

FOLK DANCE SCENE

JANUARY, 1976

LOS ANGELES, CA

CALENDAR OF EVENTS

FOLK DANCE SCENE

NINETEEN



JAN							FEB							MAR							APR						
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Listed below are some of the important folk events for 1976. SAVE THIS PAGE to assist you in planning your activities and perhaps avoid conflicting dates. An asterisk (*) denotes a tentative date and/or location, but as of this moment, unconfirmed to us. In addition to these dates, others which have bearings on event-scheduling are: Washington's Birthday, Feb. 16; Passover, Apr. 15; Good Friday, Apr. 16; Easter, Apr. 18; Mothers' Day, May 11; Labor Day, Sept. 6; Rosh Hashana, Sept. 25; Yom Kippur, Oct. 4; Columbus Day, Oct. 11; Thanksgiving, Nov. 25; Chanukah, Dec. 17.

If you have any corrections or additions to this list, please let us have them by Feb. 10 so that we may add a supplement in our March issue.

* * * * *

- JAN. 1- 6 - Oaxtepec, Mexico - Mexico International Folklore Camp
- JAN. 13 - Richmond - Aman Concert
- JAN. 17 - Laguna Beach - Morley Leyton Polish Institute
- JAN. 17-18 - San Jose - Liberty Bell Festival
- JAN. 17 - Corvallis - Appalachian Clog Dance Institute, etc.
- ✓ JAN. 17 - Berkeley - Aman Concert
- JAN. 18 - Glendale - Pasadena Folk Dance Co-op Festival
- JAN. 20-25 - Seattle - Greek Ethnic Residency, John Pappas
- JAN. 24 - Los Angeles - 29th Annual International Folk Dance Concert at Music Center
- JAN. 25 - Los Angeles - Kadimah Folk Dancer Festival, WJCC.
- JAN. 30-FEB 1 - Los Angeles - Aman Institute Festival '76.
- JAN. 30 - Torrance - Odessa Balalaika Orchestra
- FEB. 6- 8 - Honolulu - Aloha State Square Dance Convention
- FEB. 7- 8 - Seattle - Seattle Folk Dance Festival
- FEB. 15 - Tucson - Aman Concert
- ✓ FEB. 14-15 - Laguna Beach - Laguna Beach Folk Dance Weekend & Valentines Ball
- FEB. 1 - Napa - Sweetheart Festival
- FEB. 14 - Mill Valley - Mendocino Memories
- FEB. 22 - Los Angeles - Bessarabia Folk Ballet at Wilshire Ebell
- FEB. 22 - Oakland - Festival of the Oaks
- MAR. 1 - Los Angeles - Liberty Assembly Concert
- ✓ MAR. 12-14 - Ojai - Ojai Folkdance Festival Weekend
- MAR. 13-14 - Sacramento - Camellia Festival
- MAR. 13 - Woodland Hills - Aman Concert
- MAR. 21 - Oakland - Children's Festival
- APR. 9 - Santa Maria - Westwind Concert
- APR. 9-11 - Baton Rouge - Fête Française, Festival and Institute
- ✓ APR. 10-11 - Santa Maria - Santa Maria Festival
- APR. 4 - Sebastopol - Apple Blossom Festival
- APR. 11 - West Los Angeles - Folklore Ensemble of Japan at UCLA
- APR. 8-11 - Sydney - New South Wales Square Dance Convention, Australian-American Bicent.
- *APR. 25-26 - Pasadena - Turkish Folk Dance Ensemble "Fotem"
- ✓ APR. 25 - Culver City - Westwood Co-op Festival
- *MAY 10 - Pasadena - Parke Villa Festival
- ✓ MAY 29-31 - Hayward - California Statewide - Bicentennial Festival '76
- ✓ JUNE 6 - Los Angeles - Springtime in the Meadow
- JUNE 14-20 - Auberry - Balkan Music and Dance camps
- ✓ JUNE 19-26 - Idyllwild - ISOMATA Idyllwild Folk Dance Camp and weekend
- JUNE 24-26 - Anaheim - National Square Dance Convention Silver Jubilee
- JUNE 26 - Santa Monica - Highland Games
- JUNE 28-JULY 4 - Corvallis - Oregon State Folk Dance Camp
- *JULY 3- 5 - Santa Monica - July Fourth "On the Slab" weekend.
- JULY 11-26 - Arandjelovac - Yugoslav International Folk Dance Camp
- *JULY-AUG. - Stockton - Stockton Folk Dance Camp - (2 weeks) Usually last in July, start Aug.
- ✓ AUG. 13-22 - San Diego - San Diego Folk Dance Camp and weekend
- *AUG. 27-28 - Enumclaw - Northwest Folk Dance Festival, Glacier Gliders
- AUG. 27-28 - Montreal - Montréal & Québec Square & Round Dance Convention
- *SEP. 2- 5 - Santa Barbara - UCSB Symposium
- ✓ OCT. 2- 3 - Chula Vista - Folklaenders' Festival Oktoberfest
- *OCT. 2- 3 - Torrance - Greek Festival
- ✓ NOV. 13 - West Hollywood - Federation South Treasurer's Ball
- NOV. 19-20 - Milwaukee - Family Folk Fair of the International Institute
- NOV. 25-27 - San Francisco - Silver Jubilee Kolo Festival

(see also items on page 3)

FOLK DANCE SCENE

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Officers and committee members of the Folk Dance Federation and of the staff of 'Folk Dance Scene' receive no compensation, financial or otherwise. The entire proceeds of this magazine, from subscribing members, advertisements and donations, etc. are used to help pay the expenses of printing, postage and supplies.

In the interest of disseminating all available folk dance and related information, we urge that you send in any newsworthy items concerning your clubs, folk events or other news of interest. There is no charge for inclusion. We reserve the right to edit where deemed advisable. The comments of contributors do not necessarily reflect the views of the Federation nor the magazine. Nor can we assume responsibility for the accuracy of locations, dates, etc. These are always subject to change. 'Folk Dance Scene' also does not publish controversial material.

News articles, items, flyers and advertising copy must be received here at the editorial office (note above, on Ida Avenue) on or before the deadline date which will appear at the foot of this column each preceding month. Flyers must be unfolded and on 8 1/2" x 11" stock. Advertising copy must be camera-ready, black-on-white. For specifications, size, fees, etc., please contact us. Fees must accompany ads or flyers.

For subscriptions, circulation, mail delivery inquiries or payment of ad costs, etc. please contact: 'Folk Dance Scene'
3455 Loma Lada Drive
Los Angeles, CA 90065.

DEADLINES FOR NEXT ISSUE

for all material including ads and flyers, (1200 please) is January 15. Anything that is received after then, until January 19 - early morning mail - will receive second priority and possibly be included in the uncategorized "Caboose". When sending in ads and flyers, please remit payment.

COMING EVENTS

(continued from 1976 Calendar of Events, page 2)

Other traditional events include: Mendocino Folklore Camp, end of June; the summer camp in Mexico; Pinewoods Camp, mid-August in Buzzards' Bay, Mass.; Blue Star Israeli Camp in Hendersonville, N.C. in early June; also in North Carolina in June, July - Highland Games, Brasstown School, Craftman's Fair; the Thanksgiving weenend camps in Harrisonburg, Va; Dallas, Texas; Miami, Florida. Heritage Days in Bakersfield in April; Danish Days, Solvang in Mid-September; NFFA Festival in Washington; Caravan in Toronto, usually late June; the Icelandic and Ukrainian Festivals, usually first weekend of August in Manitoba; monthly ethnic events at the L.A. International Institute; Christmas School in Kentucky; the fall KPFK Festival in September; the Santa Barbara August Fiesta; the San Diego Conference September Afterparty; the Feather River Family Camp in August, early; and others. We do have a date of April 11 for a Beginners' Festival somewhere in Northern California and one for January 24 for the Feather River Reunion. Please send us any confirmation of these above dates or places, plus anything else to that we can publish them as an addendum to our March issue. Gracias!

~ A Federation South official activity

OUR COVER STORY

This little girl on our cover is from Russia. She is made entirely from straw. The process is called "straw marquetry, which originally came from the far Eastern countries where it is still practiced. As is in all work of this kind, it is important to choose a good quality straw. Oats, with its sheen is particularly desirable. In most of this type of work, the joints are removed and the straws used just as they are. It is at first soaked, split open and squeegeed flat with an iron or knife which makes it supple and much easier to iron flat. W.M.

FROM THE EDITORS

Ed's volunteer collating team for the December issue consisted of Gloria Harris, Perle Bleadon, Gerry Gordon, Stan Cohen, Wes Perkins, Anita Wiedeman, Evan Pritchard, Henry Ruby, and I hope we haven't left anybody out. Anyhow, everything went smoothly again and we sent 'Scene' along your way the next day. Thanks to them all, And to all of you good readers. a Happy New Year!

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



Enclosed please find a check for the amount of \$4.00, for a one-year subscription to 'Folk Dance Scene'. Start with the (current) (next) issue, as circled.

NAME _____
ADDRESS _____
CITY & STATE _____ ZIP _____

SPECIAL EVENTS

29TH ANNUAL FOLK DANCE FESTIVAL

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH, INC.
SHEILA RUBY, Ticket Distribution
5667 Spreading Oak Drive
Hollywood, CA 90068

Please send me [] tickets at [\$6.50][\$5.50]
[\$4.50] for the Folk Dance Concert at the Music
Center, Jan. 24, 1976. A self-addressed stamped
envelope and my check for \$ _____ is enclosed.

NAME _____

ADDRESS _____

CITY _____

ZIP _____

Two centuries of America's dances, as presented by the Nicholas Brothers, celebrated tap-dance headliners; Dr. Tilman Hall's Colonial Quadrille and Hoedown Dancers; the American Horse Ceremonial Dancers, winners at 35 national pow-wows; the Okalani Singers and Dancers of Hawaii; and the noted Liberty Assembly - dancers, orchestra, and chorus - will dominate the 29th annual International Folk Dance Festival at the Dorothy Chandler Pavilion of the Los Angeles Music Center, Saturday January 24 at 8 p.m. Joseph Campanella, stage, screen and television personality will narrate this Bi-

centennial edition. Magnificently costumed folk dancers representing 13 other nations will also be seen during a three-hour globe-girdling extravaganza produced by impresario Irwin Parnes for the International Concerts Exchange.



The program lists Manbudri Krishnan, pre-eminent Kathak dancer, coming to the festival from India; Rama, the trance-dancing fire and glass-eater from Haiti; voodoo chantress La Belle Jenni; the Mas Menos Flamenco dancers, singers and guitarists; San Francisco's famous Chinese Folk Ballet; sinuous Aisha Ali (see foto) and her Ghawazee Belly Dancers; Jora Makarian Armenian Dancers; Dani Dassa's Jerusalem of Gold Dancers with the songs of Pini Cohen; Athan Karras' Intersection Greek Dancers (see foto); as well as the Mansuri Persian Ballet, Silayan Philippine dancers, Krakusy Polish Ensemble, James Lomath Scottish Ensemble, the Ukrainian Spirit Dance Company, and the Richard Shepard California Mime Troupe. Folk songs of the world will be sung by the Cal State Bakersfield Singers under the direction of Dr. Jerry Kleinsasser. The International Folk Dance Festival has earned the commendation of the Los Angeles City Bicentennial Committee.

As the festival has been sold out in advance for many years now, early ticket orders are advised. Also, as in the past many years, the opportunity to secure tickets through our Folk Dance Federation has been made possible by Mr. Parnes. We have acquired a block of the choicest locations in the three price groups - \$6.50, \$5.50 and \$4.50 - in the Orchestra and Founders' Circle, Loges, and balcony. There is a two-fold benefit derived if you purchase your tickets in this manner. For one thing - you will be getting good seats (first come, first served of course) - and secondly, for each one of these tickets sold through the Federation, our

Scholarship Fund will receive one dollar. The purpose of this fund is to send some deserving folk dancers to one of the California summer folk dance camps on a tuition scholarship. The number sent will of course be determined by the number of tickets which we dispose of. For your convenience, please use the application blank in the upper left-hand corner of this page. (There should also be another blank in a flyer attached to the back of this issue). Be SURE to include a PROPERLY self-addressed, stamped (13¢) envelope with your check and order. Be sure also, to send in early to avoid any mix-ups. For other details such as seat-location, confirmation, etc., call Sheila Ruby at (213) 465-5063. Many thanks.

Now comes the final bit of exciting news. Following the concert, all who wish to attend, may visit The Intersection folk dance cafe, 2735 W. Temple St. where, by presenting your ticket stub from the show, you can get in for only \$1 admission, and the Intersection as a gesture of goodwill, will give the Federation Scholarship Fund. 50¢ for every ticket turned in. You will find international folk dances and requests with Paul Sheldon as m/c, and the Intersection Greek Folk Dancers will perform. Those who are hungry by then will find the usual fine ethnic food available. So, come and enjoy a full evening of fun.



* * * * *

KADIMAH FESTIVAL

The Westside Kadimah Folk Dancers will host at the 6th Annual Folk Dance Festival to be held at the Westside Jewish Community Center, 5870 West Olympic Blvd in Los Angeles on Sunday afternoon, January 25, from 1 to 5 p.m. There will be open dancing, exhibitions, and a Kung Fu demonstration. The donation is \$1 for Center members and \$1.25 for guests.

* * * * *

FESTIVAL AMAN '76

The annual Aman Institute this year will be a radical departure from previous issues. It will be held as on recent occasions, at the Croatian National Association Hall, 11625 S. Budlong in Los Angeles, January 30, 31 and February 1, but otherwise, there are to be many changes. The title is "Festival Aman '76", and the program will focus on dancing and singing in natural settings - one sector of Croatia; North Lebanon; Serbia; Crete; Western Macedonia, etc. Each session will include dancing, music, singing and discussions such as: how these areas improvise; what makes a dancer good in that society; when dancing takes place; food traditions; clothing and its effects on its dancing; which, the main thrust will be directed toward an understanding of why people dance the way they do. Films, lectures, instruction, and ethnic dining are all part of the event.

Friday evening will have David Shochat and Carol Akawie, with Mark Levy covering Western Macedonia - a kolo party follows. Saturday morning's session is with Dick Crum in the "Serbian Context", and if you have availed yourself of the package deal, the Greek lunch will be a bargain. Afternoon brings Harry Brauser and areas of Crete at 1:30. By 4:30, you'll be ready for Samira Haddad Tamer and a special session on North Lebanon (A dinner also from Lebanon follows at 6 p.m.). Mardi Rollow, who gave us that fine article on Tunis last July, will show her films from that country and Morocco at 7:30 p.m. and the Tunisian Suite from that area will follow. The panel discussion on "The Staging of Folklore & Dance" which we told of last month, chaired by Alegra Snyder, now has Dick Crum, Anatol Joukowsky, Robin Evanchuk and Anthony Shay as panelists. The kolo party will conclude the evenings activities - this starts at 10 p.m. Sunday morning is the Croatian segment, with Ivan Perković, formerly of Lado teaching. The Aman picnic, at 1 p.m. runs until 5, with food available, the Aman Orchestra playing, and everybody dancing, concludes the weekend. We expect a flyer with directions, costs per session, and more specified details by collating time and will include it herewith. It should be a very rewarding experience to those who attend, whether all or only part time.

* * * * *

POLISH INSTITUTE

The Laguna Folkdancers will have a special Institute and party on Saturday, January 17, at which the noted authority on Polish dancing, Morley Leyton will be featured. It will be at the Laguna Beach High School in the gym, which is at the convergence of Park and St. Ann's Avenues in that city. Morley will be teaching from 1:30 to 4:30 p.m., and he will offer good and intermediate Polish dances - not exhibition material, but those you can enjoy dancing. The cost for this will be \$2 per person, and it is advisable to be there early so that you don't lose time standing in line registering at the last moment. In the evening, at the same place, there will be a special party. The emphasis will also be Polish, but there will be plenty of other dancing as well. Admission to this one is \$1. The appended flyer gives directions and more details.

While were still down that way, a reminder or three about the Laguna Festival Weekend, February 13-15. Friday night will have a joint teaching institute with Bora Özkök and Dick Crum - and an afterparty at which Bora will play live music. The Saturday afternoon institute will feature the same teachers, and Dick will be concentrating on some of the old favorites, correcting deviations, misconceptions, and slurpings that have occurred to them over the years since first introduced, as well as stylings, etc. In the evening, the traditional Valentine Party of the San Diego Conference will be held, and an afterparty follows that with food and Pecurka playing live. Sunday morning is the Federation council meeting, followed by a kolo hour and the Laguna February Festival, until 5:30. Anyone still rarin' to go after that can find details about the UC Irvine dancing while there.

* * * * *

PASADENA FOLK DANCE CO-OP FESTIVAL IN GLENDALE

The Pasadena Folk Dance Co-op will celebrate its 35'th year of operation with the annual "Pasadena-in-Glendale" event on Sunday, January 18, starting at 1:30 p.m. It will be at the Glendale Civic Auditorium, off Glendale-Verdugo Road, opposite the City College, and a bit north of the #134 Freeway. The donation is a mere 50¢, and there are to be exhibitions and plenty of dancing. The attached flyer has the program listed on the back, so you can "brush-up" between then and now on anything you're rusty on. For Federation officers and delegates, remember, the Council meeting precedes it at 11 a.m. The aud has a nice wooden floor, and it is suggested that you wear soft-soled shoes. Start your festive New Year right dancing as guests of the Southland's oldest folk dance club.

* * * * *

PLEASE MEET....!

DEAN and NANCY LINSCOTT

Last October, the Kopachka Dancers of Mill Valley celebrated their tenth year of existence. The club has been a "success-story" from start to finish, due entirely to the hard work and dedication on the part of directors, Dean and Nancy Linscott.

The Linscotts moved to the Bay Area in the summer of 1964 so that Dean could take a position as Assistant (now Associate) Professor of Microbiology at the U.C. Medical School in San Francisco. Perhaps at this point, a notation should be made. This story relates to Dean and Nancy Linscott. Actually, there are currently three generations of dancing Linscotts - our subjects, Dean and Nancy; their talented offspring dancing at Kopachkas; and Dean's parents, Mark and Wilma, who for years were two of the mainstays at the old Circle 8 Club of Bakersfield, and who still conduct classes in that city. (It was thus that Dean became first exposed to folk dancing!)

Before coming to the Bay Area, they had had extensive dance experience - first at UCLA as students, then Dean was President as well as dance director at the International Dance Circle; they were with the Gandy Dancers of Los Angeles where Dean was the director of numerous exhibitions and teacher; and with the Cygany Dancers of San Diego. The latter two groups had similar formats in that they both included Balkan, international, and exhibition dancing in their activities. They searched for a similar group in the Bay Area, but were disappointed to find that the clubs here tended to be specialized, so that in order to do Balkan dancing, one had to join a Balkan group; to do Central-European type couple dances, they would have to belong to a non-Balkan group, while it would also be necessary to join an exhibition group if they wanted to perform for an audience.

Just about the time they realised they would have to give up the idea of belonging to a single "complete" group, they moved to Marin County, settling in Mill Valley. They danced at the Marin parties and attended the Dance Council meetings, and with the help and encouragement of dancers and leaders in the county, they finally decided to start a new dance group. The word was spread by posters in stores, newspaper publicity, and by the word-of-mouth, and in the autumn of 1965, the first meeting was held in the Mill Valley Recreation Center.

About 30 participants showed up that first night - a mixture of people with several years of experience and people who had never even seen folk dancing before - a dilemma and a challenge for any teacher! The problem was solved by the teaching of dances which were fairly "new" to Northern California dancers, yet easy enough for the beginner dancers of the class. Rapid progress was made and within six months a group of dancers was ready to perform at a fund-raising benefit for the Sausalito foreign student exchange. Ten months after that first meeting, the Linscotts had 24 dancers in Croatian costume performing 'Turpoljski Drmeš' at the annual Marin Festival. Around the same time, they also did the Norwegian 'Gamal Reinlander' in the play, "Peer Gynt" at Tamalpais Mountain Theatre. Quite an achievement for a group less than a year old and a credit to its directors.

In 1966, the Linscotts attended the Madelyne Greene Folklore Camp in Mendocino, where they were most impressed with the ethnic teachers and the format of the camp. This was to be of much value to them in a few years to come. On returning home following this 1966 camp, they searched for a similar campground in the Bay Area and were fortunate to find a suitable place nestled in the beautiful woodlands of the Valley of the Moon in Sonoma. Once or twice a year, Dean and Nancy, with the rest of the Kopachkas and their families, gather there - or at the Conference grounds in Asilomar, to learn new dances and perfect the styling of those they already know. Teachers invited to conduct these weekends are either ethnic instructors or else recognised authorities in their field of dance. Over the years, that list has become impressive indeed with many famous names in folkdancedom.

These conferences have also included singing and folklore sessions. From the beginning, the Linscotts have taught the words to accompany the easier line dances, and where possible, have danced to live music. The English Suite of 1967 included group singing to the accompaniment of a guitarist, and the Polish dances of 1968 included singing of Polish songs. As time went by, many people became enthused about the singing and the music and would practice among themselves, so Dean and Nancy decided there was enough talent among the dancers to produce a full-length concert and on May 1, 1971, the group presented an evening of dance, music and song before a full house audience of 1100 people at Dominican College in San Rafael. The enthusiastic response by the audience proclaimed it a huge success, and now singing, music and folklore are features of most every gathering of the group whenever and for whatever occasion it may be. Following the death of Madelyne Greene in 1970, the Linscotts became associated with, then directors of her famous folklore camp, and it has always been a resounding success.

Those dancers who have had the support of Dean and Nancy with their careful planning, organising, hard work and enthusiasm may consider themselves well endowed, and part of a big folk dancing success story indeed.

* * * * * (Adapted from an article by
Margaret C. Harrison)

FEATURE ARTICLES

A WEALTH OF FOLKLORE

BETTY HARVEY

Krynica, the pretty little spa nestling in the foothills of the Beskid Mountains, practically on the Czech border, was where I started my holiday in Poland this summer. Here, there seemed to be a total lack of interest in folkdancing, and without any groups in the immediate vicinity. Perhaps it was as well, as it gave me a rest before going on to Nowy Sacz, only a short drive away into the heart of the Beskids, where there are so many groups, and the old traditions are being kept so wonderfully alive. A friend from Warsaw had been in touch with a number of these groups on my behalf before I arrived. What she really told them about me I'm not quite sure, but it was quite a tricky situation sorting out what I could see in the short time I had, without giving offence to one or the other, as they were all so keen to give me the opportunity of being with them.

In this part of Poland, they dance only their own regional dances and not the big national ones, and their singing is every bit as important as the dancing. However, the three groups I spent my time with were each quite different and excellent in their various ways.

The biggest, "Lachy", has been in existence many years and has danced at Billingham and at Llangollen. They have four beautiful sets of costumes of the region in their headquarters, and appear to be very well organized and financially backed. They practice the dances and songs of the entire region, and their members range from the age of five to fifty. It was a great pleasure for me to see some of the waltzes and more staid polkas danced by the mums and dads in between the incredibly fast polkas done by the younger members. Here, as in the other groups also, the "white voice" is used in the singing (and it nearly cracked my eardrums as well as my tape-recorder when I found myself sitting next to it!). All of the dances are linked by song, and with a certain amount of what they call "play". A fuller description I should say, would be backchat with a bit of horseplay and teasing.

In great contrast was Zespol Doline Dunajecy who were a very lively group of young people from a nearby chemical works who performed the mountain dances only. They have only been in existence for five years but they have a fine band attached to them, and they danced and sang extremely well. I am not a great lover of Goralski myself, finding it boring after a short while normally, but I could have watched this one a lot more. They didn't rely so much on boys' jumps and girls' twiddles as I've usually seen, but on great speed, and both boys and girls weaving some lovely patterns with their small steps. On the evening I was first visiting them they were rehearsing for a performance later in the week in the Barbican in Krakow, and I went with them to this performance. We left by coach for the 120 km. journey at 5 p.m. with thunderous clouds piling up on the horizon. The show was to be in the open, and we arrived as the rain was deluging. There were no changing rooms for the 40 dancers and musicians so they had to make do in the coach and on the grass outside, and all seemed to get done with great speed and no fuss. One of the things I would like to have found out was how their beautifully embroidered linen blouses, after being packed in the suitcases and doused in the rain, looked so crisp and marvellous, but my Polish didn't rise to that and there was nobody who spoke any English. Anyhow, I spent my time going from one little group to another and holding a large umbrella over them whilst they deftly fixed their headscarves and their big red bows at the top of their bodices. Though they had to rehearse in the rain, luckily it stopped for the performance, which was a cross-section of son et lumiere (very effective in those ancient and beautiful walls) plus some young gymnasts, a short pageant depicting some early events in Krakow, and our dancers - the whole being in celebration of 30 years of freedom from their last invaders. I ended up, rather sheepishly, carrying a flaming torch in procession to the market square!

The third group was called "Luchow". and was a true village mixture of old and young from Podegrodzie, about 12 km. outside Nowy Sacz. They restrict their dancing to that of their immediate area. They are sponsored by the little local Fire Brigade and their director is also the director of the fire department. I found great difficulty in showing enthusiasm suitable, when he shut me in his office to look at innumerable photographs of himself and his men in uniform, posing proudly by their engines or with their hoses, when I could hear the dancing in full swing in the next room! When he did eventually let me out, I found they had put on their costumes especially for me, and what costumes some of them were! One or two of the older ladies had real museum pieces on, and they showed all their layers of hand-embroidered petticoats and each detail of their intricate braiding and beading on jackets and bodices with all the pride of young girls. When they danced with their men, they flirted and flicked their heels with the best of them, distinctly stealing the younger ones' thunder, I thought! The men's costumes also were very beautiful, with the trousers just as elaborately embroidered as their coats, and with the very wide tooled leather belts worn in the South. This group has had very little formal teaching, the older members handing down the songs and dances to the younger members. However, though their performances appear so spontaneous and unchoreographed, they are in fact very carefully arranged

(continued on next page, please)

POLISH HOLIDAY con't.

by a very great authority on the region's folklore. She has just published an excellent book on these customs, dances and music, and she gave me a copy. Unfortunately, she left for Romania the day after I arrived, but we managed a meeting on my first evening, and she invited me to go back next year and do some work with her.

As usual, with the short holiday only that I get with my particular job, I had to leave with all kinds of enticing opportunities to be missed in the next few days. Now I'm busy working on the jigsaw of taped music, hasty notes, sheet music, and instructions written in Polish, before the start of another dancing year.

* * * * *

(Ed. note: This article was reprinted by permission of Betty Harvey, and of the "S.I.F.D. News" [Society For International Folk Dancing] of England. Ms. Harvey is the instructor and leader of the Society's Polish classes in London, and very active on the international folk dance scene in Britain, especially in the music and dance of Poland.)

* * * * *

RUSSIAN FOLK ARTS

Our little cover-girl reminds us that the decorative folk art of Russia is more than art in itself - that it is part of Russian art in general, and we cannot really understand the full scope of Russian architecture, painting and sculpture if we do not comprehend the basics of the decorative folk arts of like areas in lacquerwares, bone-carvings, jewelry, embroidery, woodcarvings, costumes, marquetry, and so on. During certain eras, folk motifs exerted great influence on the progress of finer Russian arts. Great works of the 17th, 19th and even 20th centuries show peasant art influence. Just as so did the folk melodies of the countryside influence the composers such as Glinka, Ippolitov-Ivanov, and especially Moussorgsky and Borodin. As Russia emerged during the last half of the 19th century and became commercially influenced by the ideas and arts of the West, a sort of pseudo-Russian art developed, far removed from true Russian folk arts. Inasmuch as even in those days, rural Russia was far remote from foreign eyes (and even from many of its own city-people), this style was taken as being true Russian folk art. Russia then, as now, was a "never-never land", so what was seen on the surface was taken to be truth.

Russian folk art down through the centuries since the mid-1000's, has followed a pattern of its own, developed by the hands of master craftsmen in their respective fields who were of both rural peasant and urban artist background. A quiet, unhurried life of a patriarchal tenor allowed for unvarying forms of household necessities and sometimes, luxuries. As time went by, these became utilitarian and complete, and eventually, classic.

This lasted through the 17th century, after which, the classic arts of Russia took on the pattern influenced by Western Europe, as decreed by the whims of the nobility, and of France in particular. (French was the elite language in the palaces of St. Petersburg and Warsaw). However, life in the country went on as usual, inasmuch as the life of the peasant was little improved by Western contacts of the plutocrat, the customs of the serf were scarce changed, nor were those of the urban artisan, so their artcrafts likewise remained unchanged. Thus there was a chasm between the folk arts and that of the professionals, and old and new art co-existed throughout the land. As the 20th century dawned and with it, an industrial revolution, folk arts suffered greatly. Folk artists found it impossible to compete with the factories and both volume and quality of folk art declined. Many Russian intellectuals could see the handwriting on the wall and strove diligently to forestall the demise of the folk cultures and reverse the trend. However, all efforts were fruitless, until the collapse of the Russian industrial machine during the first World War and the subsequent revolution in 1917.

It took a while for the new regime to get on its feet. Meanwhile however, the peasantry continued as they had for the 900 years previously, and the downslide of decorative and utilitarian folk art slowed. The Soviet government undoubtedly realized that by instilling a realization of cultural pride in its subjects, a pride in all things - and ideas - Russian would result, so craftsmen were encouraged to create co-operatives to better create true folk art by handcraft rather than kitsch-factory work. There was a need for these crafts and objects for home and everyday niceties of life. An Institute of Arts was organized, given to the study for folk art old and new. It has delved into the research of Russian decorative folkart, assists the craftsmen in many fields, and trains the young people in handcrafting the heritage arts of their country. Thus today, folk art ranks high on the cultural ladder of Soviet Russia. And, while this article deals solely with the folk arts of the Russian Soviet area, the same holds true for the other republics of the USSR, although some of them never underwent the near-disappearance that the Russian did.

* * * * *

SQUARE CIRCLES CALLERLAB

In a poll taken recently of Callerlab members, active callers from virtually every State, Canadian Province, and a number of countries overseas, the results showed a strong concern for dancers' needs and interests. High on the list of concerns expressed by callers themselves is the needed transition period for dancers, from class to club. New dancer recruiting and the need for a study of methods to retain dancers in the activity were also among the existing concerns. Continual improvement, discovering how to better find methods of teaching new dancers and to improve teaching techniques showed up on a number of the questionnaires. From these polls much of the programming for the 1976 Callerlab Convention will be based on such topics as Accreditation of Callers, Reviewing the Mainstream of Basics and Identifying the Various Levels of Square Dancing. Callerlab has 17 active committees, one being the New Dancer Committee, headed by Jerry Helt (of Cincinnati) and with members from many parts of North America. This group is involved in a major study not only of methods of bringing new dancers into the activity but also in methods of indoctrinating them and providing them with a strong foundation of the basics. As is in the case of many other committees, this committee is deeply concerned with finding the answers to the "dropout" problem.

-- Bob Osgood --

THE QUARTERLY MOVEMENT for the three-month period, January-March 1976 will consist of a single new movement - "Lockit". It was felt by the Callers' Committee that this choice was the most appropriate at this time and it is their hope that all caller/teachers will include it in their mainstream dance programs and workshops during the period.

HOW LOW-DOWN CAN A SQUARE DANCER GET? Well, you can find out over the two-day period, March 5-6 when the Associated Square Dancers of Nevada hold their 7th Annual Death Valley Dance at Furnace Creek Ranch, Death Valley, California. The bottom of Death Valley is 280 ft below sea level. Round dancing both Friday and Saturday - a square dance workshop on Saturday afternoon, and the big dance, Saturday evening. So that's where the old singing square "There'll Be A Hot Time Tonight" originated!!

THE ALOHA STATE SQUARE AND ROUND DANCE Convention will be held in Honolulu, Hawaii, over the weekend of February 6-8. This is the first of the Pacific conclaves coming up during the spring-summer. Others include the one in Australia in March; one in New Zealand in early summer (it's winter there), and certainly, the big Convention in Anaheim qualifies, for California's coast is certainly washed by that mightiest of oceans. Later, Japan and Alaska also have big square/round dance events. We see that Liberty Assembly will be representing the early period of American dance at the Pageant during the Anaheim one.

WHEN IN THE SEATTLE AREA, for square dance and class information, call 206/228-5454. In Sacramento, you can find much information from the Oxfords who lead square dance classes in the area - phone 916/371-4949. Vera Jones teaches with the Recreation Department in Fresno and knows all the happenments that take place dancewise, folk or square or kiddies. Call the Department there and somebody'll be surely able to clue you in on how to get squared away in Fresno and environs.

THE SANTA MONICA RECREATION DEPARTMENT informs me that the Red Ribbon Squares who meet at Marine Park (16th and Marine in Ocean Park) on Saturdays, 8-11 p.m. is an open group. We understand also that the Swingin' Saints, also open, meet 8-11 p.m. on Thursdays at Saint Monica's Catholic School Auditorium, 1 block N. of Lincoln Park in Santa Monica. (This is preceded by a half-hour round dance session). Guest callers.

* * * * *

1975-76 edition

'WHERE TO DANCE IN THE WEST'

Lists locations, times, contact names. Over 200 entries. All Western states - from New Mexico, Colorado, Wyoming and Montana west, including Alaska, Hawaii and also Canada. Price: \$1.25

Contact: Folk Dance Federation of California, Inc.
1095 Market Street - Room 213
San Francisco, Ca 94103

Ask for lists of other publications, including: *Let's Dance*



SEEN ON THE SCENE

PARTHENON DANCERS



The Parthenon Dancers from Greece have come to Los Angeles and gone - and by the time you read this 'Scene', they should be about ready to fly home from their very successful North American tour. Originally billed for a single performance at UCLA's Pauley Pavilion, public requests demanded an extra show which took place in the afternoon preceding their Sunday night concert. This troupe was somewhat different from the usual run of Eastern European ensembles insofar as there were no, what might be called, super-extravaganzas - the dances were generally on the short side and pleasing to watch. Director Andreas Frangedakis and artistic-director Ketty Karekla-Frangedakis evidently believe that Greek folk dances should look like Greek folk dances and not

Ziegfield productions. Hence, with many dances of short duration on the agenda, numerous areas of Greece were represented, perhaps we should say rather, of Greek dancing. Among the well received numbers were the Cretan 'Pentozalis' and the Pontian war dance, 'Serra'.

Following the evening performance, a welcome party was held for the troupe at the Intersection folk dance cafe. Besides the Parthenon guests of honor, guests also included the leaders of numerous local groups, Balkan buffs, Federation leaders, and the members and staff at the Intersection - and, the Intersection Greek dancers. It was quite a festive affair, and included a salutation to the director, whose birthday it also was. Greek food and drink, including retsina and delicious spanakopita were served, and dancing was for all. While the Parthenons watched and dined, the Intersection Greek Dancers performed several dances - excellently. We had a sort of reverse picture - an Athens West, with the visitors from Greece dining and watching Americans doing the performing instead of vice-versa. Later, the Greeks demonstrated some of their dances, including the 'Serra'.

We felt rather proud of us out here, too. For one thing, Athan's dancers performed (we think) as well as (perhaps better in some) many dances on the UCLA program. For another, Athan, who has been travelling with the ensemble since its arrival in the East in September, spoke at the reception and said that, until they reached the West Coast, except for perhaps an isolated occasion, there had been no receptions - no hosting - no nothing - for the troupe - not even by the Greek communities - until they reached the West Coast up in Seattle. From then on, they were given the royal carpet treatment, and especially here in Los Angeles. Until then, it had been a case of hotel-theatre-hotel-bus-plane and not a thing else. Perhaps one of the reasons that, ever since the visit by the Austrian

Students back about 1950, foreign dance ensembles have enjoyed the prospect of a visit to California.

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FEDERATION IN FOCUS

With the holidays over and January at hand, it is time to really start focusing in on the things that call for priorities as the year begins. The end of this month marks the last call for materials needed by the Archives Committee so that they can be cataloged at the February 4 committee meeting and prepared for presentation to the UCLA special collections section in early April. Folk dance memorabilia - directories - very old "Let's Dance" and "Scene"/"Intermediate Newsletter" copies - syllabi from Idyllwild; sundry institute notes, etc. are still needed. Elsie Dunin, Bill Campbell, Judy Campbell, Dorothy Daw, Bertha Gold, and Paul Pritchard are the members and will accept what you have to donate.

"Statewide '76" is another top-priority item. While it is being hosted by the North this year, and presumably we (at "Scene" and Publicity, South) will get necessary information, there is still much that we here in the South can do to help out.

The very important subject of nomination of candidates for Federation South officership comes up with the January 18 Council meeting. The Nominating Committee consists of David Gold, chairman, representing Orange County; along with Dorothy Daw, Long Beach area; Art Hurst, San Fernando Valley; Valerie Staigh, Los Angeles; Avis Tarvin, Westside; Alice Stirling, San Diego; and Ruth Augustine, San Gabriel Valley and the Youth groups. The officers to be elected are a President, Vice-President, Treasurer, Recording Secretary, Director of Publicity, Director of Extension, and Historian. They will be seeking candidates for these positions, and will welcome volunteers or suggestions of possible officer material. Don't be bashful - if you think you can fill one of these jobs - or if you know of someone you think would be able to, please let someone on the committee know. We need good workers - we need innovative ideas - we need some new and young blood, too! Thanks!

* * * * *

PERSONS. PLACES. THINGS

TAKING ITEMS IN A 'SEQUENTIAL ROTE of receipt rather than chronologically, our first bit of interesting news is that the Country Dance Society of America is in the process of acquiring the Pinewoods Camp at Buzzards' Bay, Massachusetts. How perfectly grand to have access to a very camp of your own all year round. Well not quite, for it does get on the chill-side during some months of the year. Only costs a bit over a quarter of a million to get and refurbish et al. Can't our Federation locate something of the sort, like maybe Camp Kramer and then all we'd need would be to then locate \$247,000 and we'd be in business!

BOB ATWOOD writes us that Pećurka's date at Cafe Shalom has been moved on account of how the hall will be dark that night (January 10). We hear that that popular monthly Saturday group is planning a change of date, but as this is being written....(pause to see if anything is coming in - no, it hasn't..) no news! However, Nancy Ruyter tells us that the group will be playing that night at U.C.Riverside instead! Meanwhile, we have heard that Pećurka is signed up for sure, so to speak at the 'Springtime in the Meadow' Festival in June.

A NIGHT IN OMAN was scheduled in the UCLA Grand Ballroom in late November during which a series of speeches, a dinner, and cultural activities took place. Heard too late to attend, but it's interesting to see what a multitude of nationalities co-exist in Los Angeles!

SWEET'S MILL has a new folder/flyer out with a lot of interesting folk activities listed for the early summer and later. Strong on Balkan and country music - you can contact Virgil Byxbe % Sweet's Mill, Auberry, CA 93602 for information. The Balkan class, June 14-18 will feature Mark Levy and Ethel Raim.

MARY BRANDON, former Los Angeles/Vancouver Royal Scot, now of Alohaland, has just opened a new dancers' supply shop-studio "Studio Imports" in Kailua, Hawaii. Still teaching, natch!

WE WOULD LIKE TO GIVE YOU the new address for circulation/subscriptions to the Northwest Folkdancer. The old one is no longer correct for the purpose. Now, you can contact Wilbur Wertz, 5619 3rd Ave NW, Seattle, WA 98107. Subscriptions are still only \$2 per year. By the way, the NWFD is now being printed offset and nicely, too. Lots of news about the Pacific Northwest and many other features as we told you in a review last autumn.

(continued on next page, please)

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(a beginning folk dance class)

Wednesday evenings

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Foley Hall, Room 220

Feb. 19 - May 19, 1976

Fee: \$83.00



Instructor: Anthony Ivancich.

Although proficient in many types of dance and choreography, Mr. Ivancich's main speciality is dance ethnology. Currently on the faculty at Loyola Marymount, he also directs the Westwind International Folk Ensemble and a folk orchestra in conjunction with the ensemble.

FOR REGISTRATION INFORMATION, please write or call:

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PERSONS, PLACES & THINGS, con't.

THE BESSARABIA FOLK BALLET, directed by Mihai David, will appear in concert at the Wilshire-Ebell Theatre on Sunday February 22 at 8 p.m. Mihai and his troupe have just returned from a lengthy and successful tour of Eastern Canada and the United States where they performed in such cities as Ottawa, Toronto, Montreal, Philadelphia, etc., with a program of dances from Romania, done by the company of 35 dancers, singers and musicians. (flyer).

ST. ATHANASIOS DAY, Sunday Jan, 18 is Athan Karras' "name-day". The Greeks don't celebrate birthdays - only the saints' name-days, thus they don't have to count 'em. Anyhow, they will celebrate at a party at the "I" with live Greek music and a special dinner.

FOTEM, the Turkish folklore ensemble will be touring the United States and Canada during April and May in some 22 cities. This will be the first tour of a Turkish government sponsored group of dancers in this country, and they will be in the Los Angeles area, dancing in Pasadena on April 25 and possibly Monday 26. For Northern Californians, the dates are at the Masonic Aud in San Francisco, April 23 and Berkeley, April 24. Watch for more on this one.

THE OJAI FOLK DANCE WEEKEND starts off with a pre-party at the Art Center, Ojai, on Friday March 11, 7:30 p.m. The following day, there will be a kolo party at the Art Center also, with a donation for admission. This will be an afternoon event. The big folk dance party on Saturday evening with probably exhibitions, etc., will be at Nordhoff High as always, and this carries a tab of \$1.50. An afterparty follows back at the Center, starting 11:30 or thereabouts with refreshments available at 75¢, and lasting until the last dancers go. Sunday, a morning council meeting, followed by the Federation Festival at 1:30 p.m. back at Nordhoff gym completes the festivities. As usual, it is recommended motel reservations be made early.

FÊTE FRANÇAISE, featuring Germain and Louise Hebert will be the spring presentation of the Zadruga Ensemble of Baton Rouge. This is the fourth annual Louisiana Folk and Ethnic Dance Festival, and it will be at LSU in Baton Rouge. For a brochure, contact Vonnie R. Brown, 4431 Blecker Drive, Baton Rouge, LA 70809.

WESTWIND will be another of our groups which will be performing in the Southland (well maybe middleland) when they are to dance on April 9 in Santa Maria. This will immediately precede the 2-day Santa Maria weekend, April 10-11. (See ad for other Westwindings).

THERE'S A BUSY SEASON ahead at OSU. Jerry Duke is teaching a workshop in Appalachian Clog Dance on January 17. Then comes the All-College Festival at the University on February 21. We skip March, but the weekend of April 23-25, the Hoolyeh Folk Dance Festival occurs - Dick Oakes will guest-teach. Then, at the end of June (June 28 through July 4), there is to be the Oregon State University Folk Dance Camp. Watch our "Folk Dance Camp" columns.

* * * * * (continued on next page, please)

A LA CARTE

UNITED STATES

(American Indian of the Southwest)

- 1 pkg yeast
- 1/4 cup warm water
- 2 Tbsp melted shortening

ADOBE BREAD

- 1 tsp salt
- 4 1/2 cups flour
- 1 cup warm water

In a large bowl, dissolve yeast in the warm water. Add melted shortening and salt. Add the flour and 1 cup water alternately, a little at a time, beating well after each addition. It may be necessary to knead in the last cup of flour. Turn dough out onto a lightly floured board and knead 2 to 3 minutes, then place it in a large, greased bowl, cover it with a towel and let rise to double size. Punch down and shape into 2 round loaves and put on a greased baking sheet. Let rise for 15 minutes then bake in a 400° preheated oven about 50 minutes or until lightly brown and sounds hollow when thumped. Cool, cut in wedges and serve with

PEACH HONEY

Puree 3 cups sliced peaches (2/12 oz. pkgs frozen) in saucepan with 2 cups of sugar. Boil gently 2 1/2 hours and pour into jelly glasses. This is not a jelly but rather, a thick syrup. Use as one would honey - for cooking, on pancakes, waffles, or as a spread on fresh adobe bread.

-- GLORIA HARRIS --

Here, in the warm time of the year, I have gathered peaches with the other women of the village. My man will eat many from the basket. Our children love the soft sweet syrup of peaches on the warm bread.

Here a woman spends much time in ceremonial dancing that is not meant for her pleasure but is a duty. I, as a mother, with considerable strictness, have taught my daughter all of the dances that we women must know and perform in every detail. These dances are handed down through many generations and have

much symbolic and mystical meaning for our people. Today, my daughter will join the women in the dancing. My husband and son are proud of the ceremonial skins that I have beaded and painted with bright and beautiful colors.

* * * * *

PERSONS, PLACES & THINGS, con't.

A TURKISH WORKSHOP, with Bora özkök is slated for February 21, with a party, etc. at U.C. Riverside. This seems to be a Saturday event, but the U.C.R Folkdancers meet on Friday evenings in the P.E.Bldg, #102 in the Riverside Campus, 7:30-10:30 p.m.

THE NEW 1975-6 Directory is now available at \$1 from the Director of Extension, Virginia Saar, 2224 Brier Ave., Los Angeles, CA 90039. It includes the listings of all Federation South clubs, Associate Members, current officers and chairmen, past-presidents, a teacher list and other items.

THE NEIGHBORHOOD CHURCH FOLK DANCERS have a very nice little newsletter they issue, for the members and probably it also goes to their church activities bulletin. The recent one has a list of the dances being, or recently, taught, with background information and telling what folk dancing is all about. It in itself should encourage people to come and participate - if not for the dancing, then at least, to partake of the friendliness indicated.

IF YOU GET THE SAN DIEGO "ECHO", take note of the little item on the last page regarding the four kinds of bones. It applies to so many organizations we can think of.

THE AMANEWSLETTER is out in a new format, a six-page issue, and its new editor, Randy Waller has done an excellent job of it. Among the upcoming performances in January, we note one in Richmond, on January 13; in Sebastopol the next evening, San Mateo on the 15th, Palo Alto at the Stanford Memorial Aud on Friday eve at 8 p.m., another at Zellerbach Auditorium in Berkeley (all you folks in the cross-Bay area, note), Saturday January 17. On January 10, two shows are scheduled locally in Claremont, at the Garrison Theatre, at 2:15 and 8:15 p.m. These all seem to be open to the public. The Vallejo (January 18) show is a Community Concert Series event.

CLAREMONT will also have a renewal of its successful festival come November 14. Plenty of advance notice is their watchword, which is great.

THERE WILL BE ANOTHER TURKISH event in the Oakland area over the weekend March 5-7, also with Bora özkök. Exact location and details next issue, but meanwhile, save the dates!

* * * * *

Veselo presents....

JANUARY SPECIAL PARTY NIGHTS!

GREEK PARTY with Nikos and Katina Savvides teaching at 8 pm.
Sunday January 11 - \$2.00

PAUL GLASER'S Israeli Group on
Saturday January 17 - \$2.00

VASS RADIONOV'S Russian DANCERS
Friday January 23 - \$2.00

PEČURKA PLAYS LIVE MUSIC at 8
on Saturday January 24 - \$2.50

DINA BACHAR teaches Israeli dances - 2 classes 50¢ each - Gen. adm. \$1.25 - Friday January 30

THE KOROYAR ORCHESTRA plays and RICHARD UNCIANO teaches at 8 on Saturday January 31.

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- FEBRUARY 19TH (THURSDAY) AT 7PM
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FOLK DANCE CLUB --- LOTS OF DANCING TO OUR ORCHESTRA,

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ZORBAS IN THE SAN FERNANDO VALLEY--- COME DANCE, EXCELLENT FOOD SERVED HERE TOO,

- FEBRUARY 28TH
SAVE THIS SATURDAY FOR SOMETHING SPECIAL.

CLUB OF THE MONTH DESERT DANCERS OF CHINA LAKE

The middle of Southern California's high desert country might not seem like a likely place for folk dancing, but China Lake is the home of one of the Southland's oldest groups. The isolation of the Naval Weapons Center (formerly Naval Ordnance Test Station), established in 1945 for research, development and test work on projects of interest to the U.S. Navy, has led the 20,000-plus inhabitants of the China Lake-Ridgecrest-Inyokern area to form many interest and hobby groups.

Folk dancing at China Lake began in 1945, under the leadership of Dr. and Mrs. Nicholas Renzetti. Dancers first met in the Station mess hall, then in an old movie-house. In 1947, a club called the Mojave Desert Folk Dancers was organized and became affiliated with the Folk Dance Federation. That same year, the dance program was made part of the evening school program for adults, and classes in international folk, and in square and round dancing, taught by the Renzettis, were held in the library of the local high school.

In 1949, the Mojave Desert Folk Dancers disbanded and the China Lake Desert Dancers were formed in their stead as the International dance group - the square dancers formed a group known as the Cactus Squares. That same year, an intrusion of certain political elements into the Federation led the Station Security Officer to recommend disassociation of the local dance group from the organization. Accordingly, the Desert Dancers withdrew from the Federation, but Times and politics have changed, and the Desert Dancers are now once again a Federation Club. With the construction of the China Lake Community Center, the group moved into more spacious quarters. The Center is shared today with several square and round dance groups, but the folk dancers boast the longest history of continuous dancing in the building.

In 1950, when the Renzettis moved to Pasadena, Nancy Davidson Seeley became the teacher of the international group. She and her husband, Leonard, are currently active as instructors of round dancing. Since the mid-'50's, folk dance teaching has been on a co-operative basis. Among the members who have been particularly active in teaching during this period are David Simmons, Carl Heller, Martin and Polly Fischer, Dwight Fine and Ruth Dietrich, (a Federation scholarship winner this year). In 1971 the group benefitted greatly when Bob and Cindy Brown moved to the desert from Pomona. Although the Browns live in Kernville, a 65-mile drive from China Lake, Bob periodically visits the group as a guest teacher and as an instructor of beginners' classes. Conversely, a group of Desert Dancers regularly drive to Kernville on Monday evenings to attend the workshops given by the Browns in their home. Travelling is a way of life for China Lakers, and members attend festivals, camps and institutes throughout the state.

The air-conditioned Community Center makes dancing feasible even during the desert summers, and the group meets on Thursday evenings throughout the year. Visitors to the area who wish to dance with the group can obtain an activity pass at the Visitors' Center just outside the Station gates. The Family Christmas Party, featuring food, costumes and customs of one country is a high point of the year. A Spring Festival, started on the 25th Anniversary year, has been made an annual affair with an afternoon of dancing and instruction, an international pot-luck, and an evening party.

-- Dwight Fine --

* * * * *
E. O. M.

If the End Of the Month circular mailings from the department stores don't clog the mails, a lot of you will receive this issue in time to make last minute New Year's Eve plans. The two big deals presented by our Federation clubs in the Los Angeles area are the Pasadena Co-op party at the YMCA, 2750 New York Drive in Pasadena, starting at 7:30 p.m. and the one sponsored by the Orange County Folk Dancers in Hillcrest Park Clubhouse, Harbor and Brea Avenues in Fullerton. This one begins at 8 p.m. . . Further south, in San Diego, you will find another good one going on in the Balboa Clubhouse, Balboa Park which also starts at 8 p.m. Among the coffee-houses, we've heard from Veselo, 719 N. Anaheim in Anaheim, where Pečurka will be playing; The Intersection, 2735 W. Temple in Los Angeles, a big bash going on; Zorbas, 17746 Saticoy in Reseda, starring Nama Orchestra; and the Gypsy Camp, 5201 Sunset in Hollywood, where Mihai David hosts. . . Whichever you may go to, drive safely!

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NOTES

Some information for photo credits, articles, and source material used in this issue follow: International Concerts Exchange, the Intersection, Square Dance Callers Association, Mel Howard Productions; the Society of International Folk Dancing News (London); Russian Decorative Arts (Moscow); the Research & Standardization Committee of the Federation, South - plus the writers of the by-lined items whom we muchly thank. We'll get what information we can on source-material re the cover and recipe from Walt and Gloria next time.

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TEACHING THIS MONTH

This is the thirtieth anniversary of the Folk Dance Federation of California, South, Inc. (originally, the Southern Section, etc.) Clubs marked with an asterisk indicate current active members (*); those with a (¶), are 30-year members. . . "Dark nights" in the Los Angeles City Schools are January 6, 14, 22 and 30. Many clubs will also not meet on January 1 and 2. Listings are not alphabetical but rather, in the order when news came in.

FEDERATION CLUBS

LOS FELIZ CENTER FOLK DANCERS * (Thursday)

At the Hollywood-Los Feliz JCC, 1110 Bates Ave. in Los Angeles. Karen Codman will teach 'Sallama', Turkish; 'Kujawiak Nebieski', Polish; 'Galinka', Macedonian; and also 'Rustemul', Romanian. Starting at 8:15 p.m.

THE GANDY DANCERS * (Friday)

At International Institute, 435 S. Boyle Avenue, East Los Angeles, 8:15 p.m. Dark on January 2; Annual "White Elephant Party" (see flyer) January 9; January 16 and 30, Bob Bowley and Maria Reisch will teach dances from the summer camps; January 23, Anthony Ivancić will teach the group dance from the Canary Islands, 'Isa'; February 6 is a special to be announced and February 13, dark due to the Laguna Beach weekend festivities.

NEIGHBORHOOD CHURCH FOLK DANCERS * (Wednesday)

In the Sanctuary of the church at 301 N. Orange Grove Blvd. in Pasadena at 7:30 p.m. Old favorites are taught for newcomers at the start; and the warmer-upper currently is 'Alanelul' at 8 p.m., followed by new dances and re-teachings and reviews (currently, the latter include 'Caballito Blanco', 'Vrtielka', 'Pravo Trakijsko Horo' and 'Roata din Bihor'). From 9 to 9:30 p.m., the set-program is sometimes abandoned in favor of requests. January 7 is a special all-request party night celebrating the club's first anniversary and its membership in the Folk Dance Federation, South. Visitors and newcomers, any age, with or without partners are welcome. Contribution is 50¢. Call the church at 449-3470 or one of the co-chairmen, Joanne Kirr, 798-8207 or Joannette Black, 793-1882 for further info.

WHITTIER CO-OPERATIVE FOLK DANCERS ¶ (Saturday)

At West Whittier Elementary School, 6411 S. Norwalk Blvd - 2 block S. of Whittier Blvd. in Whittier. Time 8:30-10:30 p.m. Beginners teaching, 7:30-8:30 p.m. Intermediate-level dances taught by the club co-operatively. Call 213/695-6705 for information.

SILVERADO FOLK DANCE CLUB ¶ (Tuesday)

At "The Hutch", corner of Willow and Pine in Long Beach, 7:30-10:30 p.m. January 6, 13 and 20, 'Godecki Cacak' (the corrected version) and the 'Hambo Polska' will be taught; From 9 to 9:30, 'Rechenita Na Syrata', Bulgarian, taught in 1961 at Stockton will be the intermediate dance. On January 27, the first half-hour, a run thru of the month's teaching will be given, followed by Party Night until closing.

WEST VALLEY FOLK DANCERS * (Friday)

At Canoga Park School, Topanga Canyon Blvd. at C hasset in Canoga Park, 7:30 to 10:30 p.m. Reviews first hour, of 'Debka Hillel' on January 9 and 16 by Walter and Lottie Philipp; 'Kreuz Koenig' on January 23 and 30 by Paul and Joan Waller. New dances at 8:30 will be 'Santa Rita' on January 9, 16 and 23 by Fred and Helga O'Brien, and the 'Bourrée Pastourelle' on January 30 by Lila and Wallie Aurich. Call 213/340-5011 for info.

STARR KING FOLK DANCERS * (Friday)

At Thomas Starr King Jr. High, 4200 Fountain Ave. in Hollywood (enter parking area from Sunset Drive). Beginners 7-8 p.m. Ralph Miller will teach 'Bourrée Pastourelle' plus reviews at 8 p.m. Dark January 30. Call 213/225-0429 for information

SAN DIEGO FOLK DANCE CLUB * (Monday)

In Recital Hall, Balboa Park, San Diego. Ray Garcia teaches intermediate level dances and kolos, 7-10 p.m.

HOLLYWOOD PEASANTS ¶ (Wednesday)

At West Hollywood Recreation Center, 647 San Vicente Blvd. in West Hollywood, 7:30-10:31 p.m. Instruction for January includes 'Arcanul Moldavesc' by Molly Sunderland and 'Spratte Mazurka' by Jeannette Targow and Wes Perkins - both dances from the Santa Barbara Symposium of 1975. Club is dark on New Year's Eve.

ORANGE COUNTY FOLK DANCERS * (Friday)

At Santa Ana College Dance Studio, 17th and Bristol in Santa Ana, 8:15-11:30 p.m. On January 9, Flo Martin will teach 'Godecki Cačak' and January 16, 'Orijent', (the original unsullied versions); January 23 is a dark night, and the above will be reviewed plus the request night on January 30. A new class for beginners will be started, conducted by Mikki Revenaugh, 7:30-8:30 p.m. in the near future. Watch for announcement.

(continued on next page, s'il vous plaît!)

TEACHING THIS MONTH, con't.

INTERMEDIATE FOLK DANCE GROUP * (Friday)

At Emerson Jr. High in the gym, 1670 Selby, West Los Angeles (adjacent to the Mormon Temple. Time, 8-10:40 p.m. The club is reorganizing on a new basis and there will be no admission charge during the change period - all are welcome to join in - bring your record if you wish, but we do have records for all the popular dances. Guest teachers. For information, call Ruby Nerenbaum at 397-5039.

WEST HOLLYWOOD FOLK DANCERS * (Monday)

At West Hollywood Recreation Center, 647 San Vicente Blvd. in West Hollywood. Time, 7-10 p.m. This is "Greek Month" with Ruth Oser teaching 'Ballos From Kassos', 'Miteritsa', and 'Karsilamas'.

ROYAL SCOTTISH COUNTRY DANCE SOCIETY * (various)

The Los Angeles Branch has over 15 classes in cities and towns in Los Angeles, Orange and Ventura Counties. For information in your area, call 213/649-4704, 714/892-2579, 213/346-0648, 213/793-9177 or 805/482-5117.

DESERT DANCERS OF CHINA LAKE * (Thursday)

At the Community Center, China Lake. Time 7:30-10:30 p.m. Teaching first hour. Dwight Fine will teach 'Bourrée Pastourelle' January 8 and 15, and 'Jove Male Mome' on January 22 and 29. No dancing January 1. Special event - the China Lake club will be planning a Spring Festival for Saturday May 15, live music and exhibitions included. We will have more on this later. Add this date to your calendar on page 2.

MORE THE MERRIER FOLK DANCERS * (Monday)

At Rogers Park Auditorium, 400 W. Beach in Inglewood, 7:30-10 p.m. Leo Stowers will teach 'La Lavendara' ("The Washerwoman") an Italian (?) dance in January. Hans Zander is the club director, and their 3rd Saturday party theme for January 17 is "Rain-party".

LAGUNA BEACH FOLK DANCERS * (Wednesday)

At Laguna Beach High School in the gym, Park and St. Ann's Aves. in Laguna Beach. Time 7:30-10:30 p.m. During January, Richard Rowland will teach "Daichevo", and on the 14th, Bill Widolf will separate the men from the boys when he teaches 'Arkan'. Both of these dances will be reviewed on January 21, and January 28 is to be an all-request program.

HIGHLAND FOLK DANCERS * (Monday)

At "The Highland", 732 N. Highland Ave. in Hollywood. Teaching 7:30-8:15 p.m. for easy dances; 8:15-9:15 for intermediate level. This month's teaching will include 'Biafy Kujawiak', a circle dance from Idyllwild and Hess Kramer, and 'Orijente' by Sam Schatz and Ruth Margolin.

WEST LOS ANGELES FOLK DANCERS * (Friday)

At Webster Jr. High School, 11330 Graham Place, just S. of Pico off Sawtelle in West Los Angeles, 7:30-10:30 p.m. Beverly Barr will teach new dances from the summer camps as well as those previously learned. She is also answering many requests to teach the Israeli couple dance, 'Orcha Bamidbar' during January. January 30 is dark at this school, but the group will meet at the Stoner Ave. Rec. Center, Stoner and Missouri in West L.A. that eve. For any information, call Beverly at 836-2003 or 478-4659.

WESTWOOD CO-OPERATIVE FOLK DANCERS ¶ (Thursday)

At Emerson Jr. High in the gym, 1670 Selby, West Los Angeles. January 1 and 22 are dark nights. Teaching starts at 7:30 with Cam and Lynn Williams presenting the Hungarian 'Forgatos' and Gloria Harris, the French mixer, 'Comme tu es belle'. These on January 8 and 15. On January 29 and February 5, Iain and Margery Nicolsen will teach the Scandinavian 'Gamal Schottische'.

VALLEY FOLK DANCERS * (Friday)

At Van Nuys Jr. High in the gym, Albers at Cedros in Van Nuys. Time 8-11 p.m. Dark night is January 30. Sam Mednick will teach two Armenian dances - 'One Naze' and 'Sez Acharov Aghcheek' from the Santa Barbara Symposium.

CRESTWOOD FOLK DANCERS * (Monday)

At Brockton School, 1309 Armacost, between Barrington and Bundy in West Los Angeles, 8-10 p.m. Beverly Barr will teach new dances from the summer camps and institutes as well as old standards. New ones include the Yugoslav 'Barance', the Hungarian 'Kalocai Czardas', and the Israeli couple dance, 'Hava Nagila'. For information, you can phone Beverly at 836-2003 or 478-4659.

MONDAY NIGHT KOLO CLASS * (Monday)

At Hollywood Playground, 1122 N. Cole Ave. in Hollywood, ½ block N. of Santa Monica Blvd. Billy Burke teaching dances from the Kolo Festival. This is an intermediate class for those interested in good teaching of Balkan dances and authentic styling. For info, call Barbara Skaggs at 213/363-2415 or Annette Cimring at 213/876-5327.

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CAROL DANCERS (1st & 3rd Sundays)

At Harvard School, 3700 Coldwater Canyon Ave., North Hollywood. Parking at Seaver Hall. English and American traditional dances. Morris and Sword dances at 7 p.m. with Gene Murrow; country dancing with Mary Judson and guest teachers at 8 p.m. Dance to live music. Come to dance or make music. Phone Mary at 794-2004 (home) or 681-8970 (work).

SINAI TEMPLE FOLK DANCES (various days, nights)

At Sinai Temple, 10400 Wilshire Blvd. in West Los Angeles. Intermediate and advanced teaching by Gloria Mendelsohn, 10-12 Monday mornings; advanced and workshop 9-10 p.m. in the evening by Dani Dassa; Roberta Smotrich, intermediate and advanced dancing Tuesday at 8-10 p.m.; Dani Dassa, advanced/workshop, then choreography on Thursday morning 10 a.m. to 12:15 p.m. First Wednesday of each month is a special program featuring Israeli dances taught by Dani Dassa 8:15-10 p.m., open to all. Phone 474-1518 for information.

INTERNATIONAL RENDEZVOUS FOLK DANCERS (Saturday)

At L.A. Valley College Field House, 5800 Ethel Ave., Van Nuys. Instruction 8-9 p.m. Requests 9-11 p.m. Gary Coyne will review Balkan dances January 3 and teach more January 24 and 31. David Kamenow will teach Israeli dances ('Debka Habir') January 10 and 17. This group is youth-oriented. For further information, please call 994-3698.

PACIFIC PALISADES FOLK DANCERS (Thursday)

At the Jewish Congregation of Pacific Palisades, 16019 Sunset Blvd., Pacific Palisades. Millie Alexander teaching. Call Miriam Moorman at 213/454-2814 for information.

PALMS FOLK DANCERS (Wednesday)

At Webster Jr. High, 11330 Graham Place, West Los Angeles. Beginners, 7 p.m. Intermediates at 8:30 p.m. Miriam Dean teaching 'La Quadrille de la Vie Parisienne' plus reviews. NOTE: On January 14 only, the class will meet at Veteran's Memorial Auditorium, 4117 Overland Ave. in Culver City. For information, call 213/391-8970

BESEDA (Friday)

In the Parish Hall of St. Alban's Church, 580 Hilgard Ave in Westwood. Lessons, 8-9 p.m. Requests, 9-midnight. Dancing is of various degrees of easiness/difficulty and of nationalities. Just across from the UCLA Campus at Westholm. Free, (donations accepted). All interested people welcome.

ROGERS PARK FOLK DANCERS (Tuesday morning)

At Rogers Park Auditorium, 400 W. Beach Ave., Inglewood. Easy dances 10-11:30 a.m.; intermediate/advanced dances follow. Miriam teaching 'Bavno Oro' and reviews. Call 391-0970

CALIFORNIA STATE NORTHRIDGE FOLK DANCE CLUB (Thursday)

At Cal State Northridge in the gym (outside if the weather is balmy which it probably won't be in January). Teaching 7-8 p.m. Open dancing and requests 8-10 p.m. Richard Langsford, leader. Free - sponsored by the CSU Experimental College Programs. Dark New Years.

CULVER CITY MORNING DANCERS (Thursday morning)

At Veteran's Memorial Auditorium, 4117 Overland in Culver City. Beginners at 10 a.m.; intermediate/advanced follow at 11:30. New and review dances. For info, call 213/391-8970.

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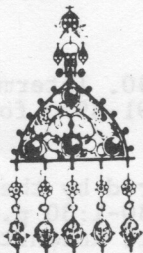
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(213) 666-1924
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Los Angeles, CA 90027

BEGINNERS' CLASSES

Classes marked with an asterisk (*) are either sponsored by the Federation South Beginners' Committee or by a Federation member club on a day and/or place different from the usual one of said parent club. For beginning classes held during the regular program of other clubs, please note under "Teaching This Month". Leaders, please send us in your information each month, and specify if they are "sign-up" or open-any-time programs.

HOLLYWOOD * (Wednesday)

At Hollywood Playground, 1122 N. Cole Ave., just $\frac{1}{2}$ block N. of Santa Monica Blvd. Time 8-10 p.m. A Federation Beginners' Class - Ralph Miller teaching. Sign up now for a new series starting January 14. Call 225-0429 for information.

LAGUNA BEACH * (Sunday)

At Laguna Beach High School in the gym, Park and St. Ann's Aves. Time 7-10:30 p.m. Sponsored by the Laguna Beach Folk Dancers. Ted Martin teaching. Special guest teacher on January 4 will be Ann Litvin.

SAN DIEGO * (Wednesday)

At the Balboa Park Clubhouse in Balboa Park, San Diego. Sponsored by the San Diego Folk Dancers, Alice Stirling instructing. (Club does not meet for class December 31).

CHINA LAKE * (Wednesday)

At Panamint Hall in the China Lake Community Center, 7-9 p.m. A 10-week beginners' class, taught by Bob Brown, sponsored by the China Lake Desert Dancers. Starts February 4.

WEST LOS ANGELES * (Monday)

At Stoner Ave. Playground, Stoner Ave. at Missouri. Time 7:39-10:30 p.m. Taught by Dave Slater and sponsored by the Westwood Co-op. Start in anytime - a revolving class.

SEAL BEACH (Friday)

At Marina Recreation Center, 151 Marina Drive, corner of Marina and 1st. Starting on January 16, 8:30-11:30 p.m. Sponsored by the City of Seal Beach.

RANCHO PALOS VERDES (Sunday)

At the Unitarian Church, 5621 Montemalaga Drive. Time 12:30-2:30 p.m. afternoons. Children and singles also welcome. Marc Gold teaching.

CAMARILLO (Monday)

At Pleasant Valley School Auditorium, 2222 Ventura Blvd. Time 8-10:30 p.m. John Tiffany teaching dances that are programmed for the Ojai Festival. Phone 805/4825117 for info.

VENICE (Thursday)

At Penmar Recreation Center, 1341 Lake St. near Walgrove and Rose. Beginners at 7:30 p.m. Intermediates 8:45-10:30 p.m. Call 213/391-8970 for information. Miriam Dean teaching.

FULLERTON (Wednesday)

At Hillcrest Recreation Center, corner of Lemon. No dancing December 31. New series starts January 7 with Richard Duræ teaching. Time, 7:30-10:30 p.m. Includes dance, folklore, costume and music. Register at Fullerton Parks & Recreation Department, 303 W. Commonwealth in Fullerton. Phone 714/525-7171.

WEST LOS ANGELES (various)

At Sinai Temple, 10400 Wilshire Blvd. Phone 213/474-1518 for information. Dani Dassa teaching Monday evenings; Gloria Mendelsohn Wednesday mornings; Bobbie Smotrich on Thursday evenings.

CULVER CITY (Tuesday)

At Veteran's Memorial Auditorium, 4117 Overland Blvd. Beginners at 7:30. Intermediates follow at 8:45 p.m. Basic and easy steps and dances first hour. Call 213/391-8970 for info.

BRENTWOOD (Saturday)

At Barrington Recreation Center, 333 N. Barrington. Two classes sponsored by the Center. Phone 213/476-4866 for information. Starting January 31. Intermediates 12:30-1:30 p.m. in the afternoon preceded by the beginners' session starting at 11:30 a.m. Gail Rosenstein teaching International, Balkan and Israeli couple and line dances. Registration starts on January 17 - Mon-Fri 10-12 a.m.; 2-6 p.m. at the Center. Fee \$7.50 for either series.

SANTA BARBARA (Thursday)

At Santa Barbara Recreation Center, 100 E. Carillo, sponsored by the Department. 7:30-10 p.m. Alice De Bernardi teaching line and circle dances from the Balkan and other areas.

(Continued on next page, Bitte Sie!)

BEGINNER CLASSES, con't.

REDONDO BEACH (1st and 3rd Sundays)

At Temple Menorah, 1101 Camino Real. Beginners 8-9 p.m. Intermediates 9-10 p.m. Beverly Barr teaching. Call her at 836-2003 or 478-4659, or Mark Reichart at 375-6793 for info.

WEST LOS ANGELES (Tuesday)

At Temple Isaiah, 10345 W. Pico Blvd., 8-10 p.m. Beverly Barr teaching beginners at 8 followed by advanced/beginners. Call her at 836-2003 or 478-4659, or the Temple at 277-2772.

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CAFE SOCIETY

(Folk Dance Cafes are commercial establishments with set admission and teaching fees - some offer refreshments or dining facilities, records, etc. For price info, call number listed.)

THE INTERSECTION (nightly)

At 2735 W. Temple in Los Angeles. Phone 213/386-0275. Big New Year's Celebration. Greek deal January 18. Ethnic classes and after class dancing each night. A special Yemenite Workshop will be taught by Israel Yakovee starting Sunday January 18 at noon for a six-week course. A second class, Mondays at 6 p.m. starts January 19. Mr. Yakovee is a specialist in Yemenite and Israeli folk dancing. Call the Intersection re specifics and fees.

THE GYPSY CAMP (nightly)

At 5201 Sunset Blvd. in Hollywood. Phone 213/666-9201. New Year's Party December 31. Wednesday and Sunday are Greek nights; Tuesday is Israeli; Monday, Romanian with host Mihai David teaching; Thursday is Balkan.

ZORBAS, THE GREEK (Monday-Saturday)

At 17746 Saticoy in Reseda. Phone 213/881-9414 for program of specials during January. There is to be a New Year's Eve party December 31 with the Nama Orchestra playing live. Besides the usual Balkan-Mid-Eastern classes, there are some unusual ones at Zorbass such as Polynesian and Belly dance. Two classes usually precede the open dancing of the evening.

VESELO (nightly)

At 709 N. Anaheim Blvd. in Anaheim. Phone 714/827-8644. Sunday, Teri Billingsley will teach Greek; Monday, Mike Wright and Balkan beginner/intermediate dances; Tuesday, all-beginner international line, Charlotte Byron; Wednesday, Mid-East with Carol Sheridan. Thursday, Eileen Browning and Israel; Friday, international with Barbara and Mike Thomas guest teaching January 9 & 16; Dina Bachar, Israeli January 30. Balkan beginners Saturdays.

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THITHER & YON

BALKANS IN THE SPRING, ANYONE? The flyer in this 'Scene' presents a great itinerary for those who wish to avoid the mad tourist crush of midsummer yet see all the things you'd like to - Yugoslavia, Romania and Bulgaria - including some out-of-the-way spots in the Kosmet and Montenegro. Rae Tauber of San Diego is planning it. Sounds like a grand tour.

THE ROYAL SQUARES are sponsoring a Beginners' Square dance class Mondays, starting January 5 at Webster Jr. High in West L.A. Call 391-5543 or 870-3461. Registration open till Jan.19.

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PEĆURKA GOES UNDERGROUND! PU 1.

Popular folk dances by the Pecurka Band -

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|---------------------|-----------------------|
| SALTY DOG RAG | VE DAVEED |
| SLAVONSKO KOLO | CIULEANDRA |
| LE'OR CHI YU CHECH | RAZGRANJALA (Lesnoto) |
| ŠETNJA | NINA NAI NAI (Syrto) |
| CUJEŠ MALA (U ŠEST) | SAVILA SE BELA LOZA |
| HASHUAL | MA NAVU |
| MAKAZICE/BELA RADA | DOUDEBLSKA POLKA |

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Record may be obtained from Folkdance Underground, at P.O.Box 2563, Culver City, CA 90230 for \$3 each plus 50¢ shipping per order.



DANCE NOTES

GODEČKI ČAČAK was introduced to the U.S. folk dance scene about 8 years ago while Dick Crum was living and teaching in the east. The dance made its way second and third hand out to the West Coast, and, quite predictably, underwent numerous changes in the process. Dick has been reteaching it lately in California, and the description following is the original one prepared when he first presented the dance:

GODEČKI ČAČAK

Yugoslavia (Serbia) - Bulgaria

Godečki čačak (Go-detch'-kee cha'-chahk) is done in a region which straddles the Yugoslav-(Serbian)-Bulgarian border at the point where it is intersected by the Nišava River. This region has other beautiful dances such as 'Ripna Maca' and 'Jove mala mome'. Songs, dances, and costumes are identical on both sides of the political border, so it is impossible to classify them as either Serbian or Bulgarian. The dance is called by other names in various villages: 'Za pojas', 'Na dva tanca', 'Nišavkičačak', etc. This dance was originally introduced by Dick Crum in 1967.

RECORD: Du-Tam 1002-A or F-4201 "Godečki čačak".

FORMATION: Lines of dancers, no partners, in "lesa" position: Grasp nearest part of neighbors' belts on either side, with R arm over, L under.

SEQUENCE: The sequence below is made up of 4 figures arbitrarily selected from the dozen or so variants of the dance by Dick Crum for convenient learning and enjoyment by recreational and performance groups in the U.S. If each figure is done twice through as written (2 x 10 = 20 meas.), the 4 figures will go through twice to the above recording.

METER 2/4

PATTERN

Meas.

INTRODUCTION: (4 meas.)

FIG. I: BASIC

- 1-2 Facing and moving R, step R,L,R,L, (these have a quality between that of ordinary walking and a low run -- lead with fwd part of ft), one step per ct (cts 1,2; 1,2).
- 3 Continuing in same direction, do 1 long, smooth step fwd with R (ct 1); low lift (not quite a hop) on R, bring L fwd (not high off ground) in preparation for next step (ct 2).
- 4 Repeat meas 3, with opp ftwk (i.e., step-lift on L, etc.).
- 5 " " 3, (i.e., step-lift on R, with L lifting in front of R), but turn to ^{ctr.}face
- 6-10 Repeat meas 1-5 to the L with opp ftwk.

NOTE: Some native dancers vary this basic step by substituting 3 traveling two-steps for the step-lifts; thus Meas 3-5 would be RLR, LRL, RLR, turning to face ctr on the last RLR. Of course, Meas 8-10 would be similar but with opp ftwk and direction. Individuals within a given line of dancers may do these two-steps while the other dancers are doing the step-lifts, being careful not to interfere with each other.

FIG. II:

- 1 Facing ctr, small hop on flat of L - moving slightly R (ct 1); small side step to R on flat of R (ct &), close L beside R, take wt on L (ct 2); pause (ct &).
2. Repeat meas 1, moving sdwd to R.
3. Putting weight on balls of both feet, turn heels out - toes together (ct 1); close heels (ct 2).
- 4-5 Repeat Meas 3, two more times.
- 6-10 Repeat Meas 1-5 to L with opp ftwk.

NOTE: On Meas 1-2, the steps are on the flat of the ft and done with slightly stiff legs - movement comes from ankles

FIG. III: IN PLACE

- 1 Facing ctr, small leap sdwd onto R, at the same time swing L up in back quite high (ct 1); swing L down, through and up in front, scuffing L heel against the ground beside R on the beat (ct 2).
- 2 Hop in place on R, at the same time bring L around in a CCW arc (fwd/arnd to L side/back)(ct 1); step on L behind R heel (ct 2).
- 3 Very small step sdwd with R, on flat of foot (ct 1); step L, flat, beside R (ct &); step R, flat, in place (ct 2). (This is the regular flat-footed "three" familiar to Čačak-dancers).
- 4-5 Two more three's as in Meas. 3: LRL, RLR.
- 6-10 Repeat Meas. 1-5 with opp ftwk and direction.

NOTE: On Meas. 3-5 the steps are on the flat of the ft and done with slightly stiff legs - movement comes from the ankles.

(please turn page for conclusion of dance)

GODEČKI ČAČAK, con't.

Some native dancers, especially the W, instead of scuffing heel fwd on ct 2 of Meas 1 (or 6), make a tiny double-scuff of toe. For example, in Meas 1, this would mean: small leap sdwd onto R, etc. (ct 1); swing L down and through, striking L toe beside R (ct &); and again a few inches further fwd (ct 2); then continue its movement fwd and up in front (ct &). These scuffs are with the flat of the toe rather than the tip.

FIG IV: FORWARD AND BACK

- 1 Facing ctr and bent fwd from waist, step fwd with R (ct 1); close L up to R heel and raise R (R knee straight) slightly off ground fwd (ct 2).
- 2 Repeat Meas. 1, continuing fwd.
- 3 Step fwd with R (ct 1); close L to R heel (ct &); step R in its place (where it ended up on ct 1) (ct 2); pause, bring L fwd in preparation for next step (ct &).
- 4 Repeat Meas 3, continuing fwd, but with opp ftwk (LRL).
- 5 Repeat Meas 3.
- 6-7 Straighten up and take 4 small leaping steps bkwd away from ctr, L,R,L,R, one step per beat (cts 1,2; 1,2).
- 8-10 Three "three's" as in Fig. III, meas 8-10, LRL, RLR, LRL. Technically, these should be in place, but there is a slight gradual bkwd movement here, to insure the dancer's returning to the position at which he began this figure.

NOTE: In some villages, 'Godečki Čačak' is called 'Na dva tanca' ("with two leaders") In these villages the men on both ends of the line must be excellent dancers. In the course of the dance, each leader will take turns swinging his half of the line in toward the other half, then out again. The steps used for this forward movement are those of Fig. IV; the "inactive" half of the line meantime does one of the more stationary figures, such as II or III. The coordination of these steps and movements, however is very tricky, and depends on quick, almost imperceptible signals as well as years of practice dancing together!

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The dance description above was submitted for inclusion in this issue by Dorothy Daw, the chairman of the Research & Standardization Committee of the Folk Dance Federation of California, South, Inc. This page has been punched for a 3-hole notebook should you wish to remove it for your records.

* * * * *

SONGS WE DANCE TO

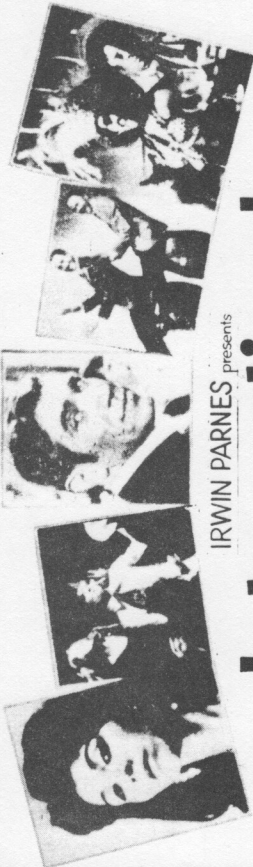
Unfortunately, we don't have available any words to go along with 'Godečki Čačak'. However, we will come as close geographically as possible and give those which were used by the Yugoslav State Ensemble, "Kolo", and some of our local groups, which accompany the dances in the suite of dances from Pirot, the ancient city and area of the Niš va Valley, adjacent to the Bulgarian border between Niš in Serbia and Godech in Bulgaria.

- 1 Što mi omi lelo, nane,
Što mi omi lelo
Pirotskoto polje nane,
Pirotska momčeta.
(repeat) Eehje, eehje
- 2. Što ubavo nose, nane
Što ubavo nose
Beli breveneci, nane
Svinski opančeta.
(repeat) Eehje, eehje
- 3. Pošla rumena nane rano na vodu
Pošla rumena nane rano na vodu
Oj le le, le le rano na vodu
Oj le le, le le rano na vodu
- 4. Rano na vodu, nane, po ladovina
Rano na vodu, nane, po ladovina
Oj le le, le le po adovina
Po ladovina, po mesečina
- 5. Vodu da vadi nani grlo da ladi,
Vodu da vadi nane grlo da ladi
Vodu da lije lice da miže,
Vodu da lije lice da miže.

(From Rubi's original songbook and notations of the 1956 Los Angeles Kolo Festival)

* * * * *

FEDERATION SOUTH ** 1975 - OFFICERS - 1976 ** FEDERATION NORTH	
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FOLK
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festival



at the

glendale civic
auditorium

1:30 - 5:30 pm

sunday jan. 18, 1976

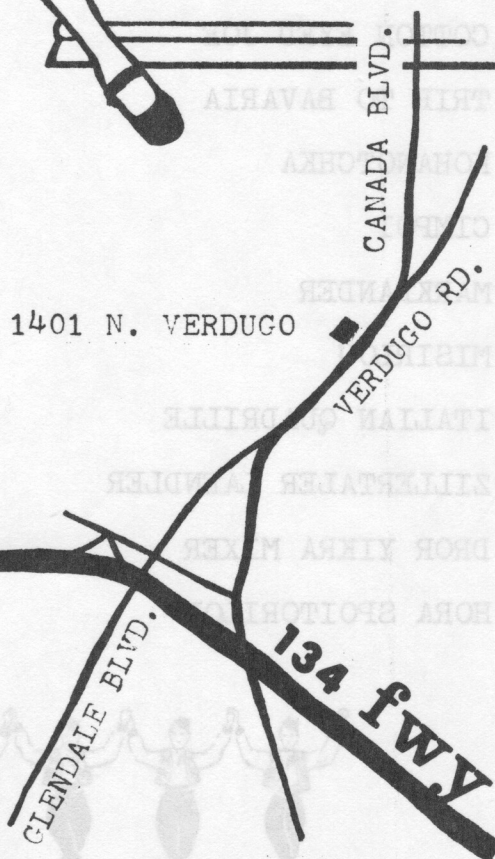
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- * WEAR SOFT SOLED SHOES

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SEPASTIA BAR

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REZIJANKA I & II

GUSTAF'S SKOAL

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PICKING UP STICKS

APAT APAT

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SAUERLANDER QUADRILLE

ORIENT

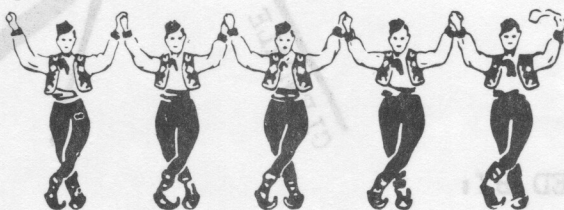
MASON'S APRON

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HASHACAR

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LAST WALTZ



Laguna Folkdancers Present Morley Leyton

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Skoplje, Turkish Basaar
Neighboring village on
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Morača Monastery

DALMATIAN COAST

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Dubrovnik

ROMANIA

BANAT

Timisoara
Lugoj

TRANSYLVANIA

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Sibui, Brukenthal Museum
Fagaras, Olt Valley
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Folklore evening

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8 PM



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FECIOREASCA is a young man's dance from Transylvania. The men show-off and compete for the attentions of the village girls. **BARBUNCUL**, a dance from the Somesh region, portrays various Northern Romanian customs.

GIRLS' SUITE FROM OLTENIA is a graceful dance performed by the village girls gathering to prepare the wedding shirt for a bridegroom.

CALUS (the little horse) is an Oltenian dance performed during Whitsun week. A ritual dance, it is designed to insure fertility of the fields and protections against disease. This dance of rare beauty and spirit requires great virtuosity. Traditionally, the village men invent strenuous athletic dance routines under the guidance of the best village dancer.

BRIUL (the belt) is an old Romanian dance from the southern Carpathian region of Walachia. Only the most vigorous and agile dancers can meet the demands of this extremely fast tempo.

BREAZA danced only in the village Breaza, is characteristic of the mountain dances of Muntenia and Transylvania. Its main features are its special dynamics and syncopated rhythms.

HATZEGANA is a dance in praise of the beautiful Transylvanian countryside.

ALEXANDRU DAVID
 ARTISTIC DIRECTOR & CHOREOGRAPHER

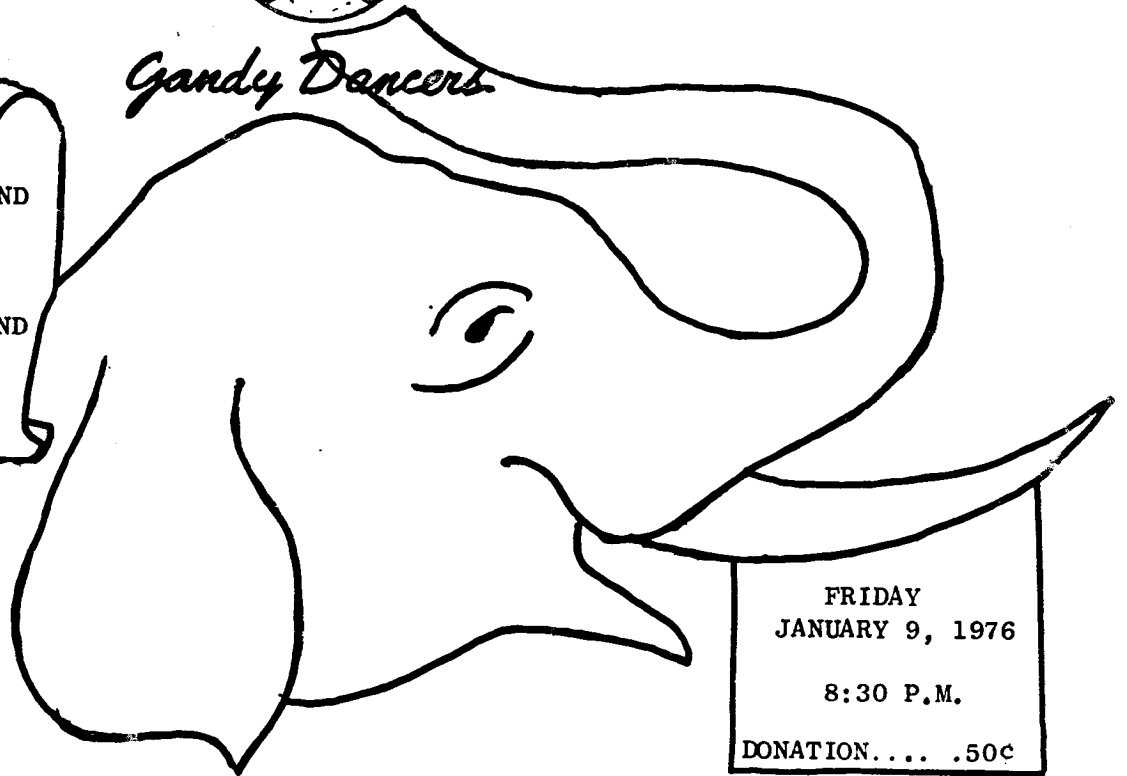
MIHAI DAVID
 EXECUTIVE DIRECTOR & BUSINESS MANAGER



Gandy Dancers

WHITE ELEPHANT PARTY

BRING A WHITE ELEPHANT - AND
GO HOME WITH - ??????
COME AND TAKE A CHANCE - AND
BRING A FRIEND OR TWO!



FRIDAY
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8:30 P.M.
DONATION... .50¢

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BOB BOWLEY teaching RUND MAZURKA (Swedish) & OVCEPOLJSKA
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2/6, ? WATCH FOR ANNOUNCEMENT

2/13 Dark

2/20, 2/27 DONNA TRIPP teaching LA BOURREE PASTOURELLE (French)

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After Party

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FESTIVAL

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2. Sleeping Kujawiak
3. Vulpiuta
4. Troika
5. Institute Dance
6. Institute Dance
7. Tubarosza
8. Dodi Li
9. Karsi Bahr
10. Sauerlander Quadrille
11. Oslo Waltz
12. Masquerade
13. Pentozali
14. Corrido
15. Institute Dance
16. Institute Dance
17. Ylelat Haruhach
18. Siamsa Bierte
19. Abdala
20. Polka Od Przeworska
21. Patch Tanz
22. Couple Hasipico
23. Shopsko Horo
24. Trip to Bavaria
25. Kujawiak Niebieski
26. Arkan
27. Korcsardas
28. Kafan Wedding Dance
29. Vossarull
30. Somogy Karikazio
31. Doudlebska Polka
32. Nonesuch
33. Ikariotikos
34. Pata Pata
35. Institute Dance
36. Institute Dance
37. Milandito Tango
38. Zwiefacher
39. Hot Pretzels
40. Czardas
41. Teton Mountain Stomp
42. Hopak
43. Ringo Bushi
44. Dashing White Sergeant
45. Institute Dance
46. Institute Dance
47. Gammal Schottisch
48. Odessa Mazur
49. Hopa Hopa
50. Hambo
51. A Ja Tzo Saritsa
52. St. John River
53. Floricica Oltereasca
54. Dayagim
55. Aghcheekneroo Par
56. Kapuvari Verbunk
57. Rezijanka I and II
58. Baris Halayi
59. Waltz
60. Trugnala Rumjana