont in Los Angeles. Time, 8-11 p.m.

CALIFORNIA STATE UNIVERSITY AT FULLERTON is presenting its 2nd Annual Festival of Dance Arts on the Quad, off State College Blvd., on the campus. The dates are September 20-22, and will consist of workshops from 9 to 4 each day, followed by exhibitions and dancing. Thursday and Friday will be devoted to dance for the stage, ballet, jazz and modern dance. Saturday will be given over to folk dance. Teachers tentatively scheduled for the folk dance section are Dick Crum and John Tiffany, on Saturday morning and afternoon. The exhibitions will follow, 5-7 p.m. (The Thursday-Friday demonstration period will be 8-10 p.m.) For information, call the Dance Department at CSUF, (714) 870-3374.

MEET THE UKRAINIANS at their annual festival on September 23. It will be held at the Croatian Hall, 11621 S. Budlong, Los Angeles (just south of Imperial). This is the big Ukrainian event of the year, sponsored by the Ukrainian Cultural Center, and will have all the fine attributes of a good ethnic style picnic. Starts about noon on Sunday. See the flyer in this issue for map and directions.

THE CIRCUS IS COMING TO TOWN - and it will be at Rogers Park Auditorium, 400 W. Beach in Inglewood on Saturday evening, September 15. The sponsors are the More the Merrier Folk Dancers, and head lion tamer is Hans Zander! Come, join in the fun. They may not have Crackerjacks, but they will have some delicious refreshments and a good program.

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SPECIAL ITEMS

ORIENTAL DANCE ©

(sometimes called dance of the harems and danse du ventre)

LEONA WOOD

The image of Oriental dancing as a sensational exhibition has long been firmly established in the American imagination. At the beginning of the nineteenth century, Stephen Decatur led United States marines in a foray against Yusef Karamanli, the Basha of Tripoli, in an attempt to replace him with his brother, who had taken refuge in Egypt. Despite successes against the Algerines, the attempt to depose Yusef was a failure, and he continued to reign for many years. But the memories of the Barbary Coast and its seductions were not soon forgotten by the American adventurers who returned from "the shores of Tripoli".

In 1851 George Curtis, an American journalist who happened to be visiting in Egypt, saw the celebrated Safiya. Safiya was one of the Ghawazee, that traditional caste of public dancers for whom Egypt has long been famed, and Curtis exploited the opportunity to thrill readers of the New York Tribune with a florid account of her performance.

By 1893, when the last sky-rockets glimmered out above the closing Chicago Fair, little remained but memories until the legend of "Little Egypt" began. This mythical creature in her naughty nineties costume was not among the many Oriental dancers who performed at the Algerian Village and other Middle Eastern exhibits. Those dancers all wore their own national adaptations of the prevailing Ottoman dress of the period, and consequently resembled ladies from Bosnia or Albania much more closely than they did Mata Hari. Nonetheless, the crowds that thronged the Fair's midway were prepared to be as pleasantly shocked as if they were Oriental gentlemen eyeing well-filled tights at the Paris Opera.



After the turn of the century, two distinctly different imitations of the Oriental dance appeared. One, which attempted to capitalize on the sensational elements in the dance, was presented at Coney Island and similar resorts, eventually becoming that great American institution, the strip-tease. The other interpretation apparently materialized during a Turkish-coffee break in a YWCA gym. This latter sort of travesty has been more or less continuously on view in uncounted films and a half-century of "Kismet" productions.

The "shimmy" of the twenties captured some of the spontaneity of Egyptian village (beledy) dancing and even the gaiety of Ghawazee dancing. The straight, unfitted dresses, embroidered with flattened silver wire, became a fashion for a while, but the dominant mood was set by the dilated nostrils of Valentino and Theda Bara (Arab spelled backward, of course). Even if she didn't dance (and she usually didn't), the Vamp, dripping ropes of pearls over her beaded essentials, was easily identified as that symbol of Sex and Sin, La Danseuse Egyptienne. But by the time the last roars of the twenties had died away, so had the shimmy, the Vamp and the Sheik.

I should like to forget about the fantastic parodies of Oriental dancing with which occasional films of the thirties and forties were ornamented but, unfortunately, they are still around late at night. Then along came Samia Gamal, "King Farouk's favourite" as she was billed. Samia made headlines by marrying a wealthy Texan, Sheppard King. "Not one of the Shepherd Kings?" cried the comics of the time. Samia appeared in a film, "Valley of the Kings", which has the distinction of being the first American motion picture to include genuine Egyptian folk music and dance.

Miss Gamal's nightclub stint was something less than a triumph, however. If she had performed to the accompaniment of Arab musicians instead of the hopeless attempts of an American dance band, she might have started the immense vogue for Arabic popular music and dance that began just a few years later with the Broadway production of "Fanny". The tremendous success of this offering was due in no small part to the dancing of Nejla Ates, a Turkish dancer, and the singing and oud playing of Egyptian pop-star Mohammed El-Bakkar. Just by playing to continuously packed houses, "Fanny" created the first mass-audience for Arabic popular music and dance in this country. Since that time, Middle Eastern nightclubs have continued to open in almost every large city in the U.S.A.

A Dance of Great Antiquity

In Egyptian tombs dating from the early eighteenth dynasty, dancers are depicted in postures and using gestures commonly employed in Egyptian dancing today. Musicians play the double pipe (zumarrah) and others clap their hands rhythmically. The scene is so vivid that if one is familiar with present-day Egyptian folk music, it is almost possible to hear the sounds

ORIENTAL DANCE (Continued)

represented. The zone and bangles worn by the dancers are similar to those worn by dancers represented at various more recent sites in India.

The Persian conquest of Egypt caused an influx of Eastern influence that was to be repeated several times, most notably at the period of Ottoman domination. Egyptian dancing had already spread to Carthage and hence to Iberia through the offices of the Phoenicians, and had become popular in Rome after the last Punic War, and in the Romanized Judea of Herod's day it would seem highly improbable that the Princess would have performed in any other style.

The Byzantine Empire, with its capital at Constantinople, continued to enjoy the dances and other entertainments of Rome. Theodora, a famous dancer noted for her backbends and other acrobatics, so captivated Justinian that he made her his Empress.

During the golden age of Arabic culture, first at Baghdad, and later at Cordoba, music and dance were cultivated along with poetry, architecture and the sciences. It is probable that the descendants of the Gaditanae, the famous dances of Gades (Cadiz), continued to ply their profession in this climate so favourable to the arts. Even today the Gitana is among the first images evoked by the very mention of Spain.

In Egypt during the Ottoman period the chief danseuses were the Ghawazee, who resembled more closely the Gitanos of Spain than the Motreb of Persia or the various Turkish corporations of dancers and musicians; an endogamous group like the Ouled Nail of Algeria, they are sometimes called a tribe.

La Danse du Ventre

English writers and travellers of the eighteenth and nineteenth centuries have written many accounts of the Oriental dance, as they invariably call the dance of the Ghawazee, never calling it by any other name than that used by the Orientals themselves. The term "harem dance" is not entirely inappropriate, and makes the important point that ladies enjoy dancing in the privacy of their homes, and not only as an exhibition by professional entertainers. It was a nineteenth century Frenchman who first coined the term "danse du ventre", and an American who translated it as "belly dance", which is much the same thing as calling ballet "toe dancing".

Even in Egypt today, Oriental dancing is never called "belly dancing" unless the performer is wearing the cabaret-style costume that was invented in the late nineteenth century by European "Bayaderes" who adapted the full skirt and choli of the Nautchnees. This costume was not introduced into Egypt until the present century, and even today has not been adopted by the remaining Ghawazee in Upper Egypt.

Oriental dancing has never been wanting in either admirers or detractors, and, as with any other kind of dance, the reaction of the viewer is probably fairly dependent upon the excellence (or lack of it) in the performer. Famous writers, including Arnold Bennett and Gustave Flaubert, have been profoundly affected by these dancers, and Sonia Ivanova, the most respected ballet teacher in Cairo, declared that Egyptian dancing can rival the dances of India and reach artistic equality with classic ballet.

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TO OUR READERS! We believe most of you are fully aware of the following information - this is for newcomers to the folk dance world, and for those living abroad.

The authors of the foregoing and following articles, Leona Wood and Anthony Shay, are the co-directors of the Aman Folk Ensemble, one of America's finest performing groups in the folklore field. Started some dozen years ago, primarily as a Balkan exhibition group with the emphasis on Jugoslavia, under the driving enthusiasm of these two leaders it has rapidly extended its repertoire to include the rest of the Near and Middle East, Central Asia, North and West Africa, and other spheres of ethnic cultures.

We wish to thank Leona and Anthony for their contributions, not only of these articles to "Folk Dance Scene", but also of those which provide an opportunity for the general public to enjoy a fine example of folklore, music and dance.



IRANIAN DANCE

ANTHONY SHAY

When we speak of Iranian dance, the term "Iranian" covers a larger area than the present-day political configuration of Iran. Iran means "Land of the Aryan", and this is a linguistic and cultural, rather than racial, term. The Iranian languages include Persian (Farsi), Pashto, Baluchi, Armenian, Tajik, Ossetian, and many others. For many centuries, the political and cultural centers of this vast linguistic and cultural area shifted between present-day Iran and the Soviet Central Asian area and Afghanistan. Today when we discuss Iranian dancing it must be understood in terms of a vast geographical area that stretches from Afghanistan and Tajikistan on the Chinese frontier all the way west to Slavic, Semetic and Turkish areas. Needless to say, when one speaks of these areas in terms of cultural phenomena such as dance or music, there are no hard and fast borders such as political borders, but rather conceptual borders for purposes of analysis and research.

Of all of the languages in this area, Modern Persian (Farsi), and its predecessors, Middle and Old Persian, are the most prominent, from a literary and political viewpoint, and writers from all parts of this vast area utilized it as a literary and communications vehicle, thus creating a further mode of tying together the inhabitants of this area.

The Classical Persian musical system of scales and modes (these terms are inadequate to express the way in which Iranian and other musicians from this area conceive of music, but will serve for the purposes of this article) are also still in use throughout this area today.

In order to approach Iranian dancing, we must realize that documentation and research in this area is scanty, and historical documentation is limited to impressions left by foreign travelers and observers, beginning with Herodotus, whose comments were often hostile because there was no understanding of the aesthetic standards and bases of Iranian dance forms.

In looking at Iranian dance, we must realize that there is a conceptual dichotomy between urban and rural dance forms, both in function and aesthetic concept. However, unlike most of Eastern Europe where the urban population perform essentially alien dance forms from the West, in Iran, as in several other Oriental societies such as Japan, Korea, India and Cambodia, urban dance forms evolved from indigenous dance forms, and in the hands of professional dancers, these forms were highly elaborated and developed.

Urban dance forms were primarily performed by soloists, but written and pictorial records indicate that group dances existed. The Qajar (18th-19th centuries) court maintained a troupe of twenty-four dancers who executed highly sophisticated choreographies. In this, Iranian dance closely parallels Iranian music, where solo performance is more common than group work.

The phenomenon of improvization can be likened to a language community. To everyone who speaks English there are available a reservoir of phonemes (individual sounds in a language), morphemes (single units of meaning), and a grammatical structure that enables each speaker of the language a range of possibilities for the combination of these elements to express himself or herself. But each speaker of the language has his or her own specific history and abilities, and so the range of capability runs from the Shakespeares and Jane Austens to illiterate, barely functioning speakers and users of the language. So, too, the Iranian dancer had at his or her disposal a range of movements and ways to combine them. Their success depended on how well they performed and combined these elements, how many elements they knew, and how aesthetically and emotionally satisfying they were to their viewers. Learning these elements, as with language acquisition, was done in both formal and informal learning situations.

After Islam, the social position of the professional dancers, as in other Islamic societies, was that of social pariah. The young adolescent boys and women who were professional were, almost without exception, prostitutes, which reflects accurately Islamic attitudes toward music and especially dance. Since World War II, this attitude toward those who dance in public (professional or not) has been undergoing change throughout this entire area. But negative attitudes toward dancing and those who dance still exist.

The professional dancer, in the sense we are discussing, largely disappeared as a class before and after World War I, but to this day small troupes can still be found. This disappearance caused some change in the vocabulary utilized by dancers. By and large, the idea of repetitive, intricate footwork and foot patterns, so important to the European dance forms (both rural and urban) are not utilized in this area. Instead, the hands, torso and facial features are utilized in this area. The old professional dancers executed difficult acrobatic feats and often (from a Western viewpoint) grossly lascivious gestures. But since the disappearance of these dancers as a professional class, these elements are no longer, or are rarely, performed because the former require the kind of skill only a professional can master, while the latter elements are no longer of functional utility.

Continued on next page.

IRANIAN DANCE (Continued)

One may still see excellent urban dancing among non-professional performers, and, especially in the USSR, among the dancers of the professional and amateur performing theatre companies. In social contexts one may also see fine examples of urban dance forms by those who dance as a form of emotional and aesthetic self-satisfaction in informal gatherings. It is perhaps not so spectacular as this form was when professionals executed it, but it still affords both the participant and the observer a great deal of enjoyment.

One other essentially urban form must be mentioned in passing, and that is the movements of the so-called whirling dervishes. These men (and only men) have largely disappeared in the Iranian areas, but in this instance, dancing was less for visual effect than as a means through which the performer achieved a state of psychological and emotional ecstasy through the kinetic elements of patterned movement, e.g. dance, and in order to experience contact with God. Although the function of these dances was in almost direct opposition to the professional entertainer, Orthodox Islam frowned on the use of dance in religious contexts and so these various dervish orders, regarded as heretics, were forced to cease their practices.

Urban dance forms and the movement inventory utilized by the urban dancer are quite consistent throughout this entire area, and this consistency is reflected in the classical music as well. In those areas, such as Uzbekistan, where large Turkish-speaking populations have established themselves, the dance movements have certain Mongol elements not found on the Iranian Plateau, for instance.

It should be stressed that in Iranian dances the hand movements have no one-to-one meanings as in the case with Indian mudras for example. Also, the danse du ventre or "belly dance" is not part of the Iranian dance tradition and is correctly regarded by most Iranians as Egyptian.

Rural dance forms are much more varied and take on a regional character as opposed to the more universal character of urban dance forms. Some general observations can be made concerning them. In the Western areas of the Iranian Culture Area - Azerbaijan, Armenia, Kurdistan, Luristan, and the tribal groups of Western Iran such as the Bakhtiari and Qashqai - group dances predominate and men and women often dance together. In these areas the dancers hold on to one another with various handholds, often using handkerchiefs. Due to this formation, the torso and hands do not assume much importance to the performers. Repetitive foot patterns form an important element of the dance and the dancers move in a similar way and together. Combat dances in which the men dance with long staves, sometimes inflicting severe blows on one another, are performed in much of this area. The most popular music is the sorna (double-reed instrument) and dohol (large drum). In the Caucasian districts, clarinet and accordion have been used for several decades. These dances generally occur outside as both the volume of the musical instruments and the number of dancers tend to be great.

In the Eastern districts of this area - Tajikistan, Afghanistan, Khorasan, Baluchistan, etc. - the men and women do not generally perform together. The dances of the men and of the women, although performed in groups, find the dancers separated from one another but executing essentially the same movements. The men throughout this area execute gyrating head movements (as opposed to the intricate movements of individual facial features in urban dances). These head movements sometimes attain such an intensity that ecstasy is approached. Rapid whirling for the men is a persistent element in the dances of the Eastern districts. Also, dances with small sticks for rhythmic purposes are performed in this area, and these dances have analogs throughout much of Eastern Asia.

Also in this area mimetic dances demonstrating the movements of animals, caricatures of humans, and hunting and agricultural labor gestures are performed. The antique dance known generally as the hobby horse dance is performed here as well, and this dance has been observed in many parts of the Old World since ancient times, having analogs in areas as widespread as Asia and the Basque country. Although the aforementioned sorna and dohol are found in the East, most dance accompaniment is provided by stringed instruments such as the dotar and kemanche with rhythm provided by the daire (tambourine) or dombak (goblet drum). Dance events are more commonly held indoors since the number of dancers tends to be fewer.

Common to both rural and urban dances throughout this area is the carrying of objects such as clappers (castanets) of wood or metal; handkerchiefs; wine glasses or hot tea cups; sticks, large and small, for making rhythm or combat; etc.

In the entire Northern tier, in such areas as Khorasan, Armenia, Georgia, Azerbaijan, and Turkmenia, men's solo virtuoso dances with acrobatic leaps and squats are very popular.

Women, in general, tend to dance in groups less than men. Their place in the dance events is parallel to the observance of Islamic and other traditional mores. Thus, in the Christian areas of Georgia and Armenia and among Moslem tribes such as the Bakhtiari and Qashqai where traditional Islamic strictures on commerce between the sexes are more loosely observed, men

(Continued on next page.)

IRANIAN DANCE (Continued)

and women dance together, whereas in some districts the men and women do not even perform in the presence of one another.

Since World War I and especially accelerated after World War II, these traditional views have been breaking down and changing regarding dance, and traditional dancing is becoming an honorable and desirable activity, especially among the younger generations.

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(A map of the areas covered in this article on Iranian dance will be found on page 13.)

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FOR SQUARES, ROUNDERS & SWINGERS

BOB OSGOOD sent us the addresses of two local square dance magazines from which you may obtain information on where to find square dance groups in the area. They are "Open Squares", at Box 368, Lynwood, CA 90262 - tel: (213) 564-2325; and the "California Square Dancer Blue Book", Box 123, Alhambra, CA 91802 - tel: (213) 289-3262.

THE BACHELORS 'N' BACHELORETTEs will be starting their fall series of classes in beginning square and round dancing come mid-month. These will be located over a wide area, including Alhambra, Covina, Downey, Glendale, Los Angeles, Pomona, San Bernardino, Van Nuys and Torrance. Information re the cut-off date for registration and fees, etc. should be available by calling (213) 623-6913 or, in Orange County, (714) 536-7157.

AVID SQUARE DANCERS who want to plan ahead and travel at the same time can consider the South Pacific as a February Mecca. You fly to Honolulu for the weekend of February 1-3, 1974, and participate in the Aloha State Square Dance Convention; then fly on to Christchurch, New Zealand to be there a week later for the South Pacific Square and Round Dance Convention over the period of February 8-10.

* * * * *

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SPECIAL EVENTS

LOOK AHEAD TO THE STARR KING FESTIVAL in Glendale on Sunday, October 7. This will be at the Glendale Civic Auditorium, and the first festival ever presented by the Starr King Folk Dance Club. There will be a Council meeting preceding the main event at 11 a.m., and the afternoon will include a good dance program and several exhibitions. The flyer has a map and other details. The Starr King Dancers are quite a young group, having started as a beginners' group a little over a year ago, and upon "graduation", not wishing to break up their new associations, elected to continue as a folk dance club in its own name. Ralph Miller, their leader, stayed on as director, and the club's enthusiasm resulted in an offer to host the official October festival of the Federation South. We urge all who can to attend and support it.

YASSOO! Traditions of the warm and friendly spirit that symbolizes Greece and its people are yours to share if you take a short trip - just down to Torrance - to the Recreation Center at Torrance and Madrona Blvds. where, on October 6 and 7, the Ladies' Philoptochos Society of St. Katherine's Greek Church will sponsor the 9th Annual Greek Festival for the benefit of the Community Center Building Fund. Parking and admission are free. There will be Greek folk dancing with live bouzouki music - Greek food, dinner or refreshments (not free of course) - and other goodies which will be served continuously both days. We'll give you all the details of this and the art and handcraft available next issue. As for the music and entertainment, music will be by the Andreas Chianis Bouzoukia Trio, and dance exhibitions are by the Hellenic Dancers and the St. Katherine Dancers. Everyone is invited to join in the folk dancing - there will be many willing teachers. Save that date. See the blue flyer at the back!

***** CAMP KRAMER

A new permanent fixture in the calendar of the Folk Dance Federation of California, South is the annual October Institute at Camp Hess Kramer, up the coast from Santa Monica near Zuma Beach, just off Highway 1, a scant half-mile from the beach.

This is a delightful place for an institute, and we have actually begun to call it a "mini-camp" inasmuch as it seems to have all the action one could find in a regular week-long folk dance camp, but available to you in a time saving weekend.

One teacher this year is Richard Goss, who will present some dances which he has just learned at the St. Andrew's Camp in Scotland this summer. This will probably be a "first time" for this material in the Los Angeles area, and should certainly please the devotees of the Scottish Country Dance. The other teacher is

WEEKEND INSTITUTE COMMITTEE
 c/o Jean Pixler
 12543 Preston Way
 Los Angeles, CA 90066

I/We wish to attend the Camp Hess Kramer Institute. Please find check enclosed (\$25/person before Oct. 1; \$27/person after Oct. 1)

NAME(S) _____ AMT. ENCL. \$ _____

ADDRESS _____

CITY _____ ZIP _____ PHONE _____

Maria Reisch. She is going to present some of the most popular dances from the San Diego Conference. They will be no-partner dances, and we have heard that at least one will be one of Mihai David's very popular Romanian dances. Maria is an excellent teacher, as everyone in this area is well aware.

There will be a Friday night warm-up party and buffet supper, two teaching sessions and three meals on Saturday, plus a dance party. Sunday includes breakfast, a review session and lunch. See the flyer for more details, and use the registration blank here to make your reservations - for info call 465-5063.

"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 -

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

NAME _____

NEW ADDRESS _____ APT. _____

CITY & STATE _____ ZIP _____

PHONE _____ MOVING DATE _____

Please print clearly.



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. . . Seward's Folly - America's Icebox - Crossroads of the North - the Great Land - no matter what you call it, it still adds up to our largest state, Alaska.

Folklorewise, we have a rather unique situation here. In addition to being the only state colonized by the Russians (if you except the temporary settlements at Fort Ross in California), there are three distinct races which can call Alaska their home - the Aleuts, the Eskimos and the Indians. Although all three probably originated across the Bering Straits land bridge, anthropologists now recognize them as separate, although allied, in origin. Add the Americans to these, plus the many lesser sized European colonies - Norwegians, Cornishmen, Danes, etc. - and you have a real cosmopolitan situation. Let us take some of these and find out what is doing folkwise in their respective balliwicks.

The Americans. Well, there are lots of them there now. Of course they all are, but for the sake of clarity we're thus referring to those not of any of the above backgrounds. Americans do all of the social dances that are done in the lower 48, and square dancing as well. The Saturday night barn dance is still to be found in the pioneering sections, just as it was and probably still is in Ohio or Arkansas or the Dakotas. Americans do other dances, too - what are called "international folk dances" - which were introduced to the Alaskan-Americans by settlers from California and Washington and Michigan - and you'll find these groups in Anchorage and Fairbanks. The group in Anchorage is extremely active, and we understand that there are also two more clubs in the area - one at the military base and one on the University campus.

In the small town of Petersburg, May 17 is the Big Day of the year, when practically the entire population dons its costumery and celebrates Norwegian Independence Day, with fiddling and Norwegian dancing. The locale with its mountains around and the waterways could be a scene right out of the old homeland. There are two more occasions during the year when Petersburg celebrates in old tradition - on Midsummer Eve and at Christmas.

The Eskimos are making a comeback, and having found their birthright, have begun to preserve it. You will find their excellent handcraft, which includes both bone carving and drawing and painting (they have a fine eye for the artistic line) in the major cities, in the museums, and in the Eskimo villages themselves. July 4 is a big day in Kotzebue, which vies with Pt. Barrow for being the largest Eskimo "city" in the world. Then you will see Eskimo dances, the famous "blanket toss", and a semi-rodeo. On King Island, in the Bering Strait off Seward Peninsula, there are the King Island Dancers who each year travel to Nome to participate in the Hunter's, the Bear and the Eagle Dances and others of like ilk. This group participated in the special Alaskan Trade Fair which was seen here in Los Angeles in Century City about three years ago March.

The Aleuts are the smallest of the native ethnic groups, numbering but a few thousand. As there is not a nationality in the world that does not have some sort of a dance, we can only presume that somewhere in the Aleutian Islands, you'll find group participation. Regretfully though, we can't help out with any information in this matter. However, fine examples of Aleut folkcraft may be seen in the museums there.

The Indians fall into two major divisions, the Tlinglit and the Athabaskans, and it is one of the Tlinglit tribes, the Chilkat, who have one of the finer dance folk ensembles in the United States. Each year during the summer months, in the Haines-Port Chilkoot township, tourists throng to watch these famed Chilkat Dancers perform, colorfully and energetically, and wearing extremely elaborate festive robes and headdresses against the setting of a hand hewn tribal lodge, totem poles, and backdrops which include the world famous Tlinglit blankets. This ensemble was the star attraction at the above mentioned Century City show. Other Indian dances may be seen along the south coastal area. Totem poles are at Skagway and Wrangell, and also at Juneau and Sitka.

As for the Russians, Sitka does not boast of any budding Moiseyev ensembles - nor for that matter does any other place in Alaska with any sizeable Russian heritage. Numerous buildings of Russian days have survived the fires and storms of a century and a quarter, though, and some have been preserved, along with other memorabilia of early-day Alaska, as museums.

- - - Pavel Georgovich - - -

* * * * *

FEDERATION SOUTH **	1973 - OFFICERS - 1974	** FEDERATION NORTH
President	Al Dobrinsky	President
430 S. Gramercy Pl.,	Los Angeles 90020	38858 Le Count Way,
		Fremont 94536
Corr. Secretary	Cynthia Tarvin	Secretary
11816 Goshen Ave., #5	Los Angeles 90049	8550 Valencia St.,
		Dublin 94566

ITEMS OF INTEREST

ADD TO YOUR CALENDAR: Inbal Ensemble from Israel will be at UCLA, October 19-20; The Ivo Lola Ribar Ensemble from Yugoslavia, December 7-8; the Pakistani National Dancers, November 16-17, also at UCLA; Bayanihan from the Philippines will be at Caltech in Pasadena, December 6-7; and a final two at UCLA will be the Ivory Coast National Dancers, March 15-16, 1974 and Festa Brasil, May 9-10.

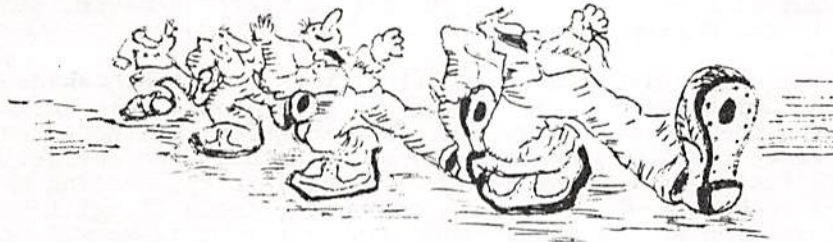
MARGALIT OVED will appear at the Theatre Vanguard, 9014 Melrose Ave. on Friday and Saturday evenings, September 28-29. Miss Oved has performed throughout the world in many famous theatres and before noted personalities, both with the Inbal Theatre of Israel where she was the lead dancer, and as an individual performing artist. The performance here will be a premiere of a three-month tour under the auspices of the National Endowment of the Arts. . . Born in Aden, in what is now the Republic of South Yemen (she calls herself an Arabian Jew), Miss Oved migrated to Israel in 1948 and began dancing there with Inbal shortly thereafter. Eventually she came to the United States and is at present a member of the dance faculty at UCLA. . . With her background as a singer, actress, composer and choreographer, as well as that of a dancer, she has created many dance suites. One of the old favorites, "Yemenite Wedding", will be featured at the Vanguard Theatre performances. A premiere of her newest work, "Through The Gate of Aden", will have its premiere there also. . . Contact 276-9987, the box office, or any Mutual or Liberty Agency re ticket information. . . October performances in the East will be at Texas Women's U, in Denton, Texas, October 15-17, and at Winthrop College, Rock Hill, South Carolina, October 22-27.

PEPPERDINE UNIVERSITY has instituted a Middle and East European Studies Program covering numerous fields - part of which includes a series on Ethnic Studies, folk games and folklore, as well as of legends of the area and its languages and arts. This is to be on the Vermont Avenue Campus and information may be secured by contacting Katalin Kovago at Pepperdine U., 8035 S. Vermont Ave., Los Angeles, CA 90044.

THOSE PEASANTS ARE STILL RESTLESS! They've just finished beating their tom-toms at their Polynesian Party and now they're getting set to fill their tum-tums at a festive weekend at Francisco Torres in Santa Barbara, September 28-30. Fine food, deluxe accomodations, games, afterparties, good fresh air, ball, folk dancing, biking, friendship and LUV (not necessarily in the sequence listed however), and it is all for \$56 per couple which includes everything. Call Irv for reservations. These are the Hollywood Peasants, you understand!

(continued on page 14)

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Iranian Dance, cont.



* * * * *

Adam, the only one, the great one, has conquered, destroyed and rebuilt. He painted the Mona Lisa and composed the Fifth Symphony. He created the Taj Mahal and one fine day Adam will go to the moon.* But Adam still has problems with a few inches of snow and in his dealings with the eternal Eve.

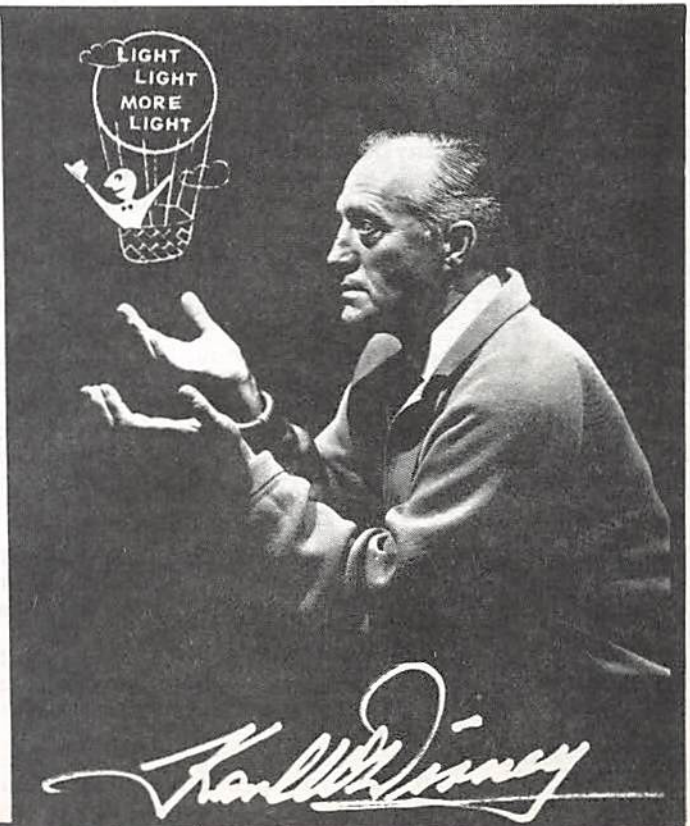
*I wrote this proverb in 1965. Adam has been on the moon, but the line about Eve still stands.

Karl W. Disney



You've seen my work in ads for "Flamenco Fire" and Gypsy Camp (U.E.A.C., Mihai David). Do you seek the extraordinary in fliers, posters, promotion, and photography? Then contact me, KARL DISNEY,* at P.O. Box 20295, Long Beach, CA., 90801. Phone: 439-1274.

(*no relation!)



Karl W. Disney

ITEMS OF INTEREST

AMANews for August was exceptionally interesting. The Aman Ensemble is now a part of a county administered and Federally funded pilot program for the L. A. County Department of Parks and Recreation - one of four Los Angeles dance companies involved. Aman is in the process of visiting four different communities, with a program consisting of teaching, classes with films as well as instruction, during the week, and a performance on a Friday night which is free to the community. Many Amanites are involved in the program which was originally geared for children but attracted teeners and young adults. The County expects to expand the program next year, and Aman hopes to again be a part of it. . . The workshop under the direction of Anthony Shay at UCLA is continuing and, again, members of the ensemble assist. . . Interesting news, too, is that Anthony, along with assistant directors Mario Casillas and Bonnie Edelberg, took an eight day trip to visit with the Duquesne "Tammies" at their summer camp in Wisconsin, where Anthony and Mario choreographed three suites for the Tamburitzans' 1973-74 season. They have done this before, of course, but it is always refreshing and exciting to work along with people similarly involved in the field of music and dance.

EL CAMINO COLLEGE sends us its programs for dance theatre and classic guitar during the 1973-74 season. The former includes appearances by the Agnes DeMille Theatre, the Marinaccio Ballet and Alwin Nikolais, while the guitar program lists five noted virtuosi. Subscription series orders close in mid-September, so if interested contact El Camino College in Torrance.

"EPTOXEIPO" is the name of the Greek pictorial magazine that includes in each issue a large (sometimes as much as 2' x 3') folded diagram on graph paper, in color, of various Greek embroidery designs. The instructions, of course, also come in Greek. The patterns we have seen are excellent, and could easily be adapted for needlepoint, even rug making, by adjusting as required. One could probably easily follow directions by matching the counts given along with the squares on the pattern (and probably pick up a smattering of Greek as well!).

PEARL ROTTENBURG'S SINGING CLASS is open to all interested and is continuing - that is, you can get in any time - a sign-up is not necessary and no audition is needed. Yugoslav, Bulgarian, Greek, Russian, Israeli and Yiddish songs as well as English are on the agenda. Monday eves, 8-10 p.m., at 327 - 19th St., Santa Monica. Call Marsha at 395-2025 or Pearl at 392-0236 for details.

INTERESTED IN ARABIC DANCING? Coincidental with the issuing of this month's "Scene", a display ad came in from Miss Delala Mur's Academy of Arabic Arts in Beverly Hills. The ad tells about the instruction at the studios. In addition, there is a concert scheduled for later in the fall, featuring dances, song and music from the Middle East. This will be at a theatre in the metropolitan area. Last year's was very well received.

WHAT IS A "FOLK DANCERS' SWAP MEET"? Well, like auto buffs get together at a sort of jam session and swap 1923 Delaware license plates for a Jordan radiator insignia or an Essex transmission, or philatelists trade a 15¢ Columbian for a "penny black", so folk dance teachers and dancers exchange their newest rachenitsa for another's sirba. At the Hadarim on Sundays, free, and you can see the full page ad on the back.

GATEWAYS PROGRAM for September is as follows: Wed., Sept. 5, for those who usually dance on Wednesday night, or any volunteers who wish to; Mon., Sept. 10, for Monday night people; Tues., Sept. 18, for those who are willing to offer their time and services on that date. For information on how you may also help, call Ruth Oser at 657-1692.

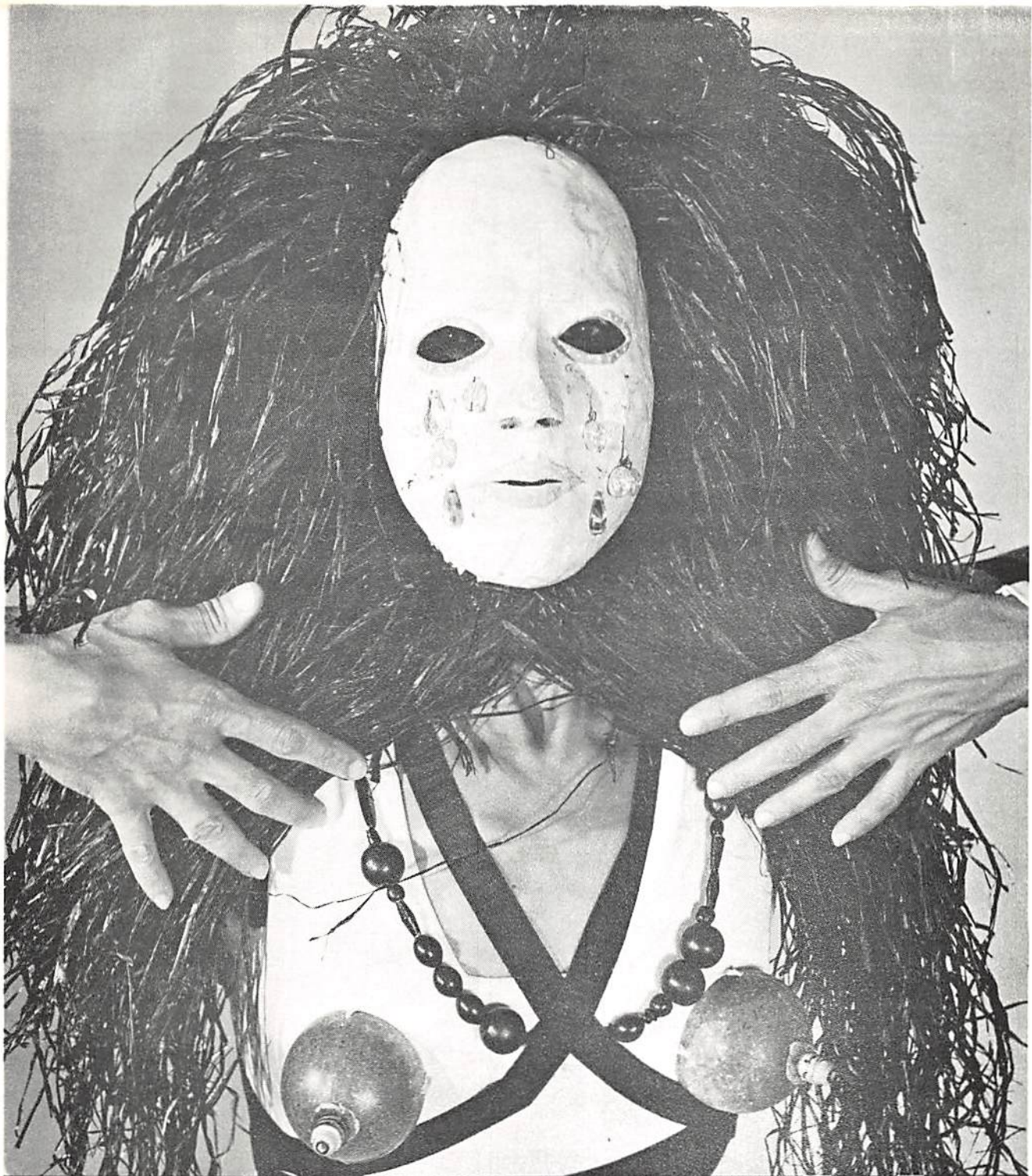
FROM VYTS ABROAD - a card from Acre, picturing an ancient Mosque, and telling about the exhibition groups taking part in the International Folk Festival in Haifa. You'll most likely be able to read about it in an early "Viltis", as we imagine that he should be back soon.

"THREE WEEKS" was the title of a novel the big girls in high school used to sneak around to each other when I was in grammar school. However, in the case of Alice De Bernardi, three weeks was the limited amount of vacation time in which she had to compress a most interesting trip to Europe. It included five days visiting relatives of the late Milan Obradović in Crna Gora, a week at Ljetna Skola Folklor on the islet of Badija, both in Yugoslavia, and, finally, visiting relatives in the Ticino canton of Helvetia. She says the most popular dance at Badija was "Lindjo".

A FOLK DANCE PARTY will be held at Stephen Wise Temple, 15500 Stephen Wise Drive in Bel Air, on Sunday, Sept. 2, 8-11 p.m. Natalie Rudin will be teaching also for about one hour. Temple members, \$1; non-members, \$1.50. This may become a regular. For info, call 343-8009.

LORNA GONZALES, who has just acquired a lovely old home in the Sycamore Grove area of Los Angeles, was doing some "fixing-up" when she fell and broke her hip. We bet she would love to hear from her folk dance friends while recuperating.

TREASURER'S BALL time is soon coming around. A reminder at this point in time to save that point in time for your dancing pleasure. It will be held at the lovely West Hollywood Play-ground this year. Watch for all details next issue. See flyer.



SEPTEMBER 28 and 29

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significance”

LOS ANGELES TIMES

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“emotional strength of a giant . . . how versatile this
girl is! She can shift easily from the tragic vein to
the most engaging of high comedy and to an equally
appealing lyric mood. Her voice is a remarkable
one for range and color and expressiveness and
when she moves, her feet seem to actually caress
the floor.”

NEW YORK TIMES

TEACHING THIS MONTH

Clubs marked with an asterisk (*) are member groups of the Folk Dance Federation of California, South, Inc. Information listed below is the latest we have received as of publication deadline. Where phone numbers are available, we have included them for your convenience. It is probable that groups which meet on Mondays will not do so on Labor Day, Sept. 3. It might be advisable to check first.

FEDERATION CLUBS

LAGUNA BEACH FOLKDANCERS * (Wednesday)

At Laguna Beach High girls' gym, Park and St. Ann's, 7:30 p.m. On Sept. 5, Logan Lockabey will teach "Michael Czardas"; Sept. 12, Carol Byron will teach Mendocino Camp dances; Sept. 19 is review night; and Sept. 26 is an all-request night. Laguna is aiming at a balance of old and new dances on its teaching programs plus guest teachers. Contact Logan Lockabey at (714) 646-8376 for information.

VIRGILEERS FOLK DANCE GROUP * (Tuesday)

At Virgil Jr. High in the gym, 1st and Vermont in Los Angeles, 8-11 p.m. Teaching begins at 9 p.m. Josephine Civello will review dances taught before their vacation break when it reopens on Sept. 4. See also "Special Events" for party night, Sept. 18.

GARDEN GROVE FOLK DANCERS * (Friday)


During September the group will meet at a new location, as of this writing undetermined, but notice of the site will be posted on the door at the regular place, Rancho Alamitos School, 11351 Dale Ave. in Garden Grove. Bob and Linda Brooks will teach Romanian dances which were presented at Mendocino by Sunni Bloland on Sept. 7. These will be reviewed on Sept. 14. There will be a "field trip" to one of the L. A. coffee houses on Sept. 21, and Sept. 28 will be party night with reviews. Contact Richard Rowland at (714) 778-0105 for details.

WESTWOOD CO-OP FOLK DANCERS * (Thursday)

At Emerson Jr. High in the gym upstairs, 8-10:45 p.m. September dances to be retaught the first hour will be "Ivanice" by Irene Nemeth; "Erev Shel Shoshanim" by Sheila Ruby; and "Nao Vas Ao" by Dave Slater.

Continued on next page.

Delala Mur's





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THE SIXTH ANNUAL



Gandy Dancers

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your dance and record when you come.


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Los Angeles - California

Guests - 50¢



TEACHING THIS MONTH

LONG BEACH CO-OP * (Thursday)

At Millikan High School in the girls' gym, 2800 Snowden Ave., near Palo Verde and Spring Sts. in Long Beach, 8 to 10:30 p.m. Teaching starts at 9 p.m. with requests at 10 p.m. Last Thursday of each month is party night, 8 to 11 p.m., with no teaching and a special theme with festivities representing a different country each month - refreshments served and the dances on the program feature a good selection from the theme country.

HOLLYWOOD PEASANTS * (Wednesday)

At West Hollywood Playground, 647 San Vicente Blvd. in West Hollywood, 8:15-11 p.m. September will be "Dick Crum Month at the Peasants", when he will be guest teacher on Sept. 5. The Peasants' teaching staff will review the material presented for the rest of the month. Re-teaching will be "Kapuvari Verbunk", by Sam and Vikki Margolin. See "Items" about the month-end party in Santa Barbara.

WEST HOLLYWOOD FOLK DANCERS * (Monday)

At West Hollywood Playground, 647 San Vicente Blvd. in West Hollywood. Beginning teaching first hour, starting at 7:45 p.m. Beginners may stay for the balance of the evening. Regular teaching includes "Hasaposerviko" from Greece and "Işte Hendek" from Turkey - both taught by Ruth Oser. Phone contact, 657-1692.

MORE THE MERRIER FOLK DANCERS * (Monday)

At Rogers Park Auditorium, 400 W. Beach in Inglewood, 7:30-10 p.m. Hans Zander will re-teach "Salty Dog Rag" and review "Italian Quadrille". Phone contact, 674-5362.

STARR KING FOLK DANCERS * (Friday)

At Thomas Starr King Jr. High, 4201 Fountain Ave. in East Hollywood (enter parking lot through gate on Sunset Drive). An intermediate class, but beginners welcome. Ralph Miller will teach "Caballito Blanco" and "Sleeping Kujawiak". Time - 7:30 to 10 p.m.

OPA FOLK DANCERS * (Tuesday)

At Mound School, 455 S. Hill Road, Ventura (take the Victoria off-ramps) - 7:30-10 p.m. September teaching will include dances from the Mendocino Camp by Vicki Metcalf and a review of dances taught in August by John Tiffany. A special 10-week sign-up class for beginners will start Oct. 2 with John Tiffany teaching - fee for the series, \$10. Watch for a return engagement by Anthony Ivancich on Nov. 6.

VALLEY FOLK DANCERS * (Friday)

At Van Nuys Jr. High in the upstairs gym, corner Cedros and Albers in Van Nuys, 8-11 p.m. Sid Pierre will teach "La Bruja", Mexico; "Kostenka", Serbia; "Hadarim", Israel; "A Trip to Paris", England; and "Nesiotikos Syrtos", Greece.

PASADENA FOLK DANCE CO-OP * (Friday)

At Pasadena YWCA, 78 N. Marengo in Pasadena, 7:30-11:30 p.m. Beginning teaching the first half hour, line dances and requests next half hour. Intermediate teaching and general dancing follows. During September, Dan Matrisciano will teach "Vossarul" and "Trekantet Sløjfe" the first two Fridays; dances from the San Diego Conference will be taught by members of the club's teaching staff on the last two Fridays. Phone 334-1100 for information.

MID-VALLEY FOLK DANCERS * (Tuesday)

At Walter Reed Jr. High, 4525 Irvine in North Hollywood. Time, 8-11 p.m. In September Sid Pierre will teach "Polka de Monterrey", Mexico; "Kissufim", Israel; "Halay", Armenia; "Mason's Apron", Scotland; "Childgrove", England; "Hora Spoitorilor", Romania; and "Russian Medley", Russia.

OTHER CLUBS

MISSION BAY FOLK DANCERS (Tuesday morning)

At Pacific Beach Recreation Center, Diamond and Gresham Sts., greater San Diego. Structured as a women's morning group, it has beginning classes at 9 a.m., followed by intermediate and advanced, 10 to noon. Rae Tauber is the instructor.

PLACENTIA FOLK DANCERS (2nd, 4th and 5th Fridays)

At the Community Building in the park at 201 N. Bradford in Placentia (off 57 Freeway, east on Chapman). Sept. 14, a Greek lesson at 7:30, request dancing 9 to midnight; Sept. 28, Israel Yakovee teaching Israeli dances to beginners at 7:30 and advanced at 8:30 - lessons, 50¢ each. Dancing until midnight. Information - (714) 525-4169.

LAS PALMAS FOLK DANCERS (Saturday morning)

At Las Palmas Senior Citizens Center, 1820 N. Las Palmas in Hollywood, 10 to noon. Gilda Lieberman will be teaching "Tarantella Napoli", "Cariñosa" and "Pletyanka" in September.

PALMS FOLK DANCERS (Wednesday)

At Webster Jr. High School, 11330 Graham Place in West Los Angeles. Beginners, 7:30; intermediate and advanced, 9-11. Miriam Dean teaching "Las Virginias" and reviews.

TEACHING THIS MONTH

KOLO & BALKAN FOLK DANCE PARTY (2nd Saturday)

At Harding School Aud., 8-11 p.m., Sept. 8. Old and new line dances from Yugoslavia, Greece, Romania, Turkey, Bulgaria, Israel and couple dances from the Ukraine, taught by Alice De Bernardi. Everyone welcome, including spectators. Sponsored by the Santa Barbara Parks and Recreation Department.

ROGERS PARK FOLK DANCERS (Tuesday morning)

At Rogers Park Aud., 400 W. Beach in Inglewood. The B'nai Tikvah Dancers will change day, hall and name beginning Sept. 25. Miriam Dean teaching. Beginners, 10 a.m.; intermediates, 11:30 to 1. For info, call 391-8970.

DALYA FOLK DANCERS (Saturday)

At Field House, Valley College, 5800 Ethel Ave., Van Nuys. During the evening, Ami Dal-yot will teach several dances and include requests on the program of international and Israeli dances. Time, 8-12. Free refreshments. Non-dancing onlookers may attend without charge. Sponsored by Community Services. Phones: 780-6621 or 762-8553.

WHITTIER FOLK DANCE CO-OP (Saturday)

At West Whittier Elementary School Cafetorium, 6411 S. Norwalk Blvd. in Whittier, 7:30-11 p.m. The club will not meet the first two Saturdays, but will reopen Sept. 15. During the first hour, Joe Chittum teaches beginners - Marvin and Vera Vanderwall follow, teaching intermediates.

PACIFIC PALISADES FOLK DANCERS (Friday)

At Palisades Rec. Center, 851 Alma Real in Pacific Palisades, 8-10 p.m. Beverly Barr will teach new dances from the folk dance camps during September, throughout the evening.

WE DID NOT RECEIVE any information from the various California State University dance clubs nor from the branches of the Royal Scottish Country Dance Society, all of which were on vacation during the summer, but should be reopening this month. There are numerous other Federation "regulars" conspicuous by their absence this issue. Send us your club teaching program for publication!

* * * * *

DANI DASSA'S
Jericho **OPENING WED. SEPT. 5**
 International Nightclub
 Popular Israeli Entertainer and Recording Star
RON ELIRAN
 LIVE MUSIC **** ETHNIC & CONTINENTAL DANCING
 COCKTAILS SHISH KEBAB
 11637 W. PICO BLVD. L. A. (1 BLK. E. of Barrington)
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HALL FOR RENT

* * * * *

BEAUTIFUL HALL FOR RENT for dancing, weddings, banquets, receptions, meetings or rehearsals. Capacity - 800 people.

We have a stage, a kitchen and bar - a 32 foot ceiling and lovely floor.




Call evenings between 7 and 10 p.m. - (213) 665-3703

* * * * *

UKRAINIAN CULTURAL CENTER
 4315 Melrose Avenue
 Los Angeles, CA 90029

IF YOU KNOW HOW TO DO A SYRTO or maybe a ZEYBIKIKO or perhaps ALI PASA or even a BAR or a HAKA - then you should go to 17746 Saticoy in Reseda, where you can dance at...

ZORBAS 
 INTERNATIONAL FOLK DANCE CAFE
 Phone (213) 881-9414.

ON THE OTHER HAND, IF YOU LIKE TO EAT, and you have a yen for SHISH KABOB SANDWICHES and other Greek goodies, go to 9020 Tampa Ave. in NORTHRIDGE at

The GREGG MARKET


FOLK DANCE SCENE

Q. How many stamps would you need to mail your 'message' to "Scene's" 875 subscribers?

A. 875 - at a cost of \$70!

* * * * *

(A quarter page ad is \$5!)



BEGINNER CLASSES

These classes may change in format and meeting time as they progress. It is advisable to contact someone, wherever possible, to determine if the group you are interested in is on a sign-up semester basis or open anytime. Classes sponsored by Federation South clubs, indicated by a star, are usually of the latter category. Some classes may be closed over the Labor Day weekend.

INGLEWOOD (Monday)

At Rogers Park Auditorium, 400 W. Beach in Inglewood, 7:30-10 p.m. Sponsored by the More the Merrier Folk Dancers * and taught by Hans Zander. On a continuing basis.

SANTA BARBARA (Thursday)

At Harding School Auditorium in Santa Barbara, 7:30-10:30 p.m. Line and circle dances from the Balkans and Israel - no partners needed. Taught by Alice De Bernardi and sponsored by the Santa Barbara Dept. of Parks and Recreation. Everyone welcome anytime.

VAN NUYS (Monday)

At Valley Cities Jewish Community Center in Van Nuys, 13164 Burbank Blvd. Time, 8:30 to 9:30; Bonnie Edelberg, instructor. Sponsored by the Center, this is a sign-up class starting in October, for a ten-week series.

LAGUNA BEACH (Sunday)

At Laguna Beach High School girls' gym, Park and St. Ann's in Laguna Beach, starting at 7 p.m. Sponsored by the Laguna Beach Folkdancers * and taught by Ted Martin. Fee, 50¢. Contact Ted at (714) 494-4272 or Joan Collins at (714) 494-0697 for further information.

CULVER CITY (Thursday morning)

At Veterans Memorial Auditorium, 4117 Overland in Culver City. A change of day, starting Sept. 13. Miriam Dean teaching at 10 a.m. for beginners, 11:30 for more advanced. Sponsored by the Culver City Recreation and Parks Dept. Call (213) 391-8970 for info.

WEST LOS ANGELES (Monday)

At Stoner Ave. Playground, north of Olympic and west of Barrington, in West Los Angeles. Time, 7:55 to 10 p.m. Sponsored by the Westwood Co-op Folk Dancers *. Dave Slater, teacher.

BRENTWOOD (Friday)

At Brentwood Youth House, on Bundy between Montana and San Vicente, 8-10 p.m. A class for beginners taught by Bob and Carolyn Brent. No partners necessary. Call 476-4919.

VAN NUYS (Wednesday)

At Madison Jr. High, Ethel and Vanowen Aves. in Van Nuys, 8-10:30 p.m. Sponsored by the Valley Folk Dancers * and taught by Sid Pierre. Call 762-5743 for information.

SAN DIEGO (Wednesday)

At Recital Hall in Balboa Park, San Diego, 7-10 p.m. A class taught by Alice Stirling and sponsored by the San Diego Folk Dance Club *.

LOS ANGELES (Tuesday)

At Silver Lake Recreation Center, 1850 W. Silver Lake Drive in Los Angeles, 7-8 p.m. A one-hour class in Balkan and Near Eastern folk dancing, taught by Richard Unciano. No charge except the nominal 10-week registration fee of \$1 for the playground. Sponsored by the Recreation Department.

SAN DIEGO (Thursday)

At Balboa Park Club in Balboa Park, San Diego. Time, 7:30-10 p.m. Sponsored by the Cabrillo Folk Dancers *, and taught by Vivian Woll. Phone (714) 296-6611.

NORTH HOLLYWOOD (Tuesday)

At Moro-Landis Productions, 10960 Ventura Blvd., North Hollywood (one-half block off Vineland). Lynora Saunders teaching a 13-week session for beginners and the human movement explorer. Classes start Sept. 25 and run to Dec. 18, 8:30-10 p.m. Revolving enrollment. Intermediate classes also forming for Thursdays, Sept. 27 to Dec. 20. Registration - \$9.50 for each 4-week period. For additional information on fees and flyer mailings, call (213) 788-9134 (home and service), or (213) 761-9510 (studio).

Numerous Folk Dance Federation, South member groups also have a beginners' hour at the start of their regular meeting night program. For these, see under "Teaching This Month".

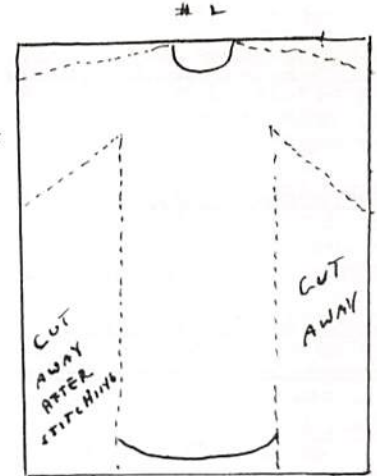
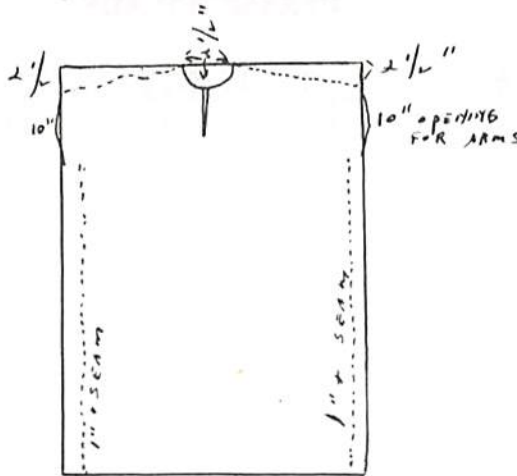
* * * * *

"We are neither Afghan nor Turk nor Tartar
But inmates of a single garden, born of a single stem.
It is forbidden to us to make discrimination between color or essence."
- - from a poem by the philosopher, Iqbal, inscribed on his tomb. - -

COSTUME CORNER

MAKE A CAFTAN!

(Many thanks to Gerry Gordon, member of the Folk Dance Federation, South and the Westwood Co-op costume committees, who sent along these timely instructions for our Middle Eastern issue.)



The story of man's endeavor to clothe himself has a recurring theme. From times of antiquity to the present, the basis of clothing as we know it has been a simple rectangular piece of cloth or leather with a hole for the head. Originally this garment was held in place by a belt which allowed for individual adjustments for arms and movement. The development of man's ability to sew brought innumerable modifications to the original garment, governed in most instances by climate and culture. For example, in cultures where horseback riding was important, this garment was modified to allow for straddling the horse.

Recently there has been a revival of interest in a simple basic garment which we call the caftan (from the Persian "qaftan"). We give you herewith the instructions for such a garment which can be modified endlessly by your own tastes and preferences. As you can see, this version is a long piece of material of any width - the wider the fabric, the fuller your caftan. You will need enough fabric to equal twice the distance from your shoulders to the floor plus about 3 or 4 inches for a hem.

Fold the material in half, end to end, with the right sides inside. The fold becomes your shoulder. Stitch as shown in diagram to shape shoulder, and cut away excess fabric to leave a seam allowance of about $\frac{1}{2}$ ". The neckline is simply made by cutting a circle 5" in diameter from the exact center of the cloth with a straight slit down the center front to allow for passage of the head through the opening. Edges can be bound or faced to suit your fancy. Sides are stitched up to within 10" of the shoulder seam. This is the opening for your arms. Hem, and you are finished! This garment can be varied in many ways. The sides can be shaped (see Figure 2). It can be worn belted, or partially belted through the side seams. The front slit can be lengthened and a zipper inserted in the opening. Good luck!

* * * * *

CAFÉ SOCIETY

The folk dance coffee houses listed below are commercial establishments and operate more or less on the same principle, with dance classes during the early part of the evening, followed by open dancing. Some charge separately for class and dancing, and others have a blanket fee. Most have refreshments available, ranging from a coffee urn to full dinners.

THE INTERSECTION (nightly)

At 2735 Temple in Los Angeles. Tel: (213) 386-0275. Nightly classes and dancing are as follows: Greek, Sun.; Israeli, Mon.; Near Eastern, Tues.; Balkan, Wed.; Greek, Thurs.; international, Fri. and Sat. A new class for teenagers starts Sat., Sept. 8, with Paul Sheldon and Dennis Gura instructing (daytimes). Also, a class in folk music and instruments will start in Sept. on Wed. eves at 6 p.m. Anyone interested in Bulgarian music and instruments may sign up for a projected class under Alexander Ilyitch. Special events for Sept. include the appearance of Westwind Ensemble on Fri., Sept. 7; an Israeli Yemenite party (to celebrate "graduation" from the special course just finishing) with the Finjan Dancers and Jona Owani, this on Sept. 10 (see flyer); and Zadruga Ensemble on Sat., Sept. 15.

VESELO (days plus weekend eves)

At 719 N. Anaheim Blvd. in Anaheim. Phone (714) 956-2691 or (714) 827-8644 for schedule of interesting daytime classes. Party night is Sept. 8 with Zadruga Ensemble. Fri., Barbara and Mike Thomas teach international dances; Sat. is Balkan night with Lynn Maners; "Scandia South" meets on the first Sun. only, with Dan Matrisciano and Ed and Carol Goller teaching Scandinavian dances - the remaining Sundays feature Greek and Israeli dances taught by Athan Parnavales.

ZORBAS (Monday-Saturday)

At 17746 Saticoy in Reseda. Phone 881-9414 for time of classes. Mon. is Armenian night; Tues. and Wed., Greek; Thurs., Tahitian and Balkan; Fri. and Sat., Balkan and international. See ad in this issue about the Greek Market in Northridge.

LET YOUR CLUB IN FOR A TREAT! Learn dances from the Blue Ridge and Cumberland Mountains - Big Circle Clog, Kentucky Running Sets, Appalachian Squares and Buck Dances. A dance instructor from Atlanta is in L. A. Contact Jerry Duke at (213) 388-2044, or at 656 N. Parkman Ave., Los Angeles, CA 90026.

FOLK DANCE SKIRTS at a real bargain. You should contact Bert Pogoler at (213) 934-9706 who has many, all individual, some for as little as \$4.00 - maybe most are! Many a Ms in L. A. is wearing one now. Bert wields her needle for the benefit of the Pioneer Women's Fund for orphanages in the Holy Land.

STUDIO SPACE AVAILABLE. A large floor area, for days or evenings. Rent or percentage. In Anaheim. Telephone (714) 956-2691 or (714) 827-8644.

CAFE SOCIETY

HADARIM (nightly)

At 1204 N. Fairfax in West Hollywood - phone 656-9292 or 876-6444. Ethnic kitchen now opens at 6 p.m. with dinners, suppers and snacks (see ad, back page). Except for special events, the schedule is as follows: Mon., ritual, Morris, Sword, renaissance and other traditional English Country Dances with Mary Judson at 8 p.m. Tues. is Israeli night with Shlomo Bachar; Wed., Greek Party Night with Mario Casetta teaching Greek dances; Thurs. is belly dancing in various styles, by Zagarit - beginners, 7:30, and advanced, 8:30 p.m. Fri. has Balkan, Romanian and Turkish dances with Mihai David. Sat., International Party Night with Mario hosting and guest teachers or performers. Sun. is a new "Folk Dancers' Swap Meet" -- trade dances - teach some, learn some - free. Two "floating" instructors, Louise Anderson Bilman (Greek) and Herman Pinsky (Hungarian) bring "bonus" dances on Wed., Fri and Sat. nights.

GYPSY CAMP (nightly)

At 5201 Sunset Blvd. in Hollywood. Phone 661-0507. Classes usually start at 8 p.m. Mon. is Romanian night; Tues., Balkan; Wed., Israeli; Thurs., international; Fri., Greek; Sat., Romanian. Classes earlier in the evening include Flamenco on Mon.; Tahitian, Tues.; belly dance, Wed. (Watch for some of Mihai's dances popping up all over after a very successful showing at San Diego Camp.)

JERICHO (Wednesday-Sunday)

At 11637 W. Pico in West Los Angeles. An adult Israeli nightclub, but a casual kind of place not much more expensive than a coffee house for what it offers, with drinks, live music for dancing and a floor show featuring singers from Israel included in the cover charge. (Dinner available also, with no drink minimum.) Slightly higher Fri. and Sat. Special rates for groups. See ad in this issue. Phone (213) 478-1997.

CAFE DANSSA (nightly)

At 11533 W. Pico in West Los Angeles. Phone 478-9960. Israeli party night the last Thursday of the month. Mon. and Fri. are Greek; Wed., international; Sun., Balkan; Tues.-Thurs.-Sat. are Israeli nights.

* * * * *

BEYOND OUR HORIZONS

An SST would probably get you to the closing performances at the Temple of Ba'albeck in LEBANON - otherwise you've got to wait 'til next July-August. Other Middle Eastern events to watch for in 1974 are the big National Folklore Festival in Marrakesh, MOROCCO, for 10 days starting May 3, and the Carthage Festival in Tunis and Hammamet, TUNISIA, in July and August. . . September is a big month in Latin America. One very important date is Sept. 8, La Natividad de Nuestra Senora, when, in PERU and BOLIVIA especially, as well as ECUADOR and COLOMBIA, the smaller towns and Indian villages have fiestas at which authentic Indian dances can be seen. CHILE celebrates its Independence Day on Sept. 18 by dancing the National Dance, "La Cueca" in the streets. . . MEXICO'S big holiday is Sept. 16, and "El Grito", the eve of Independence, is especially important - dances in front of the cathedral in Mexico City and in many towns and villages. . . Two European mini-states have September events also. LUXEMBOURG celebrates the famous Wine Festival at Grevenmacher with its traditional folklore parade and farandole - about Sept. 12. On the 8th, in ANDORRA, one may see Our Lady of Meritxell National Folkloric Festival - the dances are sardanas. . . Folk-type events in the USA during the month include the county festival in Kingwood, WEST VIRGINIA, end of the month; Swiss Days in Midway, UTAH; Fiesta de Santa Fe, Labor Day weekend in Santa Fe, NEW MEXICO; and numerous Indian harvest dance ceremonials throughout the West. You can folk dance in Cleveland, OHIO, on Fridays at Mather Gym, 8:30-11 p.m. at CWRU (Balkan dancing), or on Wednesdays at Hillel, also at CWRU - this is Israeli dancing, 7-9 p.m. This should keep you busy until Oktoberfest time!

* * * * *

TAMAM

BIG ISRAELI YEMENITE PARTY

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the * Intersection *
2735 W. TEMPLE ST.
IF WD FWY TO RAMPART OR BENTON WAY OFF RAMP.
LOS ANGELES, CALIFORNIA 90026
PHONE 888-0975

MUSIC - SONG DANCE

MONDAY SEPT. 10

FEATURING THE FINJAN DANCERS

THAT WELL-KNOWN, EXCELLENT, YEMENITE-ISRAELI
PERFORMANCE GROUP UNDER THE DIRECTION OF
"AVRAMI" ABRAHAM MANSUR, RAHAVIA & ISRAEL YAKOVEE.

AND JONA OWANI

PROFESSIONAL DANCER BORN IN ISRAEL TO A YEMENITE
FAMILY. FORMER SOLO DANCER WITH THE IMBAL THEATER
FROM 1961 THRU 1967. IN 1973 TOURED THE WORLD AS A
SOLO DANCER ON A GRANT FROM THE MUSIC HALL OF ISRAEL.
MRS. OWANI WILL BE A GUEST TEACHER AT THE
YEMENITE WORKSHOP BEING HELD MONDAYS AT 6pm
AT THE INTERSECTION ON MONDAY SEPT. 3rd.

The Federation Institute Committee presents its

Autumn Weekend Institute

OCTOBER 19 - 21, 1973

Camp Hess Kramer

Located on Yerba Buena Road, just off Pacific Coast Highway, 25 miles north of Santa Monica, in Malibu. Cabins with full facilities are nestled in a canyon -- good food prepared by the camp staff -- good parties planned by the Institute Committee -- and, of course, good teaching by...

Richard Goss

RETURNING FROM SCOTLAND WITH
DELIGHTFUL NEW DANCE MATERIAL

&

Maria Reisch

TEACHING THE MOST POPULAR NO-
PARTNER DANCES FROM THE SUMMER
CAMPS

SCHEDULE includes Friday evening Warm-up Party and Buffet supper; two teaching sessions and three full meals on Saturday, as well as Happy Hour before dinner and dance party after; and Sunday breakfast, review sessions, luncheon, and fond farewell.

COST for entire weekend, including lodging, 6 meals, and teaching is \$25 per person until Oct 1st; after Oct 1st, cost is \$27.

A LIMIT of 90 registrations will be accepted for maximum benefit of those attending. Accomodations will be assigned in the order received.

FACILITIES FOR ADULTS ONLY
BY CAMP REGULATIONS

For information, call:

Sheila Ruby, Chm (213) 465-5063
Perle Bleadon (213) 652-4219
Ed Feldman (213) 839-6719
Jean Pixler (213) 398-9206
Richard Rowland (714) 778-0105
Henry Ruby (213) 465-5063

WEEKEND INSTITUTE COMMITTEE

c/o Jean Pixler
12543 Preston Way
Los Angeles, CA 90066

I/We wish to attend the Camp Hess Kramer Institute.
Please find check enclosed (\$25/person before Oct 1,
\$27/person after Oct 1).

NAME(S) _____ AMT ENCL \$ _____

ADDRESS _____

CITY _____ ZIP _____ PHONE _____

You are invited

To the

"SEPTEMBER - OCTOBER FEST"



COVINA VALLEY UNITARIAN CHURCH BENEFIT

■ SATURDAY, SEPTEMBER 8th, from 7:30 p.m. to Midnight
at 728 MANZANITA DRIVE, WEST COVINA

FEATURING:

■ INTERNATIONAL FOLK MUSIC FOR YOUR DANCING PLEASURE

By The "NOVA ZORA" YUGOSLAVIAN BAND!

Music of the Balkans, Greece, Israel, and Europe

■ OCTOBER - FEST STYLE SMORGASBORD

All you can eat; dozens of different dishes

Also, Beer, Wine, and Other Beverages

■ AND --- \$50 IN CASH PRIZES WILL BE GIVEN AWAY!

TICKETS:

■ ONLY, \$5 per person FOR SMORGASBORD DINNER AND DANCING
Tickets at the door.

ADVANCE reservations are encouraged ...

BY MAIL : Covina Valley Unitarian Church
P.O. Box 1363
Covina, Calif. 91722

BY TELEPHONE : 331-7707 Carol Shems
332-6124 Mary Johnson

* Bring a friend!
* Wear a folk style costume!
* Join the fun and dancing!
* Enjoy the food and drinks!

MAP
ON
BACK



Covina Valley Unitarian Church Benefit

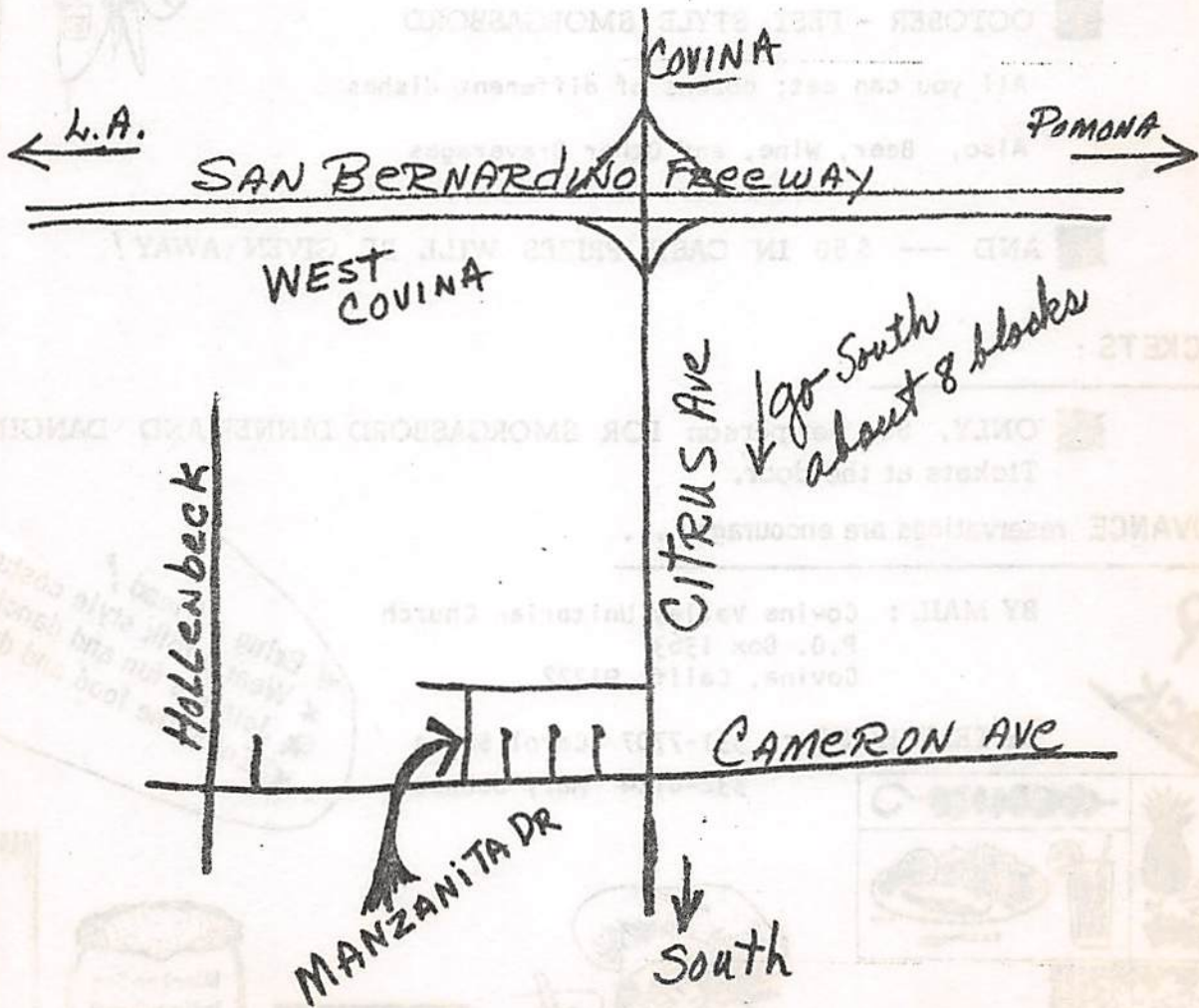
"SEPTEMBER - OCTOBER FEST"

September 8th, 1973

7:30 p.m. to midnight

728 Manzanita Drive, West Covina

NOTE: FOR FOLK DANCING ENTHUSIASTS....
Estate sized garden and yard;
Dancing on the patio or grass.



MEET THE UKRAINIANS

on

ANNUAL UKRAINIAN DAY FESTIVAL

SPONSORED BY

UKRAINIAN CULTURE CENTER

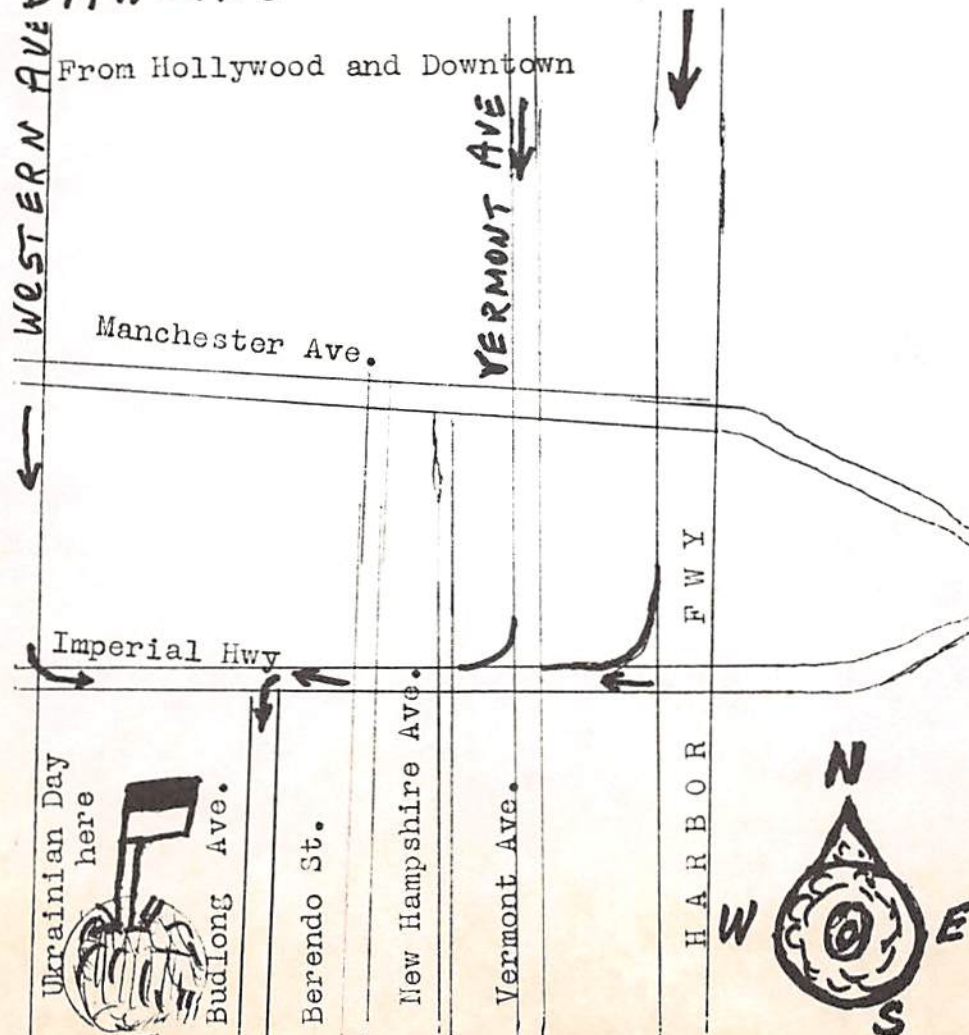
WHICH BE HELD

on SUNDAY, SEPTEMBER 23, 1973

AT

CROATIAN NATIONAL ASS. CENTER, - BUDLONG AVE., LOS ANGELES

FOLK DANCE AND MUSIC - INTERTAIMENT -
GOOD KITCHEN - REFRESHMENT - SPORT -
DANCING - RAFFLE, ETS.



MEET THE UKRAINIANS

ON

A SPECIAL UCRANIAN NIGHT

SPONSORED BY

THE UCRANIAN CLUB

AT 8:00 P.M.

AT THE

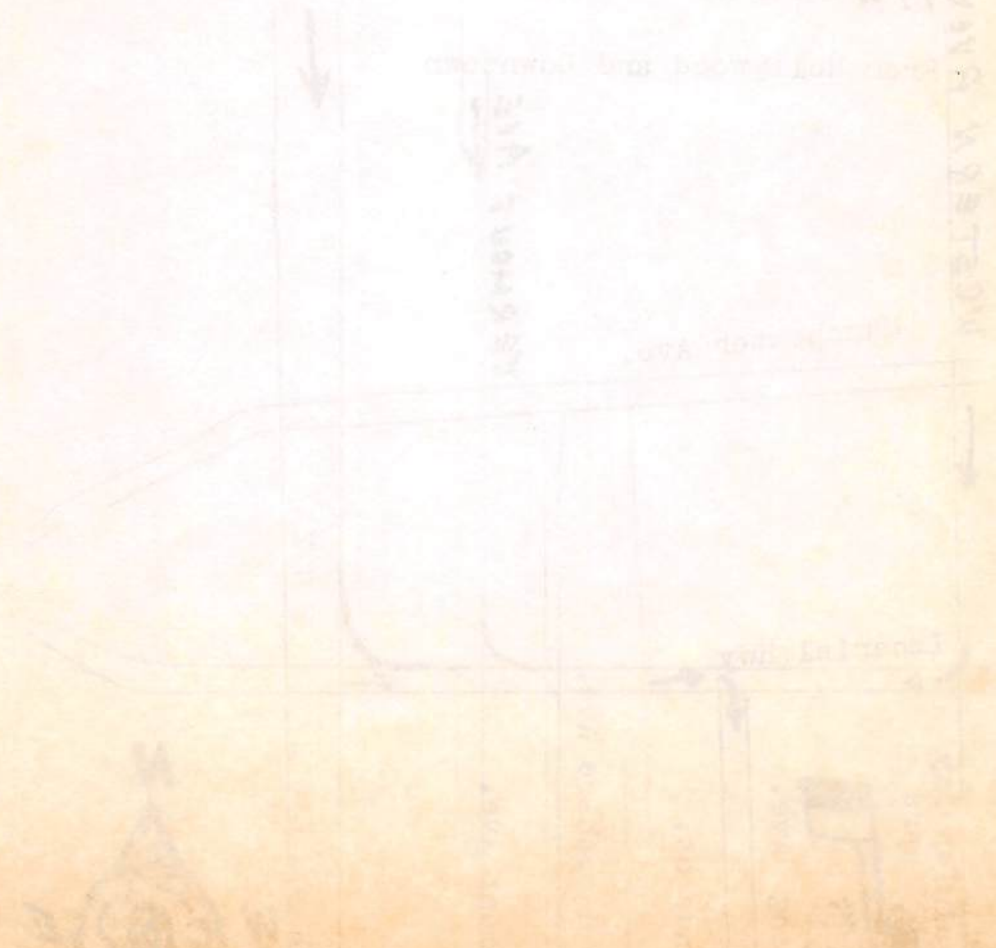
CLUB

1234 WEST 10TH AVENUE, DENVER, COLORADO

Folk Dance and Music - Entertainment

Good Kitchen - Refreshment - Sport

Dancing - Raffles, etc.



Greek Festival



Oct. 6 & 7

1pm to 10pm
ADMISSION FREE!
Dinner Served Till 8pm

AUTHENTIC
FOOD and EXOTIC PASTRIES

FEATURING
HELLENIC DANCE GROUPS

CONTINUOUS LIVE MUSIC & ENTERTAINMENT

CHILDREN'S BOOTHS
GRECIAN EXHIBITS & DISPLAYS

PROCEEDS TO BENEFIT BUILDING FUND OF
ST. KATHERINE'S GREEK ORTHODOX CHURCH

PAUL S. TRAMZ
AUG 19 1965

TORRANCE RECREATION Center **TORRANCE and**
MADRONA BLVDs.

Star King Folk Dancers

First

October Fest - International Festival

Sponsored by - Folk Dance Federation of California, South, Inc

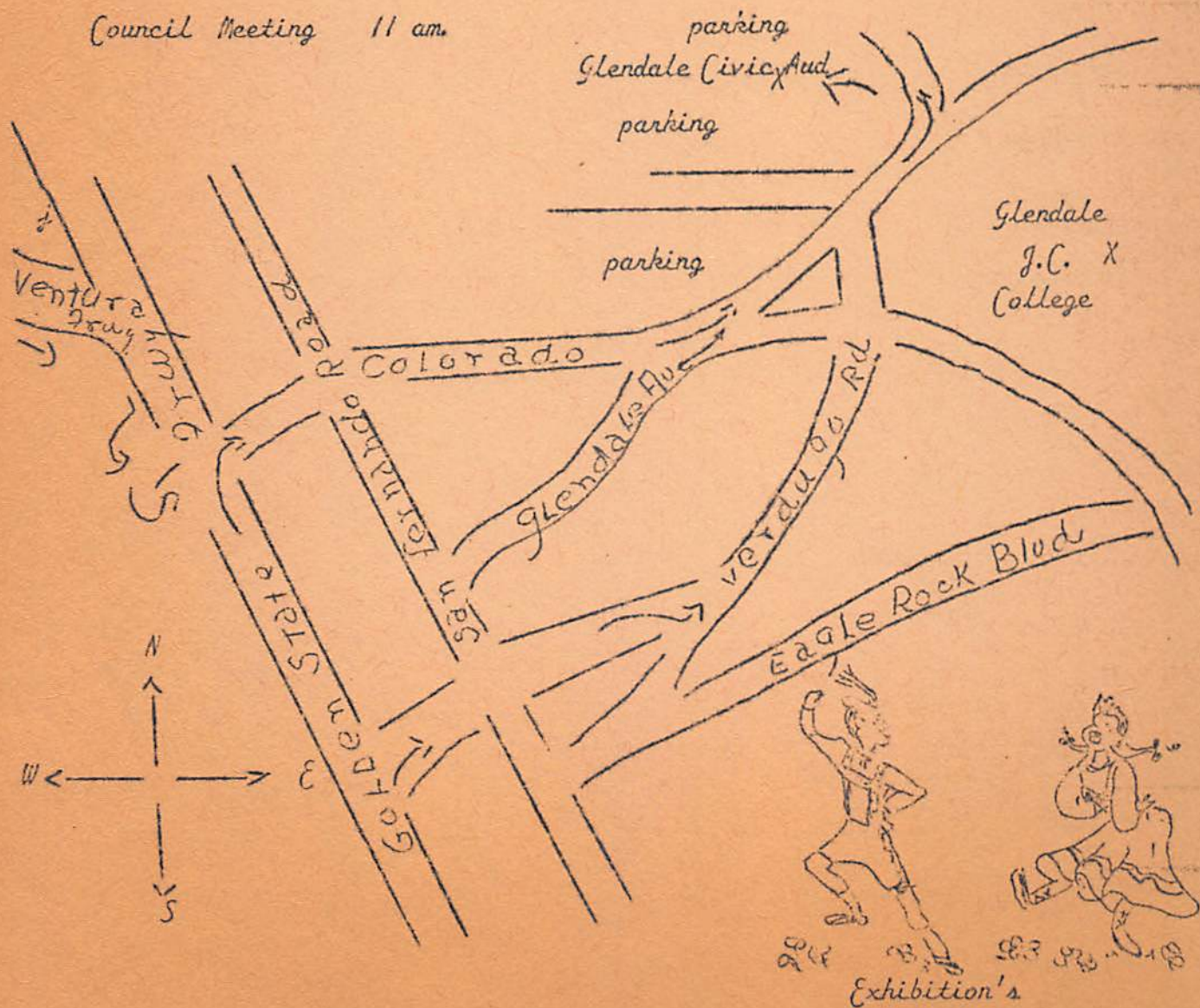
Sunday - October 7, 1973 - Time 1:30 - 5:30 pm.

Donation - 75¢

Place

Glendale Civic Auditorium
1401 N. Verdugo Road
Glendale

Council Meeting 11 am.



Program

Misirliou
Belasicko
Koncsardas
Ali Paso
Doudlebska Polka
Dodi Li
Triple Schottische
Sauerlander

Gerakina
Izadik Katamar
Korobushka
Iste Hendek
Szokkenos
Syrto
White Heather Jig
Vrtielka

Vari Hasapikos
Apat Apat
Polyanka
Tarantella Napoli
Godechi Cacak
Odessa Nazur
Vossarull
Kupurvari Verbunk

Nedax Tashginay
Hambo
Gustav's Skoal
Milondita Tango
Corrido
Kujawiak (Sleeping)
Czardas Z
Orjent

Caballito Blanco
St. John River
Das Fenster
Three Bourree
Alexandrovskia
Yibane Hamigdash
Hopak
Jovanke Jovanke

Békési Páros
Saeyru
Italian Quadrille
Cuileandra
Tango Poquito
Tehuantepec
Hofbrauhaus Laendler
St. Bernard Waltz
Erev Ba

FOLK DANCE FEDERATION OF CALIFORNIA SOUTH, INC

14th ANNUAL TREASURER'S BALL

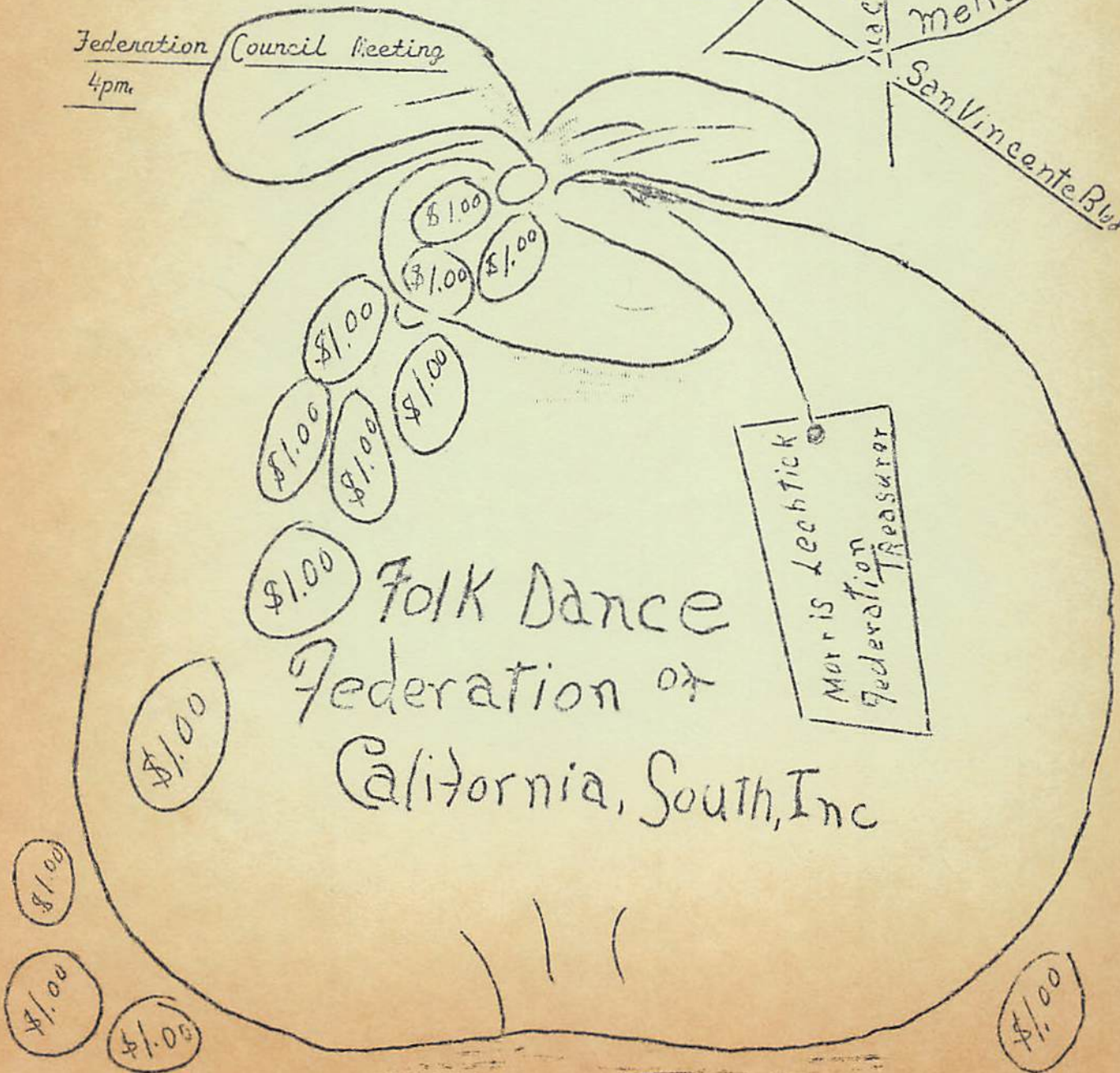
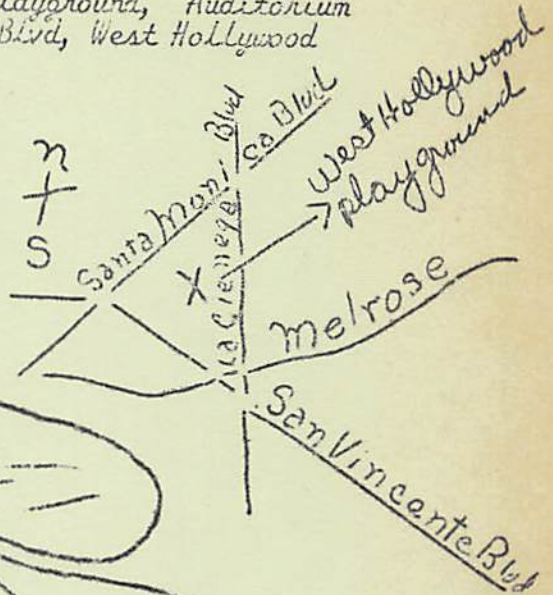
Saturday - November 10, 1973 -- West Hollywood Playground, Auditorium
647 San Vicente Blvd, West Hollywood

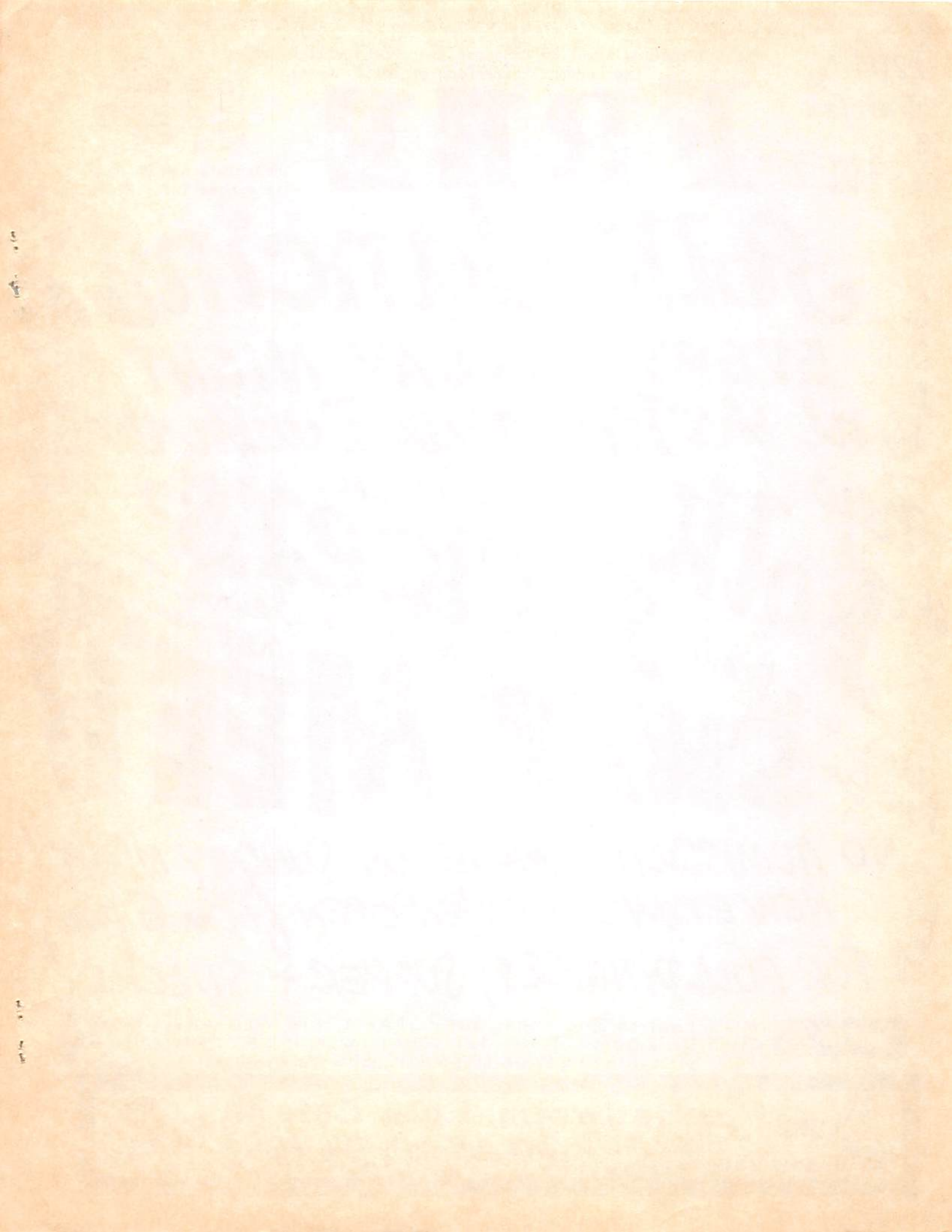
Kolo Hour --- 7-8pm
General Dancing-- 8-11:30

Door Prizes
Exhibitions
Refreshments

\$1.00 Donation

Federation Council Meeting
4pm.





1204 N. Fairfax

The fascinating new "Folk Dancers' Swap Meet" will be under the personal direction of Mario Casetta

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OPEN EVERY NIGHT Call

Hadarim's new 24-Hour telephone info: 876-6444

folk dancing

OPEN EVERY NIGHT



EVERY SUNDAY NIGHT at the "Hadarim" with the

Why not try something crazy & wild!

new Folk Dancers' SWAP MEET!

come and trade
come and trade
learn meet new people
have fun!

NO ADMISSION CHARGE ON SUNDAY NIGHT! NEW ETHNIC KITCHEN OPEN from 6pm FOR FULL DINNERS, SUPPER + SNACKS!



MEMO

MON-English Traditional; TUE-ISRAELI Nite; WED - Greek Nite; THUR-Belly Dance classes; FRI-Romanian/Int'l; SAT - International Party Nite with SHOWS & LIVE MUSIC; SUN-"Folk Dancers' Swap Meet!"



TRY **The Ultimate**  **Hadarim Folk Cafe**  **The Ultimate** TRY

lots of Free Parking West Hollywood 1204 North Fairfax

Open Every Night - Dinners from 6pm - Supper and ethnic snacks nightly