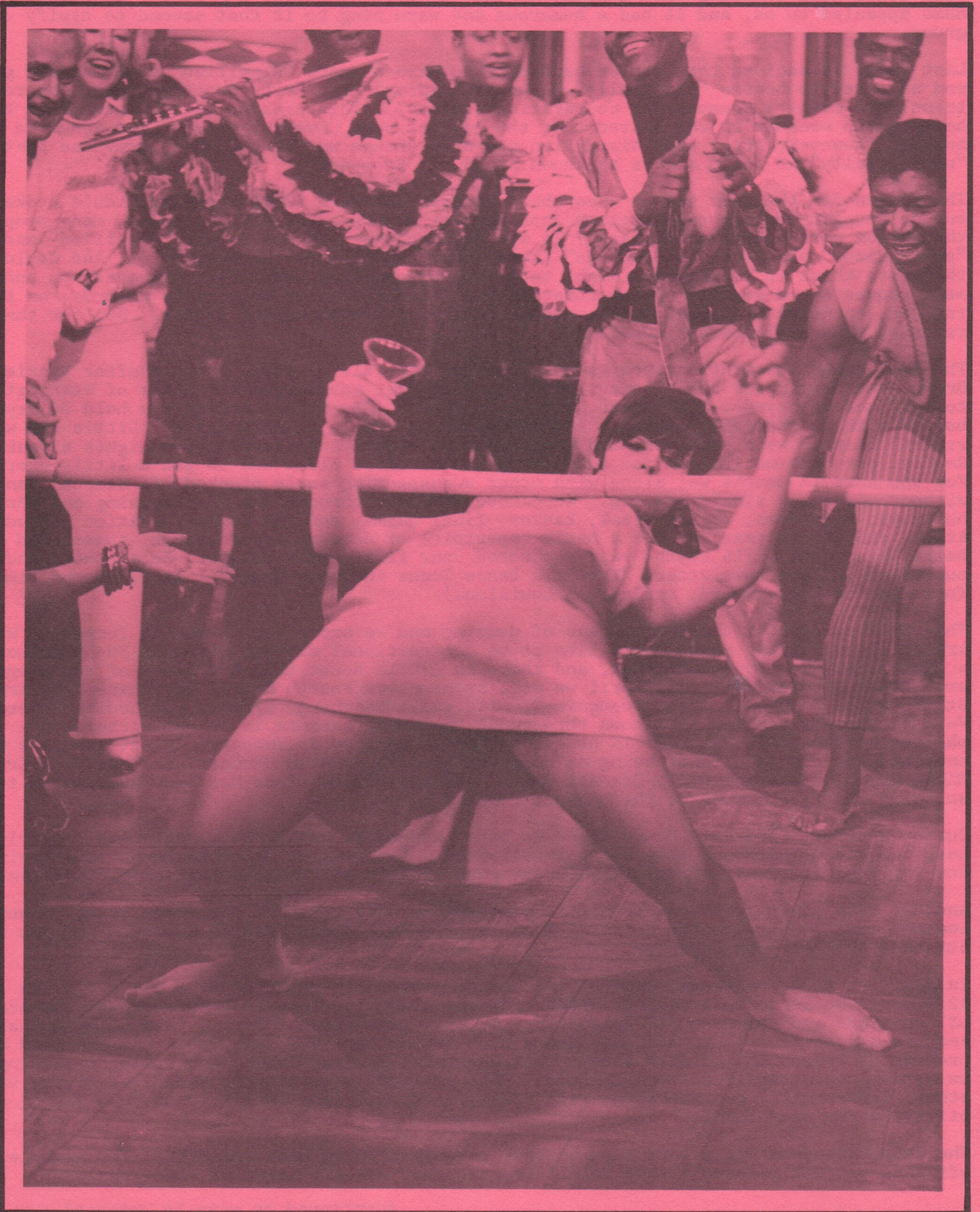


FOLK DANCE SCENE

Feb. 1976 Los Angeles, Ca



CLUB OF THE MONTH
SWAMP STOMPERS OF LOUISIANA
ZADRUGA

The name, "Swamp Stompers" first appeared in a poem, written by one of our dancers as a gesture of appreciation to the group's director. The term seemed colorfully descriptive of our activities during that period marking our genesis in folk dancing (actually, we were doing more stomping than dancing at that time). Moreover, the rather unconventional name appealed to us, and it had a humorous and warm ring to it that seemed to typify our group.

Last year, we decided that it was necessary to have a more "dignified" name for the group and we voted to become "officially" known as "Zadruga" (a Serbo-Croatian term that roughly translated means a communal or cooperative society). This created quite a rumble in the bayou group because it was feared that the beloved name "Swamp Stompers" was about to be buried. However, after some discussion the name change was agreed upon, provided that "unofficially" we would always be known as "Swamp Stompers".

The reason for the name change came about because the name Swamp Stompers didn't evoke enough respect for our organization from people "on the outside". (Actually, many people thought we were a motorcycle gang.) It was decided that perhaps a more "dignified" and a "prestigious" name such as "Zadruga" (that nobody would know the meaning of, and would therefore think it important), might be more impressive on LSU budget requests, on endowment requests and grants, on our constitution filed neatly in University records, on invitations, on notes of appreciation, and on publicity brochures and flyers. So, for the records, this explains our double name.

The folk dance movement arrived in Louisiana in the fall of 1972, shortly after Vonnie R. Brown, the originator and director of Swamp Stompers, moved from the State of Washington to the land of bayous, Dixie beer, and Cajun gumbo. The first meeting was held on September 27 with 15 hesitant, curious, and unsuspecting people in attendance. Little did we realize that we were captives, and would soon be hooked into dancing two nights a week. Really, our only motivation for showing up in the first place was to get a little exercise. For the next 12 months we, along with other unsuspecting souls plucked off campus, danced without missing a single meeting. We danced straight through the Thanksgiving and Christmas holidays, mid-terms, spring break, Easter, final exams, and the summer vacation period! At the end of the year, we had a basic repertoire of dances, owned opanci, remembered our belts, knew what 11/16 rhythm was, sponsored our first guest teacher, Bora Özkök, and had published our own newsletter, "The Folk Dance Scene in Baton Rouge". In 12 months time, folk dancing had, indeed, arrived in Louisiana!

This fall we started our fourth year of dancing and we are steadily moving forward. We are still not as big as we would like to be (recreational dancing averages 30-50 dancers a night), but we are established, and there is little doubt that the roots of our program are strong and fruitful. In April we will sponsor our Fourth Annual Louisiana Folk and Ethnic Dance Festival, "Fête Française", with guest teachers, Germain and Louise Hébert. We also sponsor various workshops throughout the year, because it is our director's philosophy that this exposure is necessary for us to grow as dancers. Guest teachers who have had the distinction of being an "Honorary Louisiana Swamp Stomper" include Dick Crum, Mihai David, Bob Leibman, C. Stewart Smith, and Bora Özkök (Bora has been here three times so he is really a member of the Stomper family),

Our newsletter, "The Folk Dance Scene in Baton Rouge" is published monthly and subscriptions keep increasing although they are not solicited. The newsletter contains no advertising and includes informative articles, interviews, reviews and various regular monthly features.

Another note of progress occurred this past summer when three of our Swamp Stompers were awarded scholarships to the University of Pacific Folk Dance Camp at Stockton and two others attended at their own expenses.

In addition to recreational dancing, we have a performing group of 24 dancers (12 men and 12 women) who perform at various University and community functions throughout the state of Louisiana and appear quite frequently on local television. During this bicentennial year as a special tribute to Louisiana's rich French heritage, the group has prepared a program of French and Acadian dances that they will present around the state, including an appearance at the Superdome in July. This performing section is slowly acquiring various ethnic instruments, and workshops with specialized musicians is likely to be a strong possibility in the near future.

The Swamp Stompers are a very unstructural organization in many respects. For example, our officers are not elected - they volunteer, and they are all known as vice-presidents. We

(continued on page 14, please)

FOLK DANCE SCENE

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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 is February 15, because of the short month, as well as the two holidays. We will need 1200 flyers as usual, which you may bring to the Laguna Festival if you wish, but please tell us in advance. Please also remit payments for ads or flyers when submitting same.

COMING EVENTS

(some important events of the next two months)

- JAN 29-MAR 3 - Rio De Janiero - Carnival
- JAN 30-FEB 1 - Los Angeles - Aman Festival '76 \$
- JAN 30 - Torrance - Odessa Balalaika Orch.
- FEB 1 - Napa - Sweetheart Festival
- FEB 6-7 - Honolulu - Aloha State Square Dance
- FEB 7-8 - Seattle - Seattle Folk Dance Festival
- FEB 13-15 - Laguna Beach - Festival Weekend **
- FEB 14 - Pasadena - G. Mghrdichian Oud Concert
- FEB 15 - Tucson - Aman Concert \$
- FEB 14 - Mill Valley - "Mendocino Memories" \$
- FEB 16 - Bullhead City - Aman Concert \$
- FEB 21 - Riverside - Turkish institute & party
- FEB 21 - Goleta - Milan Obradovic Festival
- FEB 22 - Los Angeles - Bessarabia Folk Ballet
- FEB 22 - Oakland - Festival of the Oaks
- FEB 28 - San Diego - Cygany Dancers Recital \$
- FEB 28-MAR 2 - New Orleans - Mardi Gras Celebration
- MAR 1 - Los Angeles - Liberty Assembly \$
- MAR 12-14 - Ojai - Ojai Festival Weekend **
- MAR 13-14 - Sacramento - Camelia Festival, Pageant
- MAR 13 - Woodland Hills - Aman Concert \$
- MAR 18-20 - Pittsburgh - Yugoslav Symposium
- MAR 19-20 - Tucson - Yassoo '76 Arizona Festival
- MAR 21 - Oakland - Children's Festival
- (** - An official Federation, South event)
- (\$ - A member group of the Federation, South)

OUR COVER STORY

The English speaking islands of St. Kitts, Jamaica and the Bahamas have their 'jump-up'; the 'Merengue' will be found on French-influenced Martinique, Haiti and Guadeloupe; while the sounds of Spain may be seen in the dances of Puerto Rico, Venezuela and in Cuba - and all of these exciting and wild rhythms come to life during Carnival/Mardi Gras time in and around the Caribbees. However, a dance adopted by all of these ethnic backgrounds is the 'Limbo' - which seems to have had its origin in West Africa. In British Antigua, French Martinique, Spanish Cuba - in posh night clubs of Miami or native rituals in Port au Prince, it is a popular challenge to dancers who wish to show off. Unlike a high-jump, one goes under the pole which is lowered each time around. Sometimes a glass of wine is carried - sometimes the pole is blazing. If you stumble, knees touch ground, or dislodge the pole, you're out. 'Limbo' probably comes from "limber" which you have to be! Scene on the cover is from a Universal picture, photo courtesy of Universal Studios.

"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

BESSARABIA FOLK BALLET

Romanians have been dancing the Horseman's dance, 'Calus' for over 1000 years. On Sunday evening, February 22, the Los Angeles based Romanian group, Bessarabia International Folk Ballet, will perform this exciting spring ritual dance from the province of Oltenia for Southern California audiences at the Wilshire Ebell Theatre of Los Angeles. The men wear shoes (opinch) of leather, metal and bells, and their quick movements, like those of a trained horse, give the dance its name and spirit. It is a dance of beauty and requires great virtuosity and strenuous athletic ability.



Mihai David and his brother, Alexandru, formerly with the Romanian Folk Ballet, recently formed this company in Los Angeles, using professional ballet and character dancers as well as artists from Israel, Albania, Montenegro, Armenia and Romania. The group consists of 30 dancers and five musicians, and uses very syncopated rhythms, played on a variety of native instruments. Their dances have the quality of excitement and wildness which reflects the character of the Romanian people.

'Barbuncul', a dance from the Somesh region of Transylvania, is a contest of skill - "If a man is a better dancer, people will also think of him as a better person, and so he will be able to make a better marriage. The same is true of the women..." according to director Mihai David. A humorous dance from Oas in Northern Romania portrays men as woodcutters, wearing large pants and heavy belts to hold their knives, which are used not only to cut wood but also, because a man without a knife would be like an old Westerner without a gun. ...Other dances include the 'Briul' (the belt) from the Southern region of Wallachia - a men's dance, and another dance in the two-hour presentation is a women's dance from Oltenia portraying the preparation of a bridegroom's shirt by the girls of the village.

Tickets may be obtained from the Wilshire Ebell box office or at all Liberty, Mutual and Wallichs offices. An order blank was also included in last month's issue of "Scene".

* * * * *

LAGUNA BEACH VALENTINE WEEKEND

An event that has become a permanent fixture (well okay, there's no such thing as a temporary fixture then!) in Southland folkdancing is the Laguna weekend. This has turned into a small Statewide-type activity, for it not only lasts three days, but it includes an institute, two festivals, a couple of afterparties, exhibitions, plenty of visitors from all over, and even a headquarters where the Captains and the Ruler-people are ensconced.

This year (as always) it is over the Valentine's Day weekend. Valentine's Day remains on February 14 although they did manage to shift Washington's Birthday around a bit. And this year also, Valentine's is actually on Saturday which works in wonderfully well for those who are presenting the annual Elizabeth Sanders Valentine's Ball - namely, the San Diego Folk Dance Conference Committee.

But back to the schedule of events. Things start off with a big toot on Friday night when Bora Ūzkök starts blowing on his Zurna. Really, before he starts playing, he'll be doing a bit of teaching, for he is to appear jointly with Dick Crum ("Kpymb" as it appears on his windowpane), and Bora will be teaching new dances from Turkey while Dick will be concentrating on some old dances which he introduced eons ago and disavows paternity to in their present state. He'll also work on stylings. The afterparty following this will be when Bora plays live music. This is all on lucky Friday the 13th.

Saturday, the same teachers return for an encore, and this joint institute will take place in the afternoon, 1-5 p.m. Then, after giving you time to stock up on your vitamins, the noted Valentine Party will take place. This from around 7:30-11 p.m. Another afterparty follows this one, and in this case, the starred attraction will be the Pećurka International Folk Band playing live music for your dancing and/or listening pleasure.

Sunday morning calls for early rising on the part of Federation officers and delegates to roll call at an 11 a.m. meeting of the Council, but the rest of you can take it easy until 1:30 in the afternoon when the main official monthly Federation Festival hosted by the Laguna Beach Folk Dancers starts. Here again we'll have interesting exhibitions, and also, several of the dances presented at the institutes will be programmed - in order that you can practice up on what you've learned. The curtain falls on the weekend at 5:30. These occurrences will be at the gym of the Laguna Beach High School, Park and St. Ann's Drs. in Laguna Beach. Donations vary, but the Sunday festival is free. Early motel reservations are recommended, for this is the good season of the year in Laguna.

* * * * *

LOUD CONCERT WITH GEORGE MGRDICHIAN

America's foremost oud player, George Mgrdichian (center photo), assisted by Edmond Joseph on the darbuka and Nick Mandonkos, guitar, will perform at Beckman Auditorium at Caltech in Pasadena, Saturday February 14 at 8 p.m. The program will consist of both Eastern and Western music, folk and classical. The folk melodies will include favorites from Anatolian Turkey, Israel, Greece, Armenia, Syria and of the Arab world. Classical excerpts will have some from a Bach violin sonata, the guitar concerto of Rodrigo, various flamenco compositions, and music by Brubeck and the Beatles.



What Segovia is to the classical guitar, Mr. Mgrdichian is to the oud (a stringed instrument of Persian origin which resembles the lute.)

A graduate of Juilliard, he gave the first oud recital ever given in the United States and was the first oud soloist with a major orchestra, the New York Philharmonic.

For ticket information regarding this unique concert, contact the Caltech Ticket office in Pasadena or any of the usual ticket agencies. See also the ad in this issue of "Scene".

* * * * *

TURKISH DAY IN RIVERSIDE

The University of California at Riverside Folk Dance Club invites you to an institute of Turkish dances and styling with Bora Özkök on Saturday February 21. The full schedule of events includes the institute, 2-4:30 p.m. in the P.E.Bldg., (room 102) on the campus. There will be an afterparty, 6-11 p.m. This will be in the women's gym of Riverside City College. The evening session will include dancing as well as international requests and Mediterranean delicacies (yummy for your tummy). Bora will play on his davul and shawm, and Turkish folklore films and slides will be shown. For additional details, see the flyer hereto attached - map included - and for more additional details, call Katina Savvidis in Hollywood, 876-3260 (evenings) or Diki Shields in Riverside (714) 686-9218.

* * * * *

SANTA MARIA WEEKEND

You can go to Paris in the Spring or in April to Portugal, but why? - when you can do both by going to the now-annual Santa Maria weekend mini-Statewide in that city April 9-11 this year! Audrey Silva, director of the Santa Maria Folkdancers and maestra behind all those big things happening in Santa Marian folkdancing believes in giving you plenty of advance notice, and phoned us in early with the details.

As it stands at present, the session gets under way on Friday evening when Westwind Ensemble presents a concert of dance and music at Hancock College Student Center at 8:30 p.m. Tickets available at the office and if you have a student body card, you can save \$1. Your ticket stub will also entitle you to participate in live line dancing at the college following the Westwind performance. (there will be a donation for non-ticket-holders - tentatively \$1 to this party). On Saturday afternoon, there will be an institute at which Dean Linscott and Anthony Ivancich will be the instructors. Register between 1 and 1:30 p.m. The tab here is \$1.50. In the evening, the Santa Maria Folkdancers host the Saturday festival party, 7-11 p.m. at the Veterans' Memorial Auditorium, Pine and Tunnell Sts. Exhibitions will be included on the program. An afterparty follows this event also, to be held at the Vandenburg Inn. This will start at approximately 11:30 and run until it winds down. Then, the next day, Sunday, the main festival will be held from 1:30 to 5:30 back at the Auditorium. More exhibitions, and of course, plenty of dancing. Masters of ceremonies will include past presidents of the Federations both North and South. Admission to both the Saturday evening and Sunday afternoon festivals are free. A flyer and additional details regarding accommodations as well as possibly dances to be taught will appear in next "Scene".

* * * * *

SWEETHEART FESTIVAL

The Napa Valley Folk Dancers and the Women's Napa Valley Folk Dancers will host their 5th Annual "Sweetheart Festival" on Sunday February 1st at the Town and Country Fairgrounds Pavilion, 3rd Street in Napa, California, between 1:30 and 6 p.m. In addition to interna-

(continued on next page, please)

NAPA SWEETHEART FESTIVAL con't.

tional folk dancing, there will be squares and exhibitions on a wooden floor with plenty of parking nearby. Refreshments will be available all morning and afternoon. Drive through the world famous wine country en route to this afternoon of fun. The festival is sponsored by the Napa Recreation Commission.

* * * * *

DUTIFA YUGOSLAV FOLKARTS SYMPOSIUM

A symposium of folk arts in Yugoslavia will be sponsored by the Duquesne University Tamburitzans Institute of Fine Arts (DUTIFA) in cooperation with the Government of Yugoslavia, as part of the Bicentennial year, March 18-20 at Duquesne University. The program will present some of the very finest scholars and recognized authorities on Yugoslav folk cultural arts, offering as broad and rich a spectrum as possible. There will be fourteen presentations, all from Yugoslavia during the three day symposium, and a special performance by the Duquesne "Tammies" will take place following the Friday evening dinner.

Thursday morning's presentations will include those on the Transition of Folk Culture in Yugoslavia and Customs and Folk Arts. The afternoon will be on Customs and Beliefs, Ritual Masks, and National Costumes. Friday morning will consist of lectures on Lyric Poetry, Oral Epic Poetry and Heroic Songs, and in the afternoon, The Ballad and Prose form of Oral Literature. Saturday brings presentations on Folk Music and Traditional Musical Instruments, with the afternoon divided between Folk Dances of Yugoslavia and Graphic Arts. The elite of the directors and doctors of the many institutes of folk arts and ethnographic museums in Zagreb, Belgrade, Skopje, Ljubljana and Sarajevo will be participating.

For information or a brochure, contact Miss Diane Kinsella, % DUTIFA, 1801 Blvd. of the Allies in Pittsburgh, PA 15219, or phone (412) 281-9192. The fee for attendance at the 3 symposia presentation days is \$30, or \$15 at any one. The reception, luncheon, banquet and performance are additional. There will be additional information here next month, and possibly a flyer - the one we have is quite complete and informative. We talked long distance to Duquesne and the event sounded as though it should be extremely interesting to devotees of Yugoslav dance and folk culture.

* * * * *

IDES OF MARCH IN OJAI

If you want to prepare for the Ides of March, a good place to do it is in Ojai where the biennial festival weekend will again be held - March 12-14. This is a lovely little town to visit at any time, and in this particular occasion, it is significant because it was just thirty years ago that the first Statewide was held here - 1946. It is expected that some of the same people who attended that occasion will return to help celebrate this time.



The schedule of events starts off with a pre-party at the Art Center, 7:30 to 11 p.m. on Friday night. Saturday afternoon, also at the Art Center, we can expect a fine time at the Kolo Party. This is from 1 to 5 p.m. and will be a donation type of admission. In the evening, at Nordhoff High gym, 8 to

11 p.m. will feature the Ojai Festival Association Festival, with exhibitions and a full dance program. There is an admission charge of \$1.50 for this one. Afterwards, back at the Art Center, there will be an after-party, with food served at 75¢ per plate. This is to start at 11:30 and continue to ????. A Federation council meeting takes place on Sunday morning at the Center, and in the afternoon, the official Federation South Festival, no charge for this. Time is 1:30 to 5 p.m. Please note that soft shoes are necessary to dance at the gym events.

Due to the fact that accomodations go very early in Ojai, it might be advisable to secure your room reservations soon. For your convenience, here is a list of motels in and near Ojai with their phone numbers. Ojai Rancho Motel - (805) 646-3907; Oaks at Ojai - (805) 646-5573; Capri Motel - (805) 646-4305; El Camino Lodge - (805) 646-4341; Ojai Topa Vista - (805) 646-1571. Many accomodations are also available in Ventura which is about 12 miles away. Please see the flyer attached for additional items and also, next issue of "Scene".

* * * * *

STATEWIDE '76

California's annual Statewide Folk Dance Festival - "Bicentennial Festival '76", will be held in Hayward, California, May 29-31, over the Memorial Day weekend. This year, the Folk Dance Federation of California (North) will be the host organization. Watch for additional information and possibly flyers in the next three issues of "Folk Dance Scene".

* * * * *

(additional Special Events are covered further on in this issue)

FEATURE ARTICLES

COURIR DU MARDI GRAS

by VONNIE R. BROWN

There is a group of people who live among the bayous and marshes of South-Central Louisiana and the prairies of Southwest Louisiana that has resisted acculturation to a large degree, and have retained a rich ethnic identity. They are Acadians: the French people who migrated to Louisiana to join their fellow-Frenchmen, after their expulsion from Nova Scotia by the British in 1775.

The terms Acadian and Cajun are used interchangeably and mean the same thing: people of Acadia. (Nova Scotia was at one time called Acadia). Generally, when one is speaking formally, one says Acadian; and when one is speaking informally, one says Cajun. Thus, Cajun is a corruption of Acadian.¹

The Acadians make up about one-third of the state's population, and in the French-speaking parishes the majority of the people still speak the French language by preference. The French spoken is the same as that used by Napoleon, and it is basically a purer form of the language than what is now used on the streets of Paris. It is the old French of the 17th century.

The Acadians have kept not only their language alive but other parts of their cultural heritage as well - traditional foods are daily fare; old arts and crafts are thriving pastimes; the old Cajun straight tracks remain as popular meeting and betting places; the practice of blessing the sugar cane fields, the rice paddies, and the shrimp fleets persists as an annual ritual; traditional Cajun music flourishes; and the Cajuns' love for dancing continues with great fervor.² In subsequent articles the writer will discuss Acadian music and dance, but at this time of the year it seems appropriate to write about a most colorful folk tradition; the rural Mardi Gras-- commonly referred to as "Courir du Mardi Gras" (Running of the Mardi Gras).

Literally, Mardi Gras means "Fat Tuesday" - Tuesday because it always occurs on Shrove Tuesday, and fat because it was once the custom to parade a fat ox or steer through the streets of Paris on that day. Just as likely, the term means - the Tuesday one eats well, for the next day begins the lean forty days of Lent for Roman Catholics.

In rural Louisiana, fat animals are not run through the streets, but be assured that the Cajun style of celebrating is just as colorful and perhaps more fun. In the Cajun celebration, bands of masked and costumed horsemen ride through the countryside, stopping at the local farms to perform their traditional antics of dancing, singing, teasing children, and giving special attention to bashful young maidens.

It is speculated that the first country celebration of Mardi Gras in Louisiana began in the 1780's, and was planned jointly by the French and Spanish settlers. A review of literature and personal inquiries reveal that the celebration was very traditional and very popular until about 1910. At that time, interest in the event diminished somewhat and even disappeared in some communities. Fortunately, most of the fun-loving Cajuns were not about to pass up an occasion for celebrating and the Mardi Gras went on--although not without a loss of some of its original traditions.

In recent years, such Acadian settlements as Basile, Eunice, Duralde, Ville Platte, Mamou and Church Point have held Mardi Gras "runs." However, the Mamou and Church Point celebrations have been the most constant, the largest, and the most colorful events. Two years ago in Church Point, 200 masked and costumed riders participated in the Courir. One must usually make personal inquiries as to when the Courirs in Church Point and Mamou are to be held, because very little notice of the event is given to the news media outside these local communities. Generally, the celebrations are either held on the Sunday before Shrove Tuesday or on Shrove Tuesday itself.

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

[1] Occasionally one might hear the term "coonass" used to refer to a Cajun. This might bring a smile to the faces of some Cajuns or a look of resentment on the faces of others. Currently there is an effort to eradicate this term; it has no historic or linguistic origin and moreover, it is basically offensive. The word came into use for the first time after World War II, and is perhaps derived from the French word "coonass", meaning a stupid, ignorant person. The military usage of the word means a prostitute without a health-card.

2) Many of the French-Acadian dances in Louisiana have disappeared with time, and literature on these dances is very sparse. Nevertheless, dancing is still a vital part of the Acadians' lives, and a visit to any Cajun dance hall or gathering will verify this. Although many of the traditional dances have vanished, the two-step, the polka and the valse remain, and with a very distinctive Cajun style.]

COURIR DU MARDI GRAS con't.

The original purpose of the Courir was simply to have a very gay time before the Lenten season began with its restrictions on personal conduct. At the same time, it was a method of foraging chickens, rice, and other provisions from local farmers, in order that these ingredients could be used in preparing the traditional gumbo feast that was served at the "fais-dodo" on the evening of Shrove Tuesday.³

Prior to the Courir du Mardi Gras, an organizational meeting is usually held at one of the local bars; and at this time the riders plan their route, and elect a leader ("Le Capitaine") and an aide to the capitaine. Generally, the route to be followed is kept very secret, in order that spectators will be discouraged from joining the band of horse-men. The capitaine and his aide are always highly respected citizens in the community, and are usually civic or religious leaders. They are the only two riders who are not allowed to mask, for no farmer would tolerate a band of drunken masked riders on his premises unless led by leaders of integrity.

Today, as in the 18th century, mothers, wives, and girlfriends make most all parts of the men's costumes. The costume consists of a tacky, motley one-piece uniform called "le suit de Mardi Gras", a high conical hat, similar to a dunce hat called "le capuchon", and of course, a mask. Most masks worn today are commercially made and they have largely replaced the old papier mâché screen masks that were once so prevalent. The capitaine and his aide generally wear western clothes under long, flowing capes made in the traditional Mardi Gras colors of purple and gold. They also wear western hats, carry canes, and the capitaine also carries a white flag. The horses occasionally receive their share of decorations which consist of such things as ribbons and bells tied to their manes, tails, and bridles.

On the morning of the Courir the band of grotesquely masked and garbed marauders arrive at the local bar for a few drinks and an inspection by the capitaine to make sure that none of them are carrying weapons. After all, this is a mission of fun that should not be marred by acts of violence. As the sun comes up, the capitaine puts a "corne à vache" (cow's horn) to his lips, trumpets a blast, waves his flag, and "la course des Mardi Gras" is on its boisterous way to visit farms surrounding the hub (town).

Spoken: All right z-hommes, allons se mettre dessus le chemin et allons courir Mardi Gras. Ehu le capitaine? Capitaine, voyage ton "flag"! ⁴

All right, men, let's get on the road and run Mardi Gras. Where's the Captain? Captain, wave your flag!

1. Capitaine, capitaine, voyage ton "flag".
Allons se mettre dessus le chemin.
Capitaine, capitaine, voyage ton "flag",
Allons aller chez l'autre voisin.

Captain, captain, wave your flag.
Let's get on the road.
Captain, captain, wave your flag,
Let's go to the other neighbor's place.

2. Les Mardi Gras se rassemblent une fois par an
Pour demander la charité.
Ca va-z-aller-z-en porte en porte
Tout à l'entour du moyeu

The Mardi Gras riders get together once a year
To ask for charity;
They are going to go from door to door,
All around the hub!

(continued on next page, please)

[3] "Fais-dodo" literally means "go to sleep". It refers to an all-night dance, so called perhaps because during the evening of dancing, mothers would sing "fais-dodos" to put their children to sleep. All members of the family attended these dances, and when the children got tired they were put to bed in a room in back of the dance hall. The dance hall was usually an old barn or warehouse, and the fais-dodo as a building was far less impressive than the fais-dodo as an institution.

[4] The descriptive French verses and their translations found throughout this manuscript are actually words to the song "La Danse de Mardi Gras". Although there appears to be no specific French song of which "La Danse de Mardi Gras" is a variant, it does resemble both in function and in some of its lines "La Guignolie", a begging-song formerly (and perhaps somewhere still) sung in France and French Canada on New Year's Eve.

COURIR DU MARDI GRAS con't.

3. Les Mardi Gras devient de tout partout.
Oui, mon cher bon camarade.
Les Mardi Gras devient de tout partout;
Mais tout à l'entout du moyeu.

The Mardi Gras riders come from everywhere.
Yes, good old comrade;
The Mardi Gras riders come from everywhere
All around the hub.

4. Les Mardi Gras devient de tout partout;
Mais principalement de Grand Manou.
Les Mardi Gras devient de tout partour;
Mais à l'entour du moyeu.

The Mardi Gras riders come from everywhere,
But mainly from Grand Manou.
The Mardi Gras riders come from everywhere,
Now, all around the hub.

Neither rain nor mud, nor the chilly air of the season can dampen the spirits of the gay marauders as they make their merry rounds. Any inconveniences caused by nature are readily ignored if one has a strong, sure-footed horse to ride and a flask of straight bourbon tucked in a pocket.

Upon approaching a farmhouse, the capitaine sounds his corne à vache; then leaving his band of revelers behind on the road, he rides up to the farmer's doorstep to ask permission for the Mardi Gras to enter. In by-gone days it was usually the custom for the waiting riders to sing a drinking song during this time. The song was characteristically Acadian in mood, and like many Cajun songs, it used a great deal of repetition:

- O, Mardi Gras d'où tu viens,
Toute 'l'entour du fond du verre;
O, Mardi Gras d'où tu viens,
Toute 'l'entour du fond du verre;
O, Mardi Gras d'où tu viens,
Toute 'l'entour du fond du verre;
Je viens d l'Angleterre,
Oui, je viens, oui, je viens;
Je viens d l'Angleterre,
Oui, mon cher, oui, mon cher!⁵

O, Mardi Gras, from where do you come,
All around the drinking glass;
(repeat three times)

I come from England,
Yes, I come, yes, I come
I come from England,
Yes, my dear, yes, my dear!

O, Mardi Gras, quoi tu portes dans
la bouteille?
Je porte du vin dans la bouteille;
La bouteille du vin est bu;
Il reste que la plein verre,
Il reste que le fond u verre;
Il reste que le rinçure;
Le rinçure du vin est bu;
Il reste que le bouchon;
Le bouchon on boira pas.

O, Mardi Gras, what have you in your
bottle?
I have wine in my bottle;
The bottle of wine is drunk,
Only a glassful is left,
Only the bottom of the glass is left;
Only the rinsings are left;
The rinsings have been drunk
Only the cork is left;
The cork we shall not drink!

It is interesting to note that at times during the Courir the riders will exchange the horses as a ruse to hide their identity. It is always fun to go to one's own house and not be recognized.

Meanwhile, the farmer has appeared at the door and the capitaine proceeds to identify his group. He proclaims, "We are the Mardi Gras!" Then he asks, "Is there anyone in this

(continued on next page, please)

[5) The second line evidently means "around the glass", with the superfluous words introduced to facilitate the singing. One may speculate as to why the men said they were from England. One possibility is that the only desire was to name a far-away place, and that Angleterre rhymed with 'cher'. Another possibility is that the riders desired to convey the notion that they were bad men as perhaps Acadians thought only Englishmen could be. The words, "Yes, my dear", are used in many Acadian songs to fill in, just as the extra push-pull of the accordion is used to fill in to keep the proper tune.

COURIR DU MARDI GRAS con't.

house in mourning?" If there is, the capitaine offers his sympathy, apologizes for the intrusion, and leaves with his band for another farmhouse. If no one is in mourning, the capitaine asks if the master and mistress of the house will receive his followers:

5. Voulez-vous recevoir cette bande des Mardi Gras?
Mais voulez-vous recevoir cette bande des grands sôulards?

Will you welcome this band of Mardi Gras riders?
Will you welcome this band of big drunks?

6. Les Mardi Gras demandent mais la rentrée-z-maître et la maitresse.
Ca demande mais la rentrée-z-avec les politesses.

The Mardi Gras riders ask permission to come in from the master and mistress,
They ask permission to come in with all politeness.

If the master and mistress are willing to receive the riders, the capitaine dips his white flag to signal that admittance has been granted. At a full gallop the other riders enter, putting all livestock to rout and sending little children scampering to their mothers in half fear and half delight. The Mardi Gras then dismount and proceed to amuse everyone (including themselves) with their antics. They make "faite macaque" (funny faces), speak in falsetto voices, tease the children, make the farmer's daughters blush, play tricks, sing the Mardi Gras song, and sweep the ladies of the household (or each other) into a wild dance. Usually, one of the riders is designated as the "paillassé" or clown (named after a straw mattress), and he is stuffed with pillows and padding until he resembles a ball. Like a jester from the Middle Ages it is his very special duty to amuse the hosts, and it is not unusual to see him stand on his head, climb trees, pull tricks and treats from his pockets, and delight the host's children in any number of ways.

As part of the antics the riders must, of course, beg for food for the evening feast of gumbo. "Une poule gras" (a fat hen), "boudin" (Cajun sausage), "une oeuf" (an egg), and even small change, "un cinq sou" (a nickel) are some of the things asked for:

- | | |
|---|--|
| 7. Connez-nous autres une 'tite poule grasse
Pour qu'on se fait un gomme gras.
Donnez-nous autres une 'tite poule grasse;
Mais a l'entour du moyeu | Give us a little fat hen
So that we can make a fat gumbo.
Give us a little fat hen,
All around the hub. |
| 8. Donnez-vous autres un peu de la graisse,
S'il vous plaît, mon carami.
Mais donnez-nous autres un peu du riz;
Mais tout à l'entour, mon ami. | Give us a little bit of lard,
If you please, my friend.
Now give us a bit of rice.
All around the hub. |

Having agreed to receive the Mardi Gras, the host is bound to oblige with these gifts. A high point in the merrymaking occurs when the farmer brings out the fat chicken, which must be caught by the Mardi Gras before they can claim it as their own. As the host hurls the fowl into the air, the tipsy marauders throw off their masks and a wild and hilarious chase ensues. Occasionally some farmers will facetiously donate guinea fowls to the Mardi Gras, and these birds are particularly elusive - even to those quite sober.

Some years ago it was traditional to do a special song and dance after the chicken had been run down and the masks had been removed. It constituted the final part of the Mardi Gras visit. The song was one to which they danced the "ridelle" (equivalent to our ring around the rosy). It called for successive touching of the foot, knee, stomach, head and back to the ground in unison with the words. Throughout the dance the paillassé kept busy flogging all erring members with a cloth quoit.

La on va danser la ridelle, allons danser la ridelle;
Pour danser la ridelle on touche le pied par terre;
Pour danser la ridelle on touche le genou par terre;
Pour danser la ridelle on touche le ventre par terre;
Pour danser la ridelle on touche la tête par terre;
Pour danser la ridelle on touche le dos par terre.

It was also a tradition in earlier years for a spring wagon loaded with a chicken coop to follow the masked band on "la course". Into this wagon was put all the "loot" gathered for the gumbo. Today generally, no "booty" for gumbo is collected and the old spring wagon has been replaced with a Budweiser panel truck loaded with iced beer. Moreover, the gumbo is no longer cooked at the conclusion of the Courir but during the time the

COURIR DU MARDI GRAS con't.

riders are gone. In this way the gumbo is ready to be served when the heroic and slightly drunken Mardi Gras return.⁶

After the gifts from the hosts have been received, the capitaine once more blows his horn. This is to signal that it is time to give thanks to the farmer and his family, and to invite them to the gumbo feast and fais-dodo that evening.

- | | |
|---|---|
| 9. Les Mardis Gras vous remercient bien
Pour votre bonne volonté.
Les Mardis Gras vous remercient bien
Pour votre bonne volonté. | The Mardi Gras riders thank you a lot
For your good will.
The Mardi Gras riders thank you a lot
For your good will. |
| 10. On vous invite tour pour le bal à
ce soir
Mais là-bas à Grand Mamou.
On vous invite tous pour le gros bal;
Mais tout à l'entour du moyeu. | We invite you all to the dance
tonight
Over there at Grand Mamou.
We invite you all to the big dance.
All around the hub. |
| 11. On vous invite tous pour le gros gombo
Mais là-bas à la cuisine.
On vous invite tous pour le gros gombo.
Mais là-bas chez John Vidrine. | We invite you all for the big gumbo
Over there in the kitchen.
We invite you all for the big gumbo
Over at John Vidrine's place. |

Then with another blast of the horn the riders climb back into their saddles to continue the circuit that will eventually bring them back to their starting point.

- | | |
|---|---|
| 12. Capitaine, capitaine, voyage
ton "flag".
Allons se mettre dessus le chemin.
Capitaine, voyage ton "flag".
Allons aller chez l'autre voisin. | Captain, captain, wave your flag.
Let's get on the road.
Captain, wave your flag.
Let's go to the other neighbor's
place. |
|---|---|

Spoken: All right boys, let's go! Allons courir Mardi Gras. Capitaine, voyage ton "flag". Passez-moi la bouteille, Adam. Je suis sec. Let's go!

All right, boys, let's go! Let's run Mardi Gras. Captain, wave your flag. Pass me the bottle, Adam. I'm dry. Let's go!

"La Course" generally ends around four in the afternoon with the tired, hungry, muddy, drunkenly gay riders parading through the town.⁷ Amidst cheers of the throngs who have been awaiting their arrival, children wave frantically to their fathers, wives proudly throw kisses to their husbands, and lovers embrace passionately. The capitaine and the local police try fruitlessly to keep the colorful procession moving down the prescribed route, while tipsy horsemen give themselves the supreme test of sobriety--standing atop their horses. Somehow, after about 45 minutes of chaos, some order returns. Some of the riders disappear into the bars to take advantage of the free drinks offered them, and above the muffled sounds of the crowd one can hear strains of Cajun music. A street dance follows shortly with a traditional Cajun band providing the music. Some of the younger riders return to dance sensuously with their sweethearts, while older couples break into a wild Cajun two-step. Several seventy-year-old gentlemen join the orchestra's vocalist in a Cajun-French song; then suddenly they begin to dance individually with complete abandon.

As dusk appears the savory gumbo is ready to be served, and people leave the street dancing for some good eating and a few moments of relaxation before the evening fais-dodo begins.

Judging from the writer's first-hand observation of the Courir du Mardi Gras, it is indeed a unique, colorful spectacle, and a tradition worthy of preservation. Whether it will continue or not is uncertain; however, knowing the Cajun's passion for good times, the future looks promising!

[6) Even though the gumbo is no longer cooked when the riders return with their loot, the traditional way of cooking it has continued. One may watch the entire preparation--even the plucking of the fowl. The gumbo is started at daybreak and the spicy delicacy bubbles all day in giant iron cauldrons suspended over blazing outdoor fires. In Mamou, an old black gentleman, who speaks only French, told the writer that he has been preparing the gumbo for the Mamou Mardi Gras for the last 25 years.

7) In earlier years the Courir du Mardi Gras ran for four days, beginning on the Saturday and ending on Shrove Tuesday.

POSTSCRIPT

In retrospect, two curious impressions remain with the author. Firstly, the Courir du Mardi Gras is very suggestive of ancient male initiation rites. Although this has never been implied in any literature reviewed by the writer, it appears that Mardi Gras is a time that a young male passes from adolescence into manhood. The Mardi Gras ride, with its concomitant acts of adult revelry, is reminiscent of ritualistic tests of strength and endurance, which, upon passage denote an acceptance into manhood.

The second impression left upon the writer is that the rural Mardi Gras resembles, to some degree, various rituals found in the Balkans and southwestern Europe. True, the Mardi Gras is European in origin--its roots having been traced back to the ancient Roman custom of merrymaking before a period of fast. Nevertheless, the relationship to European rituals is very strange indeed. For instance, consider the similarities between the Courir du Mardi Gras and the Romanian Caluș ritual. Both customs are performed by men's bands or corps and irrespective of marital status. The Caluș ritual has a leader (vataful) and an assistant to the vataful. The Louisiana Mardi Gras has a capitaine and an aide to the capitaine. Neither the vataful nor the capitaine appear in costume. Both the Caluș and the Mardi Gras have flag bearers. The Caluș mute and the Louisiana paillasse play similar roles. Both groups observe their event around the time of Easter. Both groups wear costumes and various decorative items. Both groups make visits to various homes, ask permission to enter, and receive gifts. Both bands perform antics and dance, although of course, the quality of the Calușari dancing is far superior to the Cajun dancing.

The writer is not suggesting that there is a direct relationship between the Calușari and the Mardi Gras bands, for in addition to the similarities there are many differences, including purpose. However, the comparison does make one more curious about the roots of Mardi Gras and its development. Historically, the festivity must have been very interesting, and perhaps a great deal more complex than we generally think.

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SPECIAL EVENTS con't..from page 6

MILAN OBRADOVIĆ MEMORIAL FESTIVAL

On February 21, the Merhaba Folk Dance Club of UCSB will present its 3rd annual Milan Obradović Memorial Festival. There will be an institute during the day, with Mihai David, Bora Gajicki and others teaching dances of the Balkan area. This will be held at Robertson's Gym on the University of California at Santa Barbara campus, between 10 a.m. and 5 p.m. In the evening, a party dance will be held in the old gym across the circle. This starts at 7 p.m. Musicians and performers from all along the South Coast will be performing and playing dance music. There will also be refreshments available.

Milan Obradović, from Montenegro, was a foremost Balkan dance leader in the Santa Barbara area and this festival is presented by the Merhaba club and leaders in the area each spring in his memoriam. . . The UCSB campus is located at Goleta, off US 101, about 6 miles north of Santa Barbara. A map of the campus will be available at the gate. For more information, contact the Merhaba Folk Dance Club, 519 Lado Drive, Santa Barbara, CA 93111.

* * * * *

CAMELLIA FESTIVAL

The theme of this year's Camellia Festival is "U.S.A. Bicentennial" and will honor the United States of America. Each year, a different nation is the featured and honored land, and it is most appropriate that 1976 bicentennial year should honor the U.S.A.

Festivities begin with a Queen's Presentation breakfast on Friday, March 5, and she is chosen from representatives of each of the four colleges in the Sacramento area. And, as is customary at these Camellia Festivals, there are many, many events in all spheres - music, sports, contests, parades, dance, shows, and, yes, the finale and climax, the folk dance festival and Pageant. These latter are to be open to the public, free of charge. Dates for the festivals and folkdancing are March 13 and 14.

The Folk Dance Festival begins with an institute at 1 p.m. in the old Memorial Auditorium, 16th and J sts with Jeff O'Connor and Bruce Mitchell teaching. There is a charge for a syllabus at this event. General folk dancing begins at 8 p.m. including a group of four dance exhibitions narrated by Ron Palmer. This festival is followed by an All-Request afterparty starting at 11:30. There is a Balkan afterparty from 10 p.m. to 2 a.m. for the enthusiastic line dancers. This is the Saturday program.

On Sunday March 14, the Queen and her court are honored at the colorful Pageant. This year, the clubs exhibiting include the Westwind Folk Dance Ensemble, the San Francisco Terpsichoreans, Camtia Dance Ensemble, Chang's International Folk Dancers, Pittsburg Filipiniana, Kopachka Dancers, Women's Napa Valley Folk Dancers, the Choral Dance Group, Ensemble International, Wesoly Folk Dancers, the Junior International Dancers, Rikudom, Lippie-Machque Dancers and Goofers Squares. Bruce Mitchell narrates from a script he has prepared for the occasion.

After the Queen and court are escorted from the Auditorium by the Cameron Pipe Band of Sacramento, general dancing begins at 3:30 p.m. Balkan dancing follows at 7 to 8 p.m. and an evening of general dancing 8 to 10 p.m. All dances have been chosen from lists submitted to the committee from Federation clubs, so you should certainly find the dances of your choices on the program. (As a gesture of appreciation, which we feel very nice, refreshments will be served to the exhibition groups rehearsing Sunday morning and to those officers and councilpeople attending the Federation meeting at 11:30 a.m. in the Little Theatre of the Memorial Auditorium - Ed.)

- Bee Whittier -

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ANOTHER UPCOMING SPECIAL EVENT, LIBERTY ASSEMBLY, in a concert (rather, 2 of them) is scheduled for March 1 at the Mark Taper Forum in the Los Angeles Music Center. According to the flyer we received from the International Concerts Exchange, which is presenting the group, and impresario Irwin Parnes, the showings are at 7 and 10 p.m. There should be more news by next month, but meanwhile, this will serve as an advance announcement.

THEN THERE ARE THE CYPRIOTS. We received a call two weeks ago or more that a dance ensemble from Cyprus will be appearing shortly in Los Angeles, but that was the last. Others have heard the same thing, so it is worth watching for; don't remember having a group from that island for a long time - if ever!

ALSO IN NORTHERN CALIFORNIA, there are two additional events besides the Napa and Sacramento festivals - such being the "Mendocino Memories" party on February 14 at Park School in Mill Valley - a promisingly happy reunion-occasion - the other is the annual Festival of the Oaks in Oakland on Sunday February 22. This is the Federation North Festival for the month. It will be an afternoon and evening affair at the Oakland Auditorium, hosted by the Greater East Bay Folk Dance Council.

* * * * *

THE SWAMP STOMPERS, con't.

have a Vice-President of Finances, a Vice-President of Publicity, a Vice-President of Facilities and Equipment, etc. Our business meetings are very informal and Robert's Rules of Order are definitely not in order! We charge no dues or admission but have a "Needy Swamp Stomper Can" that we throw our pocket change into each night we meet. Most of our funds come from this source and we use these funds for most all of the expenses the group incurs.

Aside from our lack of parliamentary organization we try to be very organized in running other aspects of our program. For example, for every dance taught in our club, two copies of this dance description goes on file. One copy goes into permanent records and the other copy into circulating notebooks which can be checked out by individual members. Also, the music for each dance that is taught is recorded on a cassette tape and the cassettes are catalogued according to country. In most cases, the record is also purchased, so this gives us two copies of the music for that particular dance. We find the cassettes much more compact and convenient to carry around than the record cases. We are slowly acquiring our own record library, equipment and costumes. During our first year or so all of these things were owned by our director.

Other organizational things we try to do relate to the performing group. Prior to performances, numerous cassette tapes of the music to be used in the performance are made, and are available for members to check out and use for individual practice. We also film or videotape each performance we do in order that the group gets immediate feedback on the quality of that performance.

In addition to all the regular rudiments that go into running a folk dance group we make every effort to seek new and fun things to do together as a group. Each year we go to New Orleans during Mardi Gras to dance in the streets and take part in other Carnival revelry. Several times a year when Greek ships are in port, we visit the Greek tavernas where we "watch our manners" and are eventually invited to join the Greeks dancing. We also travel to many different events around the state that have folklore significance and to various gatherings held by such ethnic groups as the Hungarians, the Italians, the Dalmatians, the Lebanese, the French, and the Acadians. The state of Louisiana is very rich in folk traditions and the preservation of ethnic heritage. We also go camping together, have swimming parties, and ethnic pot-luck dinners. We laugh a lot and are appropriately called "a crazy group", but you will like us if you meet us. So, please drop by if you are down South. Louisiana is a fantastically interesting state and now it has folk dancing too!

* * * * *

(Postscript - for information regarding meeting times and place, etc. of the Swamp Stompers, see "Teaching This Month". Merci beaucoup, Vonnie, pour la matiere tres interessant dans cette edition de la 'Folk Dance Scene' (West of the Pecos and Sabine). Vive la Louisiana! Viva les "Scenes"! Vive les "Stompers" et folkdancing!) (Also see From the Editors!)

* * * * *

THITHER & YON

THITHER TO BELGRADE & YON THRU THE BALKANS on a three-week tour seeking the interesting hiways and byways and hideaways of folklore, folk music, dance and the arts. Rae Tauber of San Diego is organizing this interesting trip covering Yugoslavia, Romania and Bulgaria, starting April 21. A flyer in this issue has the details and the word is hurry and make that phone call to find about reservations or better yet, mail in the coupon. A Balkan Rhapsody!

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MOTIF



SEEN ON THE SCENE BICENTENNIAL IN NEVADA

Folk dancing is alive and living in Nevada, especially in the Sparks-Reno-Carson City area where the Calsbeeks are active and where Harriet is the Folk Festival coordinator of the Sparks Bicentennial Commission. The big bang is scheduled for later in the spring and in July, but meanwhile, a preliminary get-acquainted event took place before Christmas, which was the inaugural of the entire program and the first folk event of its kind ever held in Western Nevada.

From "eight to eighty", the participants and spectators were one and all enthralled as they brought a wide sampling of folk culture to each other and to those who joined this intercultural event, and it may not be well known, but there is quite a wide range of ethnic cultures to be found in the area surrounding the biggest little city in the world.

Featured during the evening were costumes and crafts of seven national heritages among the local residents. Three groups sold ethnic foods. There were seven collections of costumed dolls on display, and the costume collection covered a wide range of nationalities. It was interesting to see that numbers of spectators in the audience wore their national costumes as well as most of those participating in the dancing, the musical portion, and in the food and craft booths.

Four youth groups danced during the early part of the evening, while three adult performance groups, three soloists and a pipes band concluded the second section. Temple Emanuel, with Israeli dances, a family from the Soviet Georgian Republic, and another group which did Philippine dances, all from the local area, represented the young people. So did a group from Stead, north of Reno, who danced presentations of Afro-American, German and Western American dancing. The ages ranged from one 4-year old to dancers in their late 'teens. The second half, that of the adults, opened with a program of Gospel music sung by the Interfaith Gospel Choir, a graceful Korean dance soloist, the Eight-to-Eighty Dancers (who we'll have ere long as our Club story) who danced a Romanian and Hawaiian dance; the Sierra Highlanders Bagpipe Band; Greek music and dance with soloist Vasili Titus (playing bouzouke, clarinet, and dancing with a glass of wine and a table in his teeth (not all at once of course); an Afro-American suite by the students of Hug High School; and a concluding grand march completed the evening. Well, not quite completed it, for after the presentation of the program, there was general dancing of requests for repeat numbers from the program for all who wished to participate further.

* * * * *

SLAVIC-AMERICAN SOCIETY



At Arandjelovac, 1975 - R to L: Carol Walker, Anne Kroll, Susan Radojicic, Mariko Tse, and Jack Kenny.

The 1976 Folklore Institute in Yugoslavia is being organized under the auspices of the Slavic-American Society, Inc. which is a new non-profit corporation based in Oakland with Stevan and Susan Radojicic and Carol Walker as founders. It has as its main purpose, the education of Slavic-Americans and non-Slavs who are interested in the history, languages and peoples of the Slavs, and in the contribution by Slavs to the arts of America. Plans include radio and TV programs, folklore institutes, language and other classes, publications, and festivals of music, dance and culture. It is also intended to establish a source library and to act as a clearing-house for information and events of interest.

A bi-lingual radio program was started in the greater San Francisco area in January, 5-6 p.m. Saturday evenings and features Yugoslav music, articles and interviews, and announcements of especial interest to folk dance enthusiasts will be regularly broadcast. The first major event of the Society was a New Year's Ball in Berkeley with Yugoslav music by local musicians. A concert is scheduled for April 3-4, and another ball is set for May 8 (in San Francisco) with performances as well as dancing. Meanwhile, the plans for the 1976 Folklore Institute in Yugoslavia are going forward and flyers have already been distributed throughout the United States, Canada, and also to Europe, Japan and the South Pacific. The Slavic-American Society will be financed by contributions and most events will be self-supporting. The Yugoslav community here has been generous in its support by donations towards the radio program, and grant money will be sought to help promote the language and other educational programs. Anyone interested in more information about the Society and its plans, feel free to contact the Slavic American Society office at 3661 Grand Avenue, Oakland, CA 94610. The telephone number is 415/836-2298.

-- Carol Walker --

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PERSONS. PLACES. THINGS

THIRTY YEARS AGO THIS MONTH, and the Folk Dance Federation of California, Southern Section, was working on its organizational plans with Katherine Jett, President pro-tem, in charge. April is the target date, and a festival held jointly with the north, probably in Ojai, is a dream for the spring of 1946. This year, the Folk Dance Federation of California, South, Inc. celebrates its tridecennial.

AN ANGEL MADE ME DO IT proclaimed the sign at the San Diego Conference and the announcement at the Kolo Festival. The angel being Kay Tovell, the me being Kolo John Filcich, and the it being to get married. Yes, our long-time bachelor is now a benedict. They were wed on the Saturday between Christmas and New Year's, but will journey to Yugoslavia, along with the families, to have a grand, traditional Croatian wedding celebration near Rijeka in May. Congratulations and may you both have a wonderful life together.

VILMA MATCHETTE will be giving a series of classes covering costume theory, production problems, research tools, using slides, books, pictures and textiles in the demonstrations relating to the lectures. The series is based on ethnic costume, and Vilma is a noted teacher, researcher and choreographer in the folkdance-folklore field. The classes will be held Tuesday evenings, February 10, 17, 24 and March 2, at the Howard E. Morseburg Galleries, 3091 Wilshire. Time, 7-9 p.m. For additional information, call (213) 764-9154 evenings, or see the attached flyer. The enrollment is limited, so phone soon to reserve.

C. STEWART SMITH is currently convalescing following open heart surgery in Houston. It will be at least six weeks, we are told, before he can return to his teaching post, so all ye wha ken this braw Scot can wish him well - his home address should you send cards is 5920 Bissonnette, Apt #55, Houston, Texas 77036.

WE HEAR ALSO THAT JOSEPHINE CIVELLO was hospitalized in mid-January. She should be out by the time this "Scene" is, and probably back teaching soon after. Her home address for your well-wishing cards is 1903 S. Primrose, Alhambra CA 91803. Jo directs the Virgileers.

A VALENTINE'S DAY PARTY, on Saturday, February 14 at 8 p.m. will be hosted by the San Diego Country Dancers, with English and American dances for fun and to help raise money for a dance camp. It will be at Holmes Elementary School, 4902 Mt. Ararat Drive in San Diego. Live music and some instruction. No partner is needed, and dancing will be for all levels of dancers. Phone (714) 488-2617 (Frankland's) for information.

RUCHENITSA, a workshop on the solo/couple Ruchenitsa from Thrace, central Bulgaria, which will include style, basic and fancy steps, arm and hand movements, and some typical step-combinations, will take place on Fridays, February 6 and 13, 8-10 p.m. For information, contact Richard Unciano at 1838 Claremont Pl., Pomona 91767, or phone 714/629-6388.

A BALKAN FREE-FOR-ALL is literally just that - a free party night with live music and records on Friday, February 27, 7-10 p.m. at Plummer Park's Great Hall, 1200 N. Vista, off Santa Monica Blvd. between Fairfax and La Brea.

A COUPLE MORE OF THOSE FIRST SATURDAY Scandinavian Parties are logged in - on February 7 and March 6 at Miles Playhouse, Lincoln near Wilshire in Santa Monica. Times are 7:30-11 p.m. and Dan Matrisciano says there will be some instruction on the Scandinavian turning dances included in these nights of general dancing, during the first hour.

ANYONE INTERESTED IN THE SPECIAL fundraising activities of the Country Dance Society of America which is endeavoring to purchase the Pinewoods Camp in Massachusetts and operate it - we mentioned this last month - can contact the Society at its home base thusly: Country Dance Society of America, 55 Christopher St., New York, N.Y. 10014. We think you can also perhaps get information from Mary Judson in the L.A. area or Bruce Hamilton in San Diego. For a dance society or organization to be able to have its own camp facilities is indeed a wonderful thing and well worth all the support it can get.

PHILATELIC FOLKLORE - and since Walt started out with the old Opa flyers a few years back and followed with "Scene" covers featuring costumes and dances on stamps, we have come across many dancers who are interested in this spin-off area. We'll contact specialists such as Millie Alexander and perhaps get some ideas whereby we can share information.

POMONA BALKAN PARTY sponsored by the Park and Recreation Department is scheduled for Saturday, February 28, 8-11:30 p.m. at Washington Park, 865 E. Grand at Towne. Admission is free and there will be some teaching, too. Bring your favorite record and it will be played.

THE DESERT DANCERS OF CHINA LAKE, our Federation outpost in the Mojave, is tentatively planning a spring festival in mid-May. Watch for additional information to come.

PERSONS, PLACES, ETC. con't.

IT IS REGRETFUL TO REPORT that Mr. Eligio Herrera, of Padua Hills Theatre passed away a while back, and the Padua Hills event is no more. Mr. Herrera had been ill for some time and he suffered a heart attack en route to Santa Barbara. He was a native of Durango, Mexico, and a warm and great person - had directed the Padua Hills Theatre for many years and a beautiful dancer and teacher - perhaps best known for his "Las Virginias" which we believe Al Pill introduced at Santa Barbara in the late '50s.

IF YOU LIKE THE FINEST IN BALKAN SINGING, you will be interested to know that Ethel Raim is coming to Los Angeles for a short visit. She will have a workshop, February 20-21, and people who wish to participate can contact Leslie Brotman at 213/666-7086 for further information. Attendance is quite limited, so an early phone call is recommended.

IF YOU'RE IN SAN DIEGO on February 28, let the Cygany Dancers entertain you. With a program of dances from eight countries and a bevy of beautiful costumes, the Cyganys will present "Our Heritage" that evening at Casa del Prado Auditorium, Balboa Park, at 8 p.m. Tickets available at the door or by advance sale (\$2.50, or \$1 for children under 16). For additional info, write 6828 Richard St., San Diego, CA 92115. The Cyganys are one of the Federation's excellent exhibition groups in the Southland south.

LEO STOWERS writes us that whilst visiting San Francisco on a Tuesday evening, he tuned in on KQUD Channel 9 and saw a fascinating folk dance program led by Gary Kirschner, at 6:30-7 p.m. A group of 12 dancers performed and two simple dances were taught. It was in color, and done in such a manner that people at home watching could even learn. Quite a tribute to the North. Apparently a regular Tuesday feature??

AMANNews reporter Marsha says that at this very moment (of writing) the Aman Folk Ensemble (another of our Federation member groups) is in the middle of its Northern California tour, and is receiving grand acclaim. Upon returning (with time out for the Aman Institute Festival - see our E.O.M. ("End of the Month") Column - they'll set off for Arizona, with two performances in Tucson and one in Bullhead City, February 15-16. The Bullhead City one is a Community Concert event, which is probably governed by the local C.C. rules re unused seats, but our Arizona readers can check with the Office of Student Affairs at the University of Arizona and the Forum for the Tucson performances... Meanwhile, the "small" School Performing Group will be active working every day of the month - there has been an enormous positive response to the school performances, by the students, teachers, administrators, and parents lucky enough to see the dancing. Besides being entertaining, it has proved to be a valuable aid in teaching Social Studies, Ethnic study, music and dance.

LOS ANGELES CITY COLLEGE Community Services Spring Semester classes in Greek, Armenian and Balkan folk dance will start Friday, March 7 with a new look. The beginning class will feature a quick and systematic method, with live music once a month, and the intermediate/advanced class will emphasize Bulgarian 'Shope' dances - 8:30-10 p.m. Both classes run 15 weeks and limited to 35 people - cost \$20. In room 206 of the Women's gym. Pre-register through the LACC Office of Community Services, 855 Vermont, Los Angeles 90029.

A SEA-GOING CRUISE is planned for May 1, featuring folk dancing, and will last 7 days. The route is to Puerto Vallarta, Mazatlan and Cabo San Lucas in Mexico, with special rates available. Call Beverly Barr eves and weekends at 478-4659 or 836-2003, or Irwin Barr days at 546-1761. On the Sitmar "Fair Sea". Time is flying, so phone the Barrs muy pronto!

THE NOH DRAMA CO. OF JAPAN, featuring elements of dance, mime and song, will be at Royce Hall, UCLA in Westwood, Thursday, February 26.

(continued on next page, please)

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*



PERSONS, PLACES, THINGS con't.

YA 'HHOO! '76, a tribute to the Bicentennial, will be at the University of Arizona in the P.E.Bldg. Dance Studio on Friday evening, March 19 and all day Saturday, March 20. This is in Tucson where it is lovely and warm in March. Teachers will be Glenn Bannerman, who will teach American round, square and clogging dances; Nelda Drury, Mexican; and Vyts Beliajus, editor of "Viltis". For any information, you can contact the Folklanders (the Arizona ones, not Chula Vistans), at 2126 Cloverland Ave., Tucson, AZ 85711. More anon.

AN IRISH SHINDIG at the Hacienda Hotel in El Segundo is planned by the Lariats - the fine alert group of young people who have recently become our Federation's representatives of the youth set. It is to be a fund-raiser toward their Bicentennial tour this summer. Shenanigans start at 8:30 on March 20, and include dancing to two bands, prizes, pipers, entertainment by the Lariats, and an optional corned beef and cabbage dinner. Donations to the dance only are \$4 and may be either reserved or secured at the door. The combined dinner-dance is \$10 per head and must be reserved by March 10. For reservations or information, contact Denise Delurgio, 4929 Calle de Arboles, Torrance, CA 90505. (375-0741) Much more Lariat information upcoming, and possibly re classes, too. See next issue.

BRING YOUR CAN TO WESTWOOD, if it is aluminum and recyclable. Member Ralph Kunin will have a box or boxes without the door wherein you can deposit same and 'twill serve a double purpose - ecologically, will recycle the material - educationally, the funds received from the Reynolds plant will go towards the Westwood Scholarship Fund. Great idea. Westwood, first in the Federation, is again initiating a worthwhile plan!

PEČURKA'S DIRECTOR, Bob Atwood, writes us again in his always welcome and chatty monthly note telling of plans, etc. Says the combined Borino-Pečurka gig was a big hit, and another is planned. Says the Riverside-San Bernardino crowd is doing wondrous well. (Pečurka will play for the S.B. leader Ken Aldrich's wedding in early February. Also, at Lagunafest.)

EL CAMINO COLLEGE has several events of assorted interests this month. Lotte Goslar's Pantomime Dance Circus, February 28 (also a show for the kids in the afternoon); films on Mexico, Monday 2, and Bushmen of the Kalahari, February 23. The anthropology museum is now reopened 9 a.m - 3 p.m. weekdays. Call 213/532-3670, Ext 604 for info.

* * * * *

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OUR NINTH YEAR

\$ - A special night, double-feature on
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-- THE WESTWIND ORCHESTRA
playing live music - at 10 P.M.

a n d

THE ETHNO-SLAVIC ASSOCIATION will have a Bazaar with its display of beautiful authentic costumes and artifacts - jewelry, icons, kilim, from Yugoslavia, Bulgaria, Russia.
--- 6 to 10 P.M.

See Zorba's program under "Cafe Society" - Bring the lower half of this ad and get 50¢ off your admission after classes any eve in February except February 21.

ZORBAS



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SQUARE CIRCLES

THE NATIONAL SQUARE DANCE CONVENTION, to be held in Anaheim, June 24-26, celebrating its silver anniversary will naturally also include a Bicentennial theme. Interesting subjects are to be covered in a series of seminars during the 3-day period. The Lloyd Shaw Foundation will conduct an educational seminar in American dance for the teaching of the mentally and physically handicapped on Thursday evening and a regular seminar on the same material on the Saturday. On Saturday afternoon, a workshop of square dance instruction for the young of all ages, which is especially adapted for schools, grade 4 on up, and to church groups. This is to be presented by Scope Records of San Luis Obispo.

THE TWELFTH ANNUAL ALOHA STATE CONVENTION will be over the weekend, February 6-8 in Honolulu, Hawaii. Noted square dance callers and round dance leaders will be featured. For info, write the Aloha State Square Dance Convention, Box 1, Pearl City, Hawaii 96782.

CALLERLAB will meet in a session April 12-14 in Chicago, Illinois. This is a convention of square dance callers and leaders at which many of the problems that face square dancing (the same ones faced in much of folk dancing) are ironed out best as can be done. Our Bob Osgood here in Los Angeles is the Executive Secretary.

THE SPECIAL AUSTRALIAN-AMERICAN Square Dance Convention will be held in Sydney in conjunction with/and cooperation of/ the New South Wales Square Dance Association. This is a Bicentennial official salute. Exhibitions by Australian and American groups will be seen at the Opera House, April 11, which follows the 3-day Festival, April 8-10. Those who are on the special tour will then proceed to Tasmania where the annual Australian Convention will be held the following weekend.

SOUTHERN NEVADA'S Associated Square Dancers will gather in Death Valley at Furnace Creek Ranch for two days of square and round dancing and a workshop. Dates are March 5 and 6.

AROUND BAKERSFIELD, two weeks later, there will be a square dance fiesta in Albert Goode Auditorium, Kern County Fairgrounds, March 20 and 21.

FRESNO'S SQUAR-RAMA will be at the Fresno Convention Center, February 13-15. Workshops, afterparties, exhibitions as well as dancing. Square Dance attire required at all events.

THE 29TH ANNUAL VALLEY OF THE SUN Square and Round Dance Festival includes rounds, and is to be held February 20 and 21 at the Civic Plaza in Phoenix, Arizona.

CLOSER BY, IN PALM SPRINGS, they'll be holding their 2nd Annual Square and Round Dance Festival March 5-7, hosted by the City of Palm Springs Leisure Services in the New Pavilion.

YOU CAN'T MAKE IT TO HONOLULU? Well, much closer, the Palomar Square Dance Association hosts the 27th Anniversary Jamboree at the Oceanside Community Center, February 7 and 8.

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FOLK DANCE CAMP

MENDOCINO FOLKLORE CAMP will be held in Mendocino Woodlands, June 26 through July 4. For information, contact Nancy Linscott, 40 Glen Drive, Mill Valley, CA 94941.

THE 2ND ANNUAL UCSB LABOR DAY WEEKEND SYMPOSIUM, August 29 through September 4, will have on its staff, Tom Bozigian, Mihai David, Ya'akov Eden and John Pappas. For info, write the Folk Dance Symposium, P.O.Box 85461, Santa-Western Sta., Los Angeles, CA 90027, or phone 213/ 666-9201 or 213/467-6341.

THE EIGHTH ANNUAL SAN DIEGO STATE UNIVERSITY CONFERENCE, consisting of a teacher-leader weekend, August 13-15 and the main workshop, August 15-22 has its staff almost completed and reservations are now being accepted. See the flyer in this issue for more details.

THE SECOND ANNUAL FOLKLORE INSTITUTE at Arandjelovač, Yugoslavia, will be for a two-week period, July 11-25. Write the Slavic-American Society, 3661 Grand Ave., Oakland, CA 94610.

THE IDYLLWILD FOLK DANCE CONFERENCE has dates of June 19-21 for the weekend, or June 19-26 for the entire program. We should be getting a flyer on this soon.

STOCKTON CAMP is set according to the Northern calendar in the "Let's Dance" release, for July 25-31. Unless there have been big changes, there should also be a second week immediately following. Anyhow, it will be at the University of Pacific, Stockton, California.

WE HAVE NO information of any kind on the other camps in California or around the country - or the rest of the world, either. If it is sent in, we will certainly announce anything!

* * * * *

PLEASE MEET....!

Alura Flores Barnes de Angeles... a name synonymous with love for the folkdance scene. both in the United States and in her home country of Mexico. Hardly a newcomer to folkdance, Alura celebrated not only her 70th birthday in 1975, but also her 50th anniversary of professional work as a folklorist. Those who have grown to love Alura for her work, and all of us who personally know her spectacular folkdance institute at Oaxtepec, Mexico, happily joined her in celebrating the camp's 5th anniversary over the first week of January, 1976.

A visitor several times to this country, Alura, with her teaching at Idyllwild and her workshops at San Diego and San Antonio, has given us the joy of 'Capsula', 'Adelita', 'Azul Cielo', 'Evangelina', 'Polka Alegre', 'Naranja', etc. and the national dance of her country, 'Jarabe Tapatio'. At "Statewide '75", her exhibition group of students from the University of Mexico, the Yolo Xochitl, awed all who witnessed their machete-wielding interpretation of 'Jarabe Nayarit' - the work of months of grueling practice with the long knives in Alura's own home. Without question, the greatest love of this remarkable septagenarian is her Oaxtepec Institute. With the labor of her own hands, she brings Oaxtepec to life each December and August; nourishing it with her dedication, she molds the camp into the five-day dream that it is. At the Oaxtepec Hotel, in one of Mexico's most luxurious resorts -- truly, the Palm Springs of Mexico -- an international gathering of folklorists, under the expert leadership of Alura and an impressive list of guest instructors known to all who make the rounds of the camps in this country, involve the visitors in five days of dancing, first class resort living, scrumptious dining on delicacies of Mexican and American cuisine, with just enough free time to swim in the pools, boat on the lake, visit the sulphurous waters of Montezuma's baths, or renew a faded suntan. Oaxtepec is morning serenades of strumming "guitarras" - a communion of spirits united in a common love of folk dance.

In the future, Mexico will proudly boast a folkdance club, thanks to Alura's efforts and the contagious enthusiasm she generates in the field of folkdance. The people who hosted her in this country know the marvelous person that she is. Our own memories and thoughts also are glowing, proud eulogies to her. We thank her with all our heart and wish her the strength to continue. We'd like her to know that her work lives in all of us who are or have been her students.

-- Marc Gold --

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THE FOLK MEDIA

MIXED PICKLES, ETC.

Usually our items about members of the Folk Media are offered after at least several issues or broadcasts have been made and can be evaluated. In this case, we are giving a synopsis from the release sent late in December - too late to mention in the January issue of "Scene"

Mixed Pickles is a new publication due out beginning in February. It is to be published by Raymond La Barbera, former editor of the New York Folk Dance News (later "Folk Dance Magazine") and is something different inasmuch as it is to be America's first folk dance newspaper related to folk dance and related activities. It is to be a free monthly guide to special events going on in the United States and Canada, with a calendar of events covering the upcoming two or three months' events in chronological order. Plans are for 10,000 copies to be issued and they will be sent to the folk dance clubs and promoters of special events and made available to the public gratis, if they pick them up there. (Subscriptions will also be available at a charge if mailed directly to you.) If you are planning any special event, party, camp, festival, conference, etc. - send whatever info you have even if only the date and place in order that it may be included free of charge. The deadline is the 10th of the month preceding date of issue. Advertising rates for those interested start at \$10 per column inch and this diminishes per inch as the ad-size increases. For information, contact Mixed Pickles at p.o. box 500, Brooklyn, N.Y. 11230. . . . The second part concerns the Folk Dance Association (same address), and this seems to be intended as a clearing house for all kinds of information, advice, programming and reader/dancer services. There is the Directory (which you have probably already seen); the newspaper mentioned above; a quarterly journal; placement services which could plan and arrange workshops and tours; publicity, mailing, design, and other "know-how"; planning of camps, weekends, etc.; and other ideas. Mr. La Barbera asks that you jot down any ideas, reactions, thoughts, and send them along to him, keeping in mind - 1) Do you think the proposed service is valuable or necessary to folk dancers? 2) Is it something you could use personally? 3) How could it be financed to bring in income necessary to cover expenses and pay a salary to the staff? 4) Would you care to take part in setting it up and if so, how? . . . The release was too lengthy to reprint here in this issue of "Scene", but you can get a copy in all probability by writing to the Brooklyn address, now or if you send in your suggestions.

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PLEASE REMEMBER OUR SPECIAL FEBRUARY DEADLINE FOR THE MARCH ISSUE! FEBRUARY 15 on EVERYTHING!

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BEGINNERS' CLASSES

(Additional classes for beginners which meet on the same night and location as the parent club will be found under "Teaching This Month. An (*) asterisk denotes a Federation South affiliate. Please confirm your listing each month before deadline. Thank you.)

HARBOR AREA (Friday)

At Harbor Jr. College, Seahawk Center. Starting February 6, Rena Nadler will teach, 7-10 p.m., a 10 week series of classes, international dances at all levels.

FULLERTON (Wednesday)

At Temple Beth Tikvah, 1600 N. Acacia. A children's class, 7:30-8:30; adults 8:30-11 p.m. Ann Litvin teaching easy and intermediate dances - line, circle and couple. For information, call 714/871-3535 or 714/879-1926.

CAMARILLO (Monday)

At Pleasant Valley School Auditorium, 2222 Ventura Blvd. Time 8-10:30 p.m. During February and the first half of March, John Tiffany will be teaching easy and intermediate dances on the Ojai Festival program (see back flyer). Phone 805/482-5117 for information.

VAN NUYS (Wednesday)

At Valley Cities Jewish Community Center, 13164 Burbank Blvd. Sponsored by the Haverim Folk Dancers* with Sam Mednick teaching, 8-10 p.m. A ten-week sign-up course.

CHINA LAKE (Wednesday)

In Panamint Hall at the China Lake Community Center, 7-9 p.m. Sponsored by the Desert Dancers* - a 10-week course taught by Bob Brown. For info, call 714/446-3297; 714/377-4970. Starts February 4.

WHITTIER (Wednesday)

At West Whittier School, 6411 S. Norwalk Blvd. Time 7:45-10:30 p.m. A 10-week course, sponsored by the Whittier Folk Dance Co-op*. No charge involved.

LAGUNA BEACH (Sunday)

At Laguna Beach High School in the girls' gym, Park and St. Ann's Aves. Time 7-10:30 p.m. Sponsored by the Laguna Folkdancers*. February 1 and 8, reviewing dances from the Laguna Festival program; February 15, closed (see flyer); February 22 and 29, regular schedule. For more information, call Ted Martin at 714/494-4272.

HOLLYWOOD (Wednesday)

At Hollywood Recreation Center, 1122 N. Cole Ave. near Santa Monica Blvd. Time 8-10 p.m. Ralph Miller teaching this Federation Beginners' Committee* class. Phone 225-0429.

EAGLE ROCK (Friday)

At Eagle Rock Playground, 1100 Eagle Vista, just off the Ventura Freeway at Figueroa. Josephine Civello teaching, 8-10 p.m. Phone 284-4171 for information.

HOLLYWOOD (Tuesday)

At Temple Israel, Hollywood Blvd. near La Brea. A class in beginning Israeli dance taught by Raquel Laemme. For information, call evenings at 451-4259.

SEAL BEACH (Friday)

At the Marina Recreation Center, 151 Marina Drive (corner of Marina and 1st.) Time, 8:30-11:30 p.m. The new class started January 16.

LONG BEACH (Wednesday)

At the Long Beach Jewish Community Center, 2601 Grand Ave. Time 7:15-10:45. The first 1½ hours is beginning and review - new teaching includes 'Spratt-Mazurka', 'Tresenica' and reviews of dances taught at the Laguna Festivals. Donna Tripp teaching. (714/533-3886) Sponsored by the Long Beach Community Center Folk Dancers*.

SANTA BARBARA (Thursday)

At Santa Barbara Recreation Center, 100 E. Carillo, 7-10 P.M. Alice De Bernardi will teach line and circle dances from the Mediterranean and other areas, beginning and intermediate levels. Sponsored by the S.B.Rec. Dept., Cultural Arts Division.

WEST LOS ANGELES (Tuesday)

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

REDONDO BEACH (1st and 3rd Sundays - see note below)

At Temple Menorah, 1101 Camino Real. Beginners 8-9 p.m. Intermediates 9-10. Beverly Barr teaching. The dates February only will be the 1st and 22nd. Call her at 836-2003 or at 478-4659 - or Mark Reichart at 375-6793 for information.

* * * * *

Three lines - \$2.00

CLASSIFIED ADS

Each additional line - 50¢

THE NEWLY FORMED ORANGE COUNTY ISRAELI DANCERS invite you to attend our fun-filled sessions. Beginners first hour - Intermediate/Advanced, second hour, followed by requests. Top teaching staff from throughout California. Information - 714/879-1926 or 714/529-8547.

DO YOU HAVE ANY BOOKS, RECORDS (especially 78's) or entire collections of folk dancing you want to sell? Am in need of these items. Call Ann Litvin at 714/529-6396.

ARE THERE SERVICES OR MATERIALS which you seek or offer in the folk dance/loric field? Do you teach, have records, wish instruction, repair folk instruments, fix boots, teach Serbo-Croat, need bookings? A classified ad here could make your point.

* * * * *

E. O. M.

THE AMAN INSTITUTE (FESTIVAL '76) is scheduled for the end of January, Friday 30 and Saturday 31, and Sunday February 1st. For you who by the grace of the Postal Service receive this "Scene" before the E.O.M. (end of the month), you may still make reservations by calling Marsha at 213/395-2025. There will be kolo parties both Friday and Saturday evenings; a panel discussion of much interest after Saturday dinner, and the teaching sessions will include Macedonia, Crete, Lebanon and Croatia. Other sections include a Greek lunch, a Lebanese dinner, and a Sunday picnic plus films on North Africa and an exhibition. In addition to this new concept, there will be other goodies - such as a ticket raffle and among the prizes are a complete set of the new Encyclopaedia Britannica, the Annals of American History (published by the Enc. Brit.), a complete set of Aman records from the past institutes, etc. You don't even have to be present to win the Encyclopaedia! Tickets for these prizes are available in advance also. (By the way, for those who didn't know - Aman has moved its offices to 1438 Gower St. in Hollywood, CA 90028 - phone 213/464-7225.)

THE OTHER MONTH-ENDER is the appearance of the Odessa Balalaika group on Friday January 30 at El Camino College in Torrance. They will be in the auditorium.

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TEACHING THIS MONTH

This is the thirtieth anniversary of the Folk Dance Federation of California, South, Inc. Clubs marked with an asterisk (*) are member groups of the Federation currently active. "Dark nights" have been indicated where we have been given the information. Some groups will also not meet on Lincoln and Washington Birthday holidays. Listings are approximately in the order which they were received. Please let us have your March schedules before the next deadline, February 15, in order to be listed.

FEDERATION CLUBS

VIRGILEERS * (Tuesday)

At Commonwealth School, 215 S. Commonwealth Ave. (in the Auditorium), Los Angeles. Time 7:30-10 p.m. Josephine Civello, director teaching 'Paso Doble'. Phone 213/284-4171.

GANDY DANCERS * (Friday)

At International Institute, 435 S. Boyle Ave. in East Los Angeles. Time, 8:30-11 p.m. February 6, reviews; February 13, dark night; February 20 and 27, Donna Tripp will teach the French 'La Bourree Pastourelle' and Carol and Ed Goller will teach Scandinavian dances.

HAVERIM FOLK DANCERS * (Monday)

At Valley Cities Jewish Community Center, 13164 Burbank Blvd. in Van Nuys. Sam Mednick will teach 'Oee Nazee', 'Sev Acherov Aghcheek', 'Cimpoi' and 'The Hustle', starting at 8 p.m. followed by requests at 9. Everyone welcome. Party night on Monday February 23. There is also an advanced workshop conducted by Dick Oakes the same night, on a pre-registration basis. (Fee includes admission to the regular Haverim class following). Phone 213/786-6310 or 213/873-4620 for information regarding this.

DESERT DANCERS OF CHINA LAKE * (Thursday)

At the Community Center, China Lake, 7:30-10:30 p.m. Teaching first hour. February 5 is review night. February 12 and 19, Nan Hulsey will teach 'Zaplanjski Cacak' and Dwight Fine will review 'Dospatsko Horo'. Dwight will teach 'Tehuantepec' on February 26.

STARR KING FOLK DANCERS * (Friday)

At Thomas Starr King Jr. High, 4200 Fountain Ave. (enter from Sunset Drive). Beginners at 7 p.m.; intermediates at 8 p.m. Ralph Miller teaching and reviewing. Phone 213/225-0429. Call Ralph also for Beginner Class info. in Hollywood.

(continued on next page, please)

TEACHING, con't.

WEST HOLLYWOOD FOLK DANCERS * (Monday)

At West Hollywood Playground, 647 San Vicente Blvd. in West Hollywood. Time 7-10 p.m. NOTE- due to renovation of the floors, the hall will be dark February 9, so the group will meet in the Long Room, Plummer Park, 1200 N. Vista (just off Santa Monica Blvd. in Hollywood W. of La Brea.) Ruth Oser will teach the Israeli couple dance introduced by Moshiko, 'Ylelat Haruhach'.

INTERMEDIATE FOLK DANCERS * (Friday)

At Emerson Jr. High School, 1670 Selby (behind the Mormon Temple) in West Los Angeles. The same group at the same place, but a new format. See the beautiful flyer with this copy of "Scene" - and February will be a Hungarian month with guest teachers, Cam and Lynn Williams teaching 'Békési Páros', 'Oláhós', and 'Tuberozsa Csárdás', February 6, 20 and 27. For further information, call 213/657-1692 or 213/397-5039.

LAGUNA FOLK DANCERS * (Wednesday)

At Laguna Beach High School in the girls' gym, Park and St. Ann's Avenues. Time, 7:30 to 10:30 p.m. On February 4, Pam Tait will teach a Romanian line dance, 'Bruil de la Fagaras'; February 11 is an all-request night; February 18 and 25 will feature reviews of the Laguna Festival Institute dances.

WHITTIER FOLK DANCE CO-OP * (Saturday)

At West Whittier Elementary School 6411 S. Norwalk Blvd. in Whittier. Time 7:30-10:30 p.m. Beginning level first hour - cooperative teaching. Call 213/695-6705 for information. The Whittier group is one of the original 30-year founding members of the Federation South.

PASADENA CO-OP FOLK DANCERS * (Friday)

At the YWCA, 78 N. Marengo in Pasadena. Time 7:30-11:30 p.m. Beginners, followed by open dancing, intermediate level teaching and requests. Pasadena Co-op is another founding member and the oldest existing folk dance club in Southern California.

HIGHLAND FOLK DANCERS * (Monday)

At the Highland House, 732 N. Highland in Hollywood. Easy dances 7:30-8:15 p.m. Between 8:15 and 9:15, intermediate level dances will be taught. February teaching includes the Greek 'Ipirotiko' and Romanian 'Arcanul Moldovenese', both line dances. Ruth Margolin and Sam Schatz will teach. There will be a Valentine Party February 16 with refreshments and entertainment. All are invited.

ORANGE COUNTY FOLK DANCERS * (Friday)

At Santa Ana College in the Dance Studio, 17 and Bristol, Santa Ana. Time 8:15-11:30 p.m. On February 6, Dave Gold will teach 'Roata Din Bihor'; on February 20 and 27, Dorothy Daw will teach 'Santa Rita'. Club will not meet on February 13 due to Laguna Festival.

LONG BEACH JEWISH COMMUNITY CENTER FOLK DANCERS * (Tuesday)

At the Long Beach JCC, 2601 Grand Ave. in Long Beach. (exit from S.D Freeway at Lakewood, south to Willow and west to Grand). Time 8-10 p.m. Intermediate to advanced workshop levels. Donna Tripp director. Special guest Richard Duree will teach 'Shopsko Horo' February 3 and 10. Donna will teach 'Cučuk', 'Čupurlika' (for women) and selected Polish dances from the Morley Leyton Institute during the entire month.

MONDAY NIGHT KOLO CLASS * (Monday)

At Hollywood Playground, 1122 N. Cole Ave. in Hollywood, ½ block n. of Santa Monica Blvd. Did you miss the Aman Institute and wish you knew some of the dances? Billy Burke will be teaching the new and old in Balkan dancing, 8-10 p.m. An intermediate-plus class for any interested in good styling and teaching. Class will be in session February 16 on the holiday. For information, call Barbara Skaggs at 213/363-2415; Annette Cimring at 213/876-5327, or Bora Kacarević, 213/464-4342.

SOUTH BAY FOLK DANCERS * (Friday)

At Valmonte School, 3801 Via La Selva, Palos Verdes Estates. Beginning teaching, 7:30-8:30 p.m.; intermediate, 9-9:30. Programmed and request dances between and after. Valentine dinner-dance Friday February 13, 6:30 p.m.-1 a.m. at Luigi's Restaurant, 1332 Sartori in Torrance (\$5). For info and tickets, call Bill Romano, 213/371-8982.

WEST LOS ANGELES FOLK DANCERS * (Friday)

At Webster Jr. High, 11330 Graham Place, West Los Angeles (just S. of the Freeway and Pico, off Sawtelle Blvd.) Time 7:30-10:30 p.m. Among the dances director Beverly Barr will teach this month are 'Vulpita', Romania; and 'Snurrebocken', Swedish. There will also be a Valentine's Day Party on February 13. For information, call Beverly at 213/836-2003 or at 213/478-4659.

(Continued on next page, please)

REMEMBER [1] Next deadline, February 15; [2] Notify any change of address before that date! 23

TEACHING THIS MONTH, Con't.

HOLLYWOOD PEASANTS * (Wednesday)

At West Hollywood Playground, 647 San Vicente Blvd. in West Hollywood. Time 7:30-10:30 p.m. (Dark February 4 and 11 due to floor refinishing - will meet at Plummer Park first date; at the Highland, 732 N. Highland, both in Hollywood on the second date). Sam and Sonia Schatz will teach 'La Pastourelle' during the month. The Peasants are also charter members of the Federation, South.

WESTWOOD CO-OP FOLK DANCERS * (Thursday)

At Emerson Jr. High, 1670 Selby in West Los Angeles, adjacent to the Mormon Temple off Santa Monica Blvd. Teaching 7:30-8:30; open dancing until 10:30 p.m. Dances to be announced. Westwood Co-op is another of the founders of the Federation South and probably the largest group in Southern California Federation-affiliated.

CRESTWOOD FOLK DANCERS * (Monday)

At Brockton School, 1309 Armacost in West Los Angeles, near University High area. In February, Beverly Barr will teach 'Barajace' a dance from Albania, and other interesting dances. The usual meeting place will be dark on February 16 and 23, and on ~~one of these nights (possibly both)~~, the club will meet at Mar Vista Playground, 11450 Woodbine, near Barrington and National. Time there, 7³⁰ 10 p.m. Hours at Brockton, 8-10 p.m. For information, contact Beverly Barr at 213/478-4659 or 213/836-2003.

TO THE 21 FEDERATION CLUBS, open to guests and visitors but not listed above. These columns are for your use - but we can't include you without any information. Join the throng and send in your teaching information each month. Who will head the list in March???

* * * * *

NON-FEDERATED CLUBS AND FOLK DANCE CLASSES

SAN DIEGO COUNTRY DANCERS (Thursdays)

At Holmes Elementary School, 4902 Mt. Ararat Drive in the Clairmont section of San Diego. Traditional dances of England and America at 7:30 p.m. with Bruce Hamilton. Mostly live music. Come to dance or make music. Phone 714/488-2617 (Frankland's) for information. No partner needed - everyone welcome.

THE SWAMP STOMPERS (Wednesday, Sunday)

At the Catholic Student Center Coffee House, Highland and Dalrymple Road on the LSU Campus, Baton Rouge, Louisiana, 7:30-11:30 p.m. Call "Z" house for more information at 504/293-4503, or write "Zadruga", LSU, P.O.Box 20388 LSU, Baton Rouge, LA 70803. > 504/383-3223.

SAN PEDRO FOLK DANCERS (Tuesday)

At Anderson Memorial Aud., 9th and Mesa in San Pedro. Time, 7:30-10 p.m. Henrietta Bemis teaching. For info, call Norma Carnahan at 213/831-4457.

KOLO & BALKAN DANCE PARTY (2nd Saturday)

At Santa Barbara Rec. Center, 100 E. Carillo in Santa Barbara. Time 8-11 p.m. February 14. Alice De Bernardi will teach old and new dances from the Near East and the Balkan area. All are welcome. Sponsored by the Cultural Arts Division of the department.

CAFE SHALOM (1st Saturdays)

At Temple Emanu El, 35th and E Sts. in San Bernardino. February 7 at 7:30 p.m. A family-oriented group, easy and intermediate dances, party atmosphere, occasional live music.

UNIVERSITY OF CALIFORNIA RIVERSIDE FOLKDANCERS (Friday)

On the U.C. Campus at Riverside in the P.E. Bldg., Riverside. Time, 7:30-11 p.m. Free! Phone Diki Shields for further information. See also "Turkish Institute" flyer this issue.

CAFE ISRAEL (3rd Saturdays)

At Temple Beth El, Central and Victoria in Riverside, starting at 7:30 p.m. Usually on 3rd Saturdays but changed this month to February 28 because of the Turkish Institute. For all ages, easy and intermediate dances - strong on line and circles.

CAROL DANCERS (1st and 3rd Sundays)

At Harvard School, 3700 Coldwater Canyon Ave. in North Hollywood. English and American country dances, Morris and Sword dances. Mary Judson, Gene Murrow teaching. Dance to live music. Call Mary at 213/794-2004 (home) or 213/681-8970 for information.

BETH HILLEL FOLK DANCERS (Tuesday)

At Temple Beth Hillel, 12326 Riverside Dr., North Hollywood. Sam Mednick will teach intermediate level dances starting at 8 p.m. Everyone is welcome.

* * * * *

A LA CARTE

- by GLORIA HARRIS -

1857 - Late Winter - New Orleans, Louisiana.....
 "...The annual Frolic as deteriorated into ill-bred antics and has caused annoyance among many of New Orleans' citizens. Because of this resentment, a certain group of prominent young blades has formed a secret society called The Mistick Krewes of Comus. They are responsible for the splendid parade, the costumes & the very elegant exclusive ball that had all New Orleans agog this season of Carnival and Mardi Gras. Hopefully, this year has seen the beginning of a new elegance & reformation of Mardi Gras!..." (This celebration of "Fat Tuesday was probably originated by lonely French colonists camping on a Mississippi mudbank around 1699. Carnival (Latin, 'farewell to meat') and Mardi Gras (French 'fat Tuesday') is a prelude to the rigors of Lent. (From American Cooking: Creole & Acadian - Peter S. Feibleman)

CREOLE - LOUISIANA

SHRIMP & HAM JAMBALAYA

- 2 cup boiling water
- 1 tsp salt
- 1 cup short grain rice
- 2 lb med. shrimp (20-24)
- 6 Tbs butter
- 1½ cup chopped onions
- 2 Tbs garlic chopped fine
- 1 lb can tomatoes drained and chopped fine and all liquid
- 3 Tbs tomato paste

- 1 tsp salt
- ¼ cup celery chopped fine
- ¼ cup green pepper chopped fine
- 1 Tbs parsley chopped fine
- 3 whole cloves, crushed
- ¼ tsp crumbled fresh thyme
- ¼ tsp cayenne pepper
- ¼ tsp black pepper fresh ground
- 1 lb lean ham cut in ½" cubes.

Add rice and 1 tsp salt to boiling water, stir, reduce heat, cover. Simmer till liquid is absorbed and rice tender, 20 min. Fluff and set aside. In heavy 6qt pot melt butter, add onions and garlic. Cook gently until soft and transparent, not brown. Add tomatoes, liquid and paste - heat 5 min. Add remaining ingredients except ham. Stirring frequently, cook uncovered over moderate heat till vegetables are tender and mix holds its shape in a spoon. Add ham, stir and cook 5 min. Stir in shrimp and when heated thru, add rice. Stir till hot and rice has absorbed all liquid. Season to taste and serve at once. Serves 6-8, along with salad, bread.

* * * * *

CAFE SOCIETY

MAYFLOWER BALLROOM (2nd and last Sundays)

At Mayflower Ballroom, Manchester and Hindry in Inglewood, 5-9 p.m. Top polka bands with music for dancing European, American and Latin favorites, with schottisches, waltzes and polkas. A polka class is offered an hour before the dance, 4-5 p.m. Bea Escofie your hostess. Folk dance groups in costume invited to perform at intermission and are welcomed as guests. Contact Bea at Lynwood School Dist., 213/638-7791. (or just come - she loves surprises!)

THE OPEN CIRCLE (Monday-Saturday)

At 1810 Anaheim in Long Beach, Phone 591-3800. A new coffee house in the area. Paul Gale, Marvin Smith hosting. Monday, beginning teaching with Paul; Tuesday, Greek with Dennis Gura; Wednesday, Balkan with Billy Burke; Thursday, Israeli with Dani Dassa; Friday and Saturday have no teaching - just open dancing for your pleasure with Paul and Marvin emceeing.

ZORBAS, THE GREEK (Monday-Saturday)

At 17746 Saticoy in Reseda. Phone 881-9414. Monday, Jack Kineer, Polynesian 6:30, Balkan 8:30; Tuesday, 3 Belly dance classes, 5:30, 6:30, 7:30, with Debbie Doherty, then Greek. Wednesday, Israeli with Shelby Stoller; Thursday, Jack with Polynesian, & Haim Livne, Israeli; Friday, Chris Harris, adv. Balkan 7:30; beginners at 8:30; Saturday, Jim Waldron and Al Mas, Arabic at 5:30; Dick Oakes, international at 7:30, 8:30. See ad about special February 21 party.

VESELO (nightly)

At 719 N. Anaheim Blvd., Anaheim. Phone 714/827-8644. See ad for special parties. Regular weekly program has Greek on Monday; Beginners on Tuesday; Mid-Eastern on Wednesday; Israeli on Thursday; Friday, in February, guest teachers Barb and Mike Thomas teaching Hungarian on February 6. Ruth Augustine will teach Bora Ūzkók's Turkish dances February 20, 27 and March 5.

THE INTERSECTION (nightly)

At 2735 W. Temple in Los Angeles. Phone 386-0275. Monday, Israeli; Tuesday, American; Wednesday, Balkan; Thursday, Greek; Friday, International; etc. Special workshop of Yemenite Folklore has just started with Israel Yakovee on a limited 6 week course. Rhythm, song, dance and costume will be covered. Sundays at noon; Mondays at 6 p.m. Call for details.

* * * * *

FEDERATION SOUTH ** 1975 - OFFICERS - 1976 **		FEDERATION NORTH	
President	Sheila Ruby	President	Ernest Drescher
5667 Spreading Oak Dr.	Los Angeles 90068	920 Junipero Serra Bl.	San Francisco 32
Corr. Secretary	Elsa Miller	Secretary	Vi Dexheimer
3455 Loma Lada Dr.	Los Angeles 90065	4039 Mt. Veeder Road	Napa 94558

Veselo presents....

FEBRUARY SPECIAL PARTY NIGHTS!

GREEK PARTY with Nikos and Kati Savvides teaching at 8 pm.
Sunday February 1 - \$2.00

WESTWIND ENSEMBLE playing - and Anthony Ivancich teaching - on.
Saturday February 7 - \$2.75

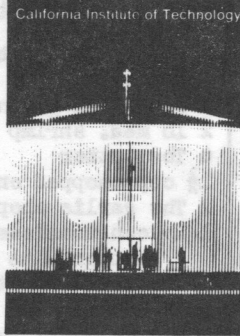
KOROYAR with live music - Richard Unciano teaching - 8 p.m.
Saturday February 21 - \$2.75

PECURKA INTERNATIONAL ORCHESTRA returns - Teaching at 8 p.m.
Saturday February 28 - \$2.75

and BORINO KOLO on March 6!!

VESVELO

719 North Anaheim Blvd.
Anaheim, Calif.
827-8644 or 956-2691



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February 14 - 8pm
in Caltech's
BECKMAN AUDITORIUM

accompanied by

Edmond Joseph, darbuka
Nick Mandonkos, guitar

Seats reserved - \$5.50, \$4.50 and \$3.50 - (student section \$2.50) - group rates available on top two prices. Phone ticket office at 332 S. Michigan Ave. Pasadena, Mon-Fri 10am-4:30pm 793-7043 or 795-6811 Ext 1652

Program includes Near Eastern and Western folk, classical, popular music -- Anatolia, Israel, Greece Armenia and the Arab World, too!

REVIEW

Photo credits for this issue include Universal Pictures, cover; Carol Walker, Yugoslav camp; International Concert Exchange, Liberty Assembly; others unknown. Recipe for last month adapted from "The Art of American Indian Cooking" by Kimball and Andersen. Louisiana Mardi Gras article by Vonnie R. Brown, (see "From the Editors"); miscellaneous data also from the Brazilian Consulate in Los Angeles; Jamaica Tourist Board; Isles of the Caribbees, National Geographic Society; American Peoples Encyclopedia; Other bibliography of interest includes the W.P.A. Federal Writers' book "Louisiana"; "New Orleans", Oliver Evans; "Fiesta Time in Latin America", Milne; Evangeline, Longfellow; Louisiana Department of Commerce and Industry; Mobile Chamber of Commerce (America's First Mardi Gras).

FROM THE EDITORS

We would like to again thank Vonnie R. Brown for her great article on the celebration of Mardi Gras in the rural areas of Louisiana. She is a thorough researcher and absolutely dedicated to folkdance. Washington and North Dakota's loss is certainly Louisiana's gain. We have a delicious-sounding group of recipes which we debated on splitting up with one this issue, the rest next (which is still in order because the celebration extends into March.) The introductory remarks decided us to keep it as an unit and use it next month - and we already have a jambalaya recipe from Gloria which you can work on in between. . . Thank you so much, Vonnie. . . We had a bit of trouble last month when some information which should have been included was sent in late - not only late, but to Ralph and Elsa. Which, by the time it got to us, Christmas mail slowing even more so, many of you had already received your January issue. Please, send your news directly here to Ida Avenue. . . each month. As noted on page 3, our absolute deadline next time is February 15 - a short month that calls for an early printing and mailing. First come, first typed up in the respective column. . . And many thanks to our collating volunteers - Ed's crew consisted of Perle Bleadon, Gloria Harris, Gerry Gordon, Beverly Barr, Irwin Barr, Milt Skolnik - and if we've left anyone out, forgive us - we'll include you with apologies next time. Sorry that we neglected to include Ruby Nerenbaum the month before. . . Subscribers, PLEASE, be sure to give us your correct address. One who had missed 3 issues was sent replacements, and all were returned unknown at that address. It now costs us 34¢ each for these that bounce in addition to the original postage. . . Please sent your changes of address or subscription renewals to Ralph and Elsa before the deadline date also, to help us on these new, high postal rates. Many thanks and Happy Valentine's Day!

THE CABOOSE

BORINO KOLO FOLK ENSEMBLE'S monthly parties are becoming more and more popular. Live music is provided by the Borino Orchestra, with record requests during intermissions. The studio has a good wooden floor; refreshments are served; a mini-costume display is usually featured; door prizes presented to the lucky winners; and a good time is had by all. All guests are encouraged to wear festive garb (including costumes for instance). Party-date for February is Saturday 28th, beginning at 8 p.m. at the Studio of Ballet, 2740 E. Broadway, Long Beach. Donation. Call Bora for further details at 213/439-7380.

A WESTWIND "GATHERING" is scheduled for February 28 at the Echo Park Playground in Los Angeles. The hall is at 1632 Bellevue, and is near the Hollywood Freeway off the Glendale Blvd. exit area. Time is 8:30 p.m. and a donation requested.

TOM BOZIGIAN is announcing his second international teaching tour, and will be teaching some of the dances he learned while studying last year at the Sayat Choreographic School and the two State Ensembles in Soviet Armenia. Contact him at 6555 La Mirada #24, Los Angeles, CA.

THE VALLEY CITIES Jewish Community Center is sponsoring a folk dance cabaret on Saturday February 28 at the Center, 13164 Burbank Blvd. in Van Nuys. Dancing starts at 8 p.m. A guest teacher will be present, and dancing for all; refreshments, and everyone is welcome. For information, call 213/786-6310.

THE UCLA EXTENSION department is offering a course in International Folk Dance for teachers and other interested people at Taft High School in Woodland Hills, starting in late March and running for 9 Tuesdays, 7-10:30 p.m. Rena Nadler, instructing. 3 units credits available.

BEVERLY AND IRWIN BARR were pleasantly surprised to receive an invitation to go and teach a weekend-plus in Anchorage, Alaska, as guest instructors. A great way to spend a mini-vacation. But we hope it's later than February - 'tis said it gets cold there this month!

AMONG THOSE ATTENDING the Pasadena Festival in Glendale were long-time Co-op members (and also leaders of the old Glendale Folk Dance Club), Marjorie and Bill Lewis. They have been members of the group since its birth. Another long time Pasadena Co-operator seen was Alice Scott. . . An unusual exhibition was that presented by a new (to us) group from Chino - the Gouden Bat Basque Dancers who performed a series of traditional (and strenuous) dances.

TWO CLASSES IN INTERNATIONAL FOLK DANCING are being presented at the La Cañada Youth House Community Center, 4469 Chevy Chase Drive in La Cañada, starting January 26. One, on Mondays is a 10-week course, 7:30-9:30 p.m. featuring dances from Israel, Armenia and the Balkans - register at class or the Youth House. The other is on Friday on an open basis, 8-10 p.m. emphasizing line and circle dances requiring no partners, and open to dancers of all ages.

SAN BERNARDINO HAS A BEGINNERS' CLASS on Tuesday nights at the city Cultural Center, 536 W. 11th St. It meets 7-9 p.m., is taught by Ken Aldrich, and sponsored by the S.B.Rec. Dept.

THE PACIFIC PALISADES FOLK DANCERS still meet on Thursdays at the Jewish Congregation Center of Palisades, 16019 Sunset Blvd. with Millie Alexander teaching. For information, please contact Miriam Moorman at 213/454-2814.

ADDITIONAL INFORMATION re our page 13 item on Liberty Assembly's Concert at the Music Center in Los Angeles. It will consist of two performances on the same evening, Monday March 1 in the Mark Taper Forum, at 7 and 10 p.m. Presented by Mr. Irwin Parnes and the International Concerts Exchange, the Liberty Assembly is participating in this, the first joint concert authorized by the United States and Los Angeles Bicentennial Commissions. The program will feature, as indicated by the program title, -dances and ballads of the United States, Revolution to Rock, -as arranged, researched and choreographed by Robin Evanchuk (see the flyer attached). The chronological sequence will start with colonial quadrilles, dances of the Revolutionary days, an East Texas knock-down, the famous Shaker religious service, running sets and Big Circle dances from the Appalachian region, Cajun dances from the Bayou area of Louisiana, ragtime and blue-



(continued on last page, please)

CABOOSE - LIBERTY con't.

grass music, and the fad dances of both World Wars and the period in between, such as the Castle Walk, the Charleston, Suzy-Q and Jitterbug. Those of you who saw Liberty at the Annual Folk Festival at the Music Center in January had a preview of some of the dances which will be seen in this full, two-hour March showing, and recognize the exuberance and ability of the company.

TEACHING THIS MONTH AT SILVERADO, will be Dorothy Daw. February 3, 10 and 17, at 8 p.m., the Swedish 'Spratt Mazurka; at 9, the French 'La Bouree Pastourelle. The club meets at "The Hutch", corner of Pine and Willow, Long Beach. For info, call 591-1184. February 24, first half hour, reviews; party night follows until closing. Reg. hours, 7:30-10:30 p.m.

ROGERS PARK FOLK DANCERS meet at the auditorium, 400 W. Beach Ave. in Inglewood, Tuesday mornings. Beginners 10 a.m.; intermediate/advanced, 11:30 a.m. Miriam Dean will teach 'Barjace' and review dances previously taught. Phone 391-8970.

A CULVER CITY BEGINNERS' class at Veterans Memorial Aud., 4117 Overland Blvd on Tuesday evenings starts at 7:30 p.m.; intermediates follow at 8:45. Teaching for February is the Greek 'Hasapiko' and Israeli, 'Haro'ah Haktana'. For info, call 391-8970.

ANOTHER BEGINNER CLASS, IN VENICE, at Penmar Playground, 1341 Lake St, near Walgrove and Rose starts at 7:30 with intermediates following, 8:45-10:30. For info, call above number.

THE CULVER CITY MORNING DANCERS meet Thursdays at 10 a.m. with intermediate level at 11:30. New dances and reviews. Same location and phone for info as Culver City class above.

PALMS FOLK DANCERS meet Wednesday at Webster Jr. High, 11330 Graham Place in West Los Angeles. Beginners, 7 p.m. Intermediates, 8:30. Miriam Dean teaching 'Evangelina' Phone 391-8970.

A TEN-WEEK BEGINNERS' COURSE starts at Barrington Recreation Center in Brentwood on Saturday January 31 at 11:30 and, followed by an intermediate level class at 12:30 afternoon. It is a ten-week sign-up, and information re fees, etc. can be obtained by calling the Center at 213/476-4866, 2-6 p.m. week-days. Gail Rosenstein will teach Balkan, line, couple, circle and Israeli dances.

IN SAN DIEGO, BEGINNERS may dance at Balboa Park Club House in Balboa Park on Wednesdays, 7-10 p.m. with Alice Stirling teaching, sponsored by the San Diego Folk Dance Club*, and on Thursdays, 7:30 p.m., instructed by Vivian Woll, and sponsored by the Cabrillo International Folk Dancers*. The advanced parent clubs meet respectively on Monday and Wednesday.

* * * * *

FEDERATION IN FOCUS

The Archives Committee will meet next Wednesday (first one in February) to evaluate what has been accumulated and finalize plans for placing the material in the University Library and in the respective Federation departments. Meanwhile, if you have any of the aforementioned data and as mentioned, please let us know so we can count it in. Contact Elsie Djanin, chairman, Bill and Judy Campbell, Dorothy Daw, Bertha Gold, or Paul Pritchard.

Considerable headway is being made in other Federation activities - in the clarification of the organizational non-profit status; scholarship programs, setting criteria for club membership, plans for the 1977 Statewide which will be held in the South; insurance; and for the upcoming summer camps at Idyllwild and San Diego. Also, in working with the youth groups. The nominating committee had its first meeting and reported at the January Council that some of the offices have a tentative slate (one only though for each - there should be two really). Three offices are so far blank, but maybe by February. Anyhow, the committee can use any recommendations you may have for possible candidates.

We have on prior occasions paraphrased the famous "Ask not what your country can do for you, etc...." by changing "country" for "Federation". Let's just change it a bit again and ask "What can your Federation do for you?" and the answer is - quite a lot. To begin with, if you are a member club, you get your flyers included here in "Scene" distributed at a fraction of the cost to a Non-Federation club and at much less than it costs us in postage. You also get priority in listings (when sent in time) and your events are promoted most. ...Your dances you learn are standardized by R&S and you can be sure that wherever you go, you should be able to dance right along with your hosts...The two summer camps would not be possible without the expertise of Federation trained, volunteer committees...Your members are eligible for scholarships (and also get choice seat selections at our annual concert drives)...The council and Festival advisory committees stand ready to help with advise, will attempt to cure ailing groups, and make available fine equipment for use at the monthly festivals your group hosts. "E pluribus Unum" - so if you don't already belong, how about it?

* * * * *

**COME DANCE
WITH US**



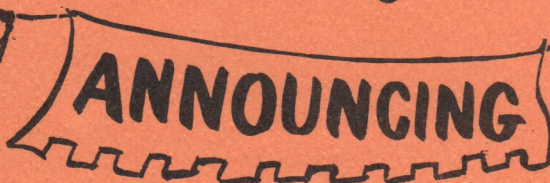
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ADDRESS.....

CITY, STATE, ZIP.....

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FEBRUARY 13th and 14th and 15th....1976



LAGUNA FOLK DANCERS FESTIVAL

Friday	7:30 pm - 11:00 pm	Institute	\$2	LBHS
	11:00 pm - 2:00 am	After Party	\$1	Legion Hall
Saturday	1:00 am - 4:30 pm	Institute	\$2	LBHS
	7:30 pm - 11:30 pm	Valentine Party	\$1	LBHS
	11:30 pm - 2:30 am	After Party	\$2	Legion Hall
Sunday	11:00 am	Council Meeting		LBHS
	12:30 pm - 1:30 pm	Kolo Hour	Free	LBHS
	1:30 pm - 5:30 pm	Festival Dance	Free	LBHS

INSTITUTE TEACHERS

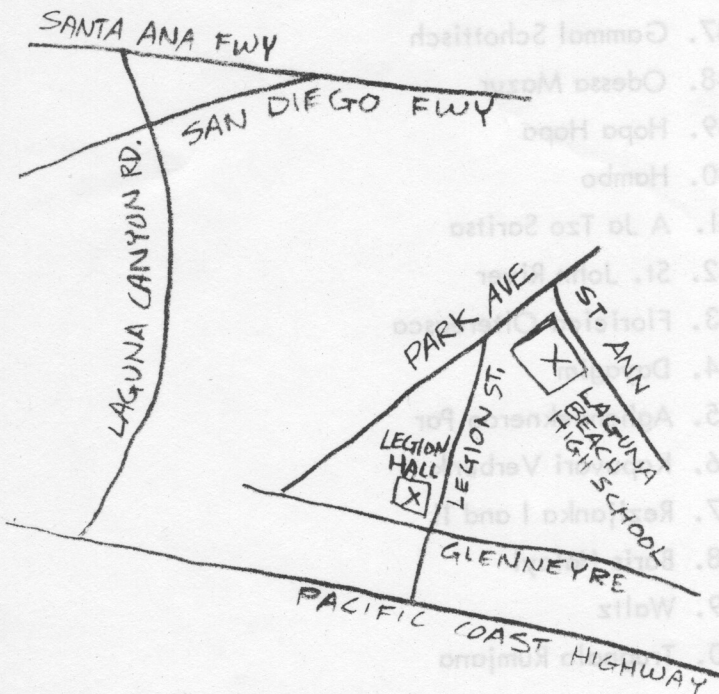
Bora Özkök
Dick Crum

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Pecurka

EVENTS

Friday Evening
Teaching Institute
After Party
Saturday
Teaching Institute (afternoon)
Elizabeth Saunders Valentine Party
After Party
Sunday
Council Meeting
Laguna Festival Dance



for Hotel/Motel reservation information contact:
Holiday Reservation Bureau
P.O. Box 575
Laguna Beach, California 92652
(714) 494-6969



LAGUNA FESTIVAL DANCE PROGRAM

1. St. Gilgen Figurentanz
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 Oltreasca
54. Dayagim
55. Aghcheekneroo Par
56. Kapuvari Verbunk
57. Rezijanka I and II
58. Baris Halayi
59. Waltz
60. Trugnala Rumjana

SAN DIEGO STATE UNIVERSITY FOLK DANCE COMMITTEE'S

VALENTINE PARTY

FEB. 14
1976
7:30-11:30
PM.

LAGUNA BEACH
LAGUNA HIGH SCHOOL GIRLS' GYM

ELIZABETH SANDERS SCHOLARSHIP FUND

\$1.00

ACTIVITIES:

FRIDAY - FEBRUARY 13
TEACHING INSTITUTE - DICK CRUM & BORA OZKOK

SATURDAY - FEBRUARY 14
TEACHING INSTITUTE - DICK CRUM, BORA OZKOK

*ELIZABETH SANDERS SCHOLARSHIP VALENTINE PARTY 7:30-11:30 p.m.

AFTERPARTY 11:30-2:30 a.m.

SUNDAY - FEBRUARY 15
**COUNCIL MEETING 11:00 a.m.

* FESTIVAL 1:30-5:30 p.m.

*Events take place at Laguna High Girl's Gym
**Laguna High Cafeteria

MAKE A BIG WEEKEND - FAVORITE DANCES, EXHIBITIONS, REFRESHMENTS, LIVE MUSIC, ETC. SPONSORED BY THE SAN DIEGO STATE UNIVERSITY FOLK DANCE COMMITTEE AND LAGUNA BEACH FOLK DANCERS

THE MERHABA FOLK DANCE CLUB

☆ ANNOUNCES ☆

THE THIRD

MILAN

OBRADOVIĆ

FOLK FESTIVAL

AT U.C. SANTA BARBARA

FEBRUARY 21, 1976

CLASSES WITH: MIHAI DAVID
BORA GAJIĆKI
AND MORE!

PARTY WITH LIVE MUSIC!

EXHIBITIONS! REFRESHMENTS!

UC Riverside Folk Dance Club
presents

BORA ÖZKÖK

Sat. Feb. 21

Institute in
Turkish dances and styling

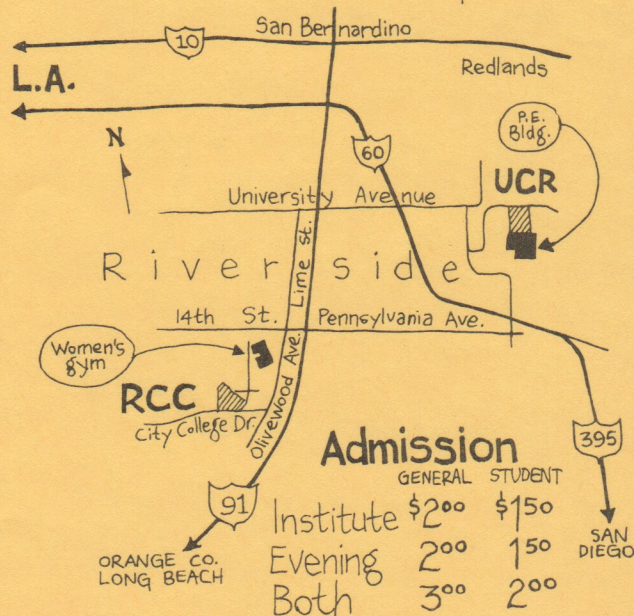
2-4:30 p.m./UC Riverside P.E. Building

After Party

6-11 p.m./Riverside City College women's gym

- Turkish folklore: slides & films shown by Bora
- Dance to music of zurna & davul
- Turkish costumes & records
- And your favorite requests!

Refreshments • Mediterranean pastries



Admission

GENERAL STUDENT

Institute	\$2 ⁰⁰	\$1 ⁵⁰
Evening	2 ⁰⁰	1 ⁵⁰
Both	3 ⁰⁰	2 ⁰⁰

ORANGE CO. LONG BEACH

395
SAN DIEGO



BESSARABIA · Romanian Folk Ballet

directors and soloists: alexandru david and mihai david, formerly with the famed romanian state folk ballet



PRESENTING TRADITIONAL SUITES FROM TRANSYLVANIA, OAS, OLTENIA & BUCHAREST



SUNDAY FEBRUARY 22, 8:00 P.M.

WILSHIRE EBELL THEATRE, 4401 WEST EIGHTH STREET, LOS ANGELES

ATTRACTIVE PRICES: 6.50 / 5.00 / 3.50

mail orders now: wilshire ebell box office and all mutual, liberty and wallich's agencies.

TICKET ORDER

No. of Tickets	Price per Ticket	Total
Name		
Address		
City	State	Zip Code

Enclose self-addressed, stamped envelope with your check payable to Wilshire Ebell Box Office. Zip 90005



"Foot stomping bluegrass, raucous sea chanties and winningly explored humor of the saddle-shoed '40s and the pearl twirling '20s

Los Angeles Times

"It's a bright, fun evening loaded with zest and dash and flair"

Santa Barbara News Press

"Spontaneity, spirit and authenticity are the assets of the Liberty Assembly"

Pasadena Star News

IRWIN PARNES

presents

THE LIBERTY ASSEMBLY

"DANCES-BALLADS USA"

Revolution to Rock



under the Direction of

ROBIN EVANCHUK

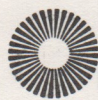


An Unforgettable Authentic Two Hour Production of American Folklore including the East Texas Knockdown, Kentucky Running Set, Shaker Service, Sea Chanties and Hornpipes, Cajun Danses Rondes, Bluegrass Fiddling, Fad Dances: Charleston, Susie-Q, Black Bottom, Big Apple, Lindy, Boogie Woogie, Jersey Bounce, Cake and Castle Walks, Rock and Roll, etc., etc

TWO SHOWS ON MONDAY, MARCH 1

7:00 to 9:00 P.M.

9:45 to 11:45 P.M.



MARK TAPER FORUM
OF THE LOS ANGELES MUSIC CENTER

TICKETS: \$5.50 and \$3.50

All Mutual and Liberty Agencies Box Office Phone 626-7211

Officially commended by the Bicentennial Committee



Balkan Rhapsody

COMPOSED FOR THOSE INTERESTED IN

FOLK

Lore
Music
Dance
Arts

22 days: April 21 to May 14, 1976. All-inclusive: **\$ 995.***

YUGOSLAVIA

SERBIA

Belgrade, Eastern Orthodox
Easter Celebration.
Museums, Sightseeing,
Folklore Evening

MACEDONIA

Skoplje, Turkish Bazaar
Neighboring village on
market day

KOSOVO-METOHIIJA

The Albanian-Skiptar
villages

MONTENEGRO

Morača Monastery

DALMATIAN COAST

Sveti Stefan
Bay of Kotor
Dubrovnik

ROMANIA

BANAT

Timisoara
Lugoj

TRANSYLVANIA

Hunedoara Castle
Sibui, Brukenthal Museum
Fagaras, Olt Valley
Brasov, Folklore evening

BUCHAREST

Village Museum
Sightseeing, Shopping
Folklore evening

BULGARIA

RUSE

Lunch on the Danube

VELIKO TARNOVO

Hadji Nikoli Inn Museum
for arts and crafts

GABROVO

Ancient walled town
Etur Museum Park

PLOVDIV and surrounding
villages on market day

RILA Monastery

SOFIA

Folklore evening
Sightseeing, shopping

*make your
Reservations
NOW!*

*Includes transportation Los Angeles and return;
Hotels, 2/3rds of all meals, services of guide
and motorcoach.

\$595.00 AIRFARE to be paid by Feb.20,1976

\$400.00 LAND COST: \$100 by Feb.20,1976,
balance due April 1st

TOUR LIMITED TO 30 PEOPLE

First come, first serve!

CONTINENTAL OVERSEAS TRAVEL

3407 West Sixth Street

Los Angeles, California 90020

Attn: Erica Miano - PHONE (213) 386-4365

Enclosed is \$100 deposit for Balkan Rhapsody
trip scheduled for April 21 - May 14, 1976.
Please send further particulars.

Name _____

Address _____

City _____ Phone _____

1976 8TH ANNUAL

SAN DIEGO STATE UNIV.

FOLK DANCE CONFERENCE

AUGUST 15 - 22, 1976
FOLK DANCE WEEK

STAFF:

ANDOR CZOMPO
BORA GAJICKI
MOSHIKO HALEVY
JERRY HELT
ATANAS KOLAROVSKI
STEWART SMITH

PLUS OTHERS

AUGUST 13 - 15, 1976
TEACHER/LEADER WORKSHOP

STAFF:

DICK CRUM
ANDOR CZOMPO
MOSHIKO HALEVY

APPLICATION

MAIL TO: Valerie Staigh, 3918 Second Avenue, Los Angeles, California 90008

NAME Miss, Mrs. Mr.
NAME Miss, Mrs. Mr.
ADDRESS _____
CITY _____
STATE _____ ZIP _____
DAYTIME PHONE _____

<u>FOLK DANCE WEEK</u>	<u>TEACHER/LEADER WORKSHOP</u>
_____ \$134 Double	_____ \$58 Double
_____ \$154 Single *	_____ \$64 Single (* if available)
_____ \$ 60 Tuition Only	_____ \$30 Tuition Only

ROOMMATE _____ For those desiring roommates, please fill out:
 _____ Quiet Wing, _____ Smoker, _____ Non-Smoker
 Age Group: _____ 16-25 _____ 25-40 _____ Over 40

Enclosed is check/money order payable to SAN DIEGO STATE UNIVERSITY in the amount of \$ _____. A \$15 deposit will hold reservation for ONE PERSON. Deposit will be refunded if notification for cancellation is given prior to July 15, 1976.

* * * * *