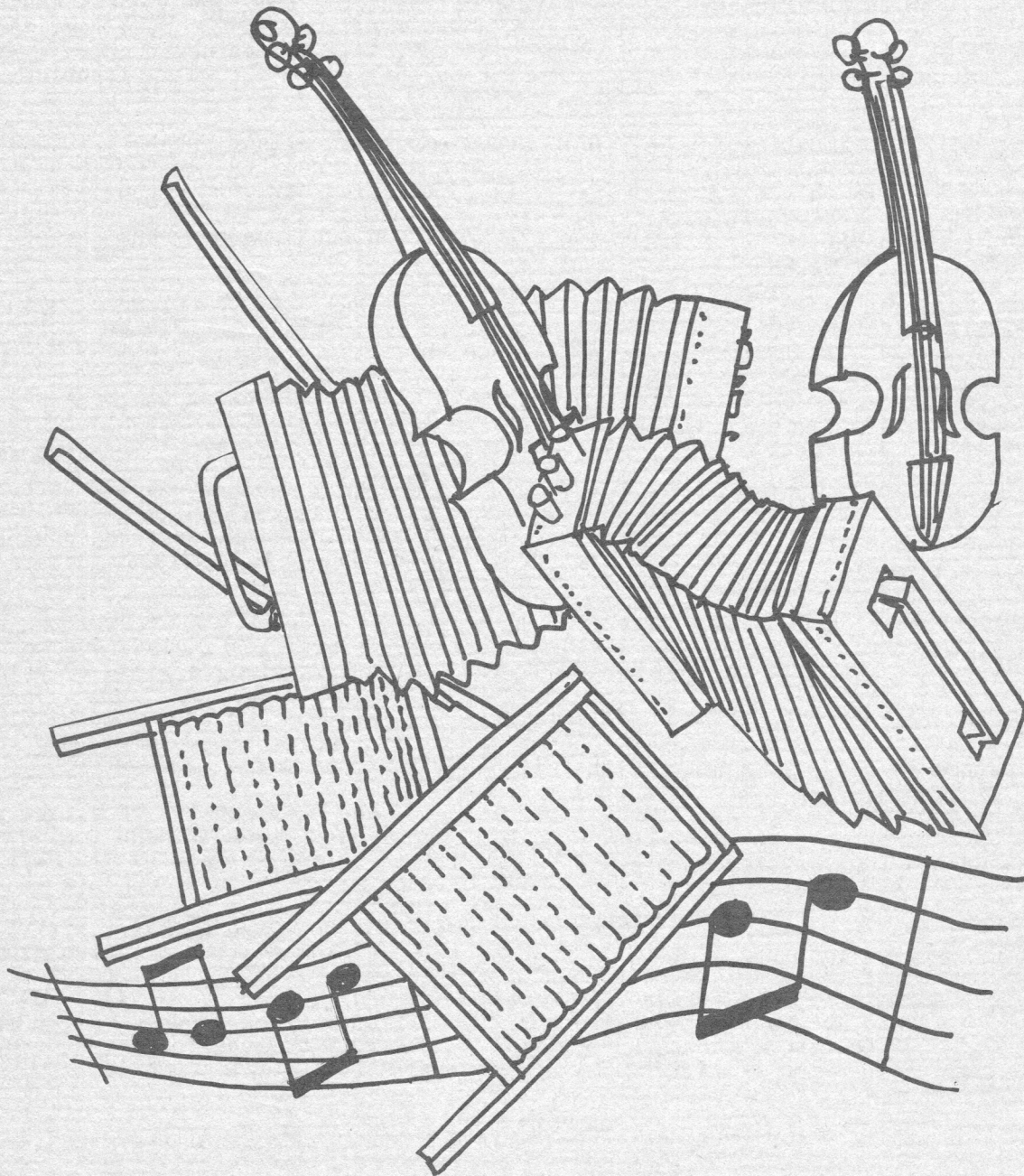


FOLK DANCE SCENE



Cajun Music - The Soul of Acadiana

Los Angeles, Ca.

February, 1977

THE FOLK MEDIA

Sorting over our accumulation of correspondence, cards, magazines, bills, tax forms, etc. which accumulated over the holidays, were read and set to one side, waiving dismantling of the tree and post-holiday clean-up, we gathered the various folk related publications together and they indeed are numerous and make interesting re-reading. There's no special new one to introduce this month, but let's take and share some highlights from the latest issue received of each:

THE AMERICAN SQUARE DANCER, published and edited by Stan and Cathie Burdick in Sandusky, Ohio, has its 100 January pages full of material of interest (ads, articles, dance descriptions, vox populari, etc.) to square dancers, but much to round dancers, too. The Anaheim Convention is still being buffeted around in square circles, and apparently there has been some talk of separate round and square dance conventions. I hope this schism does not occur. .. Articles on sound and on microphone tips are of equal interest to folk dance circles - likewise, one on courtesies.

FOLK DANCE SCENE OF BATON ROUGE, which is Vonnie Brown's very excellent project. This January, Vonnie departed from the usual form of specializing on a single country for the main theme and has an illustrated article on the works of the artist, Paul Klee depicting dance; one about "Melting-Potism" in America concerning the inter-relationship of the various ethnic cultures in this country and the attitudes of the various generations; and one by Vonnie herself on a fool-proof system of weight control.

KARIKÁZÓ, Judith Magyar's Hungarian publication tells of the Hungarian participation in the Smithsonian folklife Bicentennial, the results of Pontozó '76, and an article on Hungarian folk festivals and their organization. (The next issue should be out by the time you read this).

LET'S DANCE for January features articles on clogging in Alaska, dances of the Eskimos, and on Finnish dancing as well as dance descriptions of the latter. This is the start of the 34th year of this publication. Address is now 6200 Alhambra Ave., Martinez, CA 94553, Linda Horn, Ed.

MIXED PICKLES, published by the Folkdance Association in New York, editor, Ray La Barbera, has a new format - no front page advertising, and January's issue features Bulgarian Folk Music instruments by Yves Moreau and an article on Nationalism and Ethnicity. Personal subscriptions go up to \$4, but for group (club) subs, contact MP at P.O.Box 500, Milwood Sta., Brooklyn, N.Y. 11230; there is a great break in groups of 10 or more.

NORTHWEST FOLKDANCER, published by Northwest Folkdancers, Inc., covers the area of the north-western United States, British Columbia and Alberta. January's articles include one on "wallflowers", two dance articles by Hugh Thurston, and one on Bulgarian folklore by Yves Moreau.

ONTARIO FOLKDANCER, published by the Ontario Folk Dance Association and edited by Heidi Fiebig had its December issue devoted principally to Hungary, with articles on costumes, how to make one, holiday customs of Hungary, and the spirit of Hungarian folk dance.

S.I.F.D. NEWS, Lily Southgate editor, is the publication of the London-based, English organization of the Society of International Folk Dancing. The latest issue to hand includes an article on the Sardana, which originally appeared in "Viltis", and another by Ken Ward in which he describes part of his 1976 dance travels in Macedonia.

SQUARE DANCING, our old "Sets in Order" publication, edited by Bob Osgood, has a listing of some major square dance events upcoming in '77, an article addressed to the square dance newcomer, and a review of the American contribution to the international dance festival in Dijon, France, last summer. Also, a suggestion to watch "Bound For Glory", the story on the life of Woody Guthrie now showing in theatres, where you'll spot Bruce Johnson as the caller. (You wonder who some of the square dancers appearing on TV are Bob? Look for the square dance episode in the "newsreel segment" of 'The White House Years [Eleanor & Franklin] and you'll see some you may remember.)

VILTIS - edited and published by Vyts Beliajus, America's best known folk lore magazine, (due to rising costs, the sub rate went up this month-went up, but still a bargain), has gone "girlie" on us! A marvellous edition primarily devoted to the art of the Beledi dance, and the areas where belly dance is performed. Some fine photos, old and new illustrate it. Vyts says that the next issue will also contain additional material relating to the belly dance.

JOINING THE other club newsletters, we have a brand new one - issued by the San Diego Folk Dance Club, and edited by Hillma Lenshaw. I believe this is to be a monthly. Anyhow, they'll feed us their news and we'll pass it along to you.

AND OVER THE AIR-WAVES, KPFK-fm radio, still going strong with folk programs, with its Folk Dance With Mario, Tuesday and Thursday a.m.'s at 10. Mario Casetta in charge.. Dial 90.7 fm.

* * * * *

FOLK DANCE SCENE

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'FOLK DANCE SCENE' is issued monthly, except August, by the FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH, INC., - a non-profit tax-exempt organization incorporated under the laws of the Department of State of the State of California, and recognized under section 509(a)(2) of the United States, its Internal Revenue Code as an educational organization. Officers and committee members of the Folk Dance Federation and of 'Folk Dance Scene' receive no compensation, financial or otherwise, and hold no interests or properties in the organization whatsoever.

The Folk Dance Federation is dedicated to the promotion of and education about all international folk dancing and its related customs. Membership is open to all races and creeds, but neither the Federation nor this publication shall be used as a platform for prejudicial, controversial matter.

The entire financial proceeds of this publication - from subscribing members, from advertising, and from donations, etc. are used to help pay for the expenses of its printing, postage, and related supplies.

We urge you to send in all newsworthy information related to folk dance and folkloric events. There is minimal or no fee for inclusion if acceptable. We reserve right to edit. Comments of contributors do not necessarily reflect the views of 'Folk Dance Scene' or the Federation. Nor do we assume responsibility for accuracy of dates, locations, and other information sent in.

All news articles, items, flyers, and advertisements must be received at the Editorial offices above (Ida Avenue) by the deadline date (at foot of this column each month preceding issue). See September issue for advertising and flyer specifications etc., or phone or write us. This is not a commercial enterprise and therefore, all of the material must be folklore related!

For subscriptions, circulation, mail delivery inquiries or payment of fees for ads, etc., or donations, please use the address on Loma Lada Dr. on the adjacent blank.---

DEADLINE FOR MARCH ISSUE - FEBRUARY 15.
All flyers (1250) must be delivered by the 17th. We have to mail early because of the short month. Thank you.

COMING EVENTS

(some important events of the next two months)

- FEB 2 - Portland - Valentine Party
 - FEB 3- 5 - Honolulu - Aloha State Square Dance
 - FEB 5 - Santa Barbara - Aman Concert \$
 - FEB 5,26 - Oakland - Teacher Training III,IV ¶
 - FEB 5 - San Francisco - Royal Scottish Ball
 - FEB 6 - Napa - Sweetheart Festival ¶
 - FEB 11-13 - Laguna Beach - Laguna Festival Weekend **
 - FEB 11-13 - S. Fallsburg NY - Winter Festival Weekend
 - FEB 12 - Laguna Beach - S.D.Conf. Valentine Ball **
 - FEB 12 - Mill Valley - Mendocino Memories
 - FEB 12-13 - Philadelphia - International FD Weekend
 - FEB 18 - Torrance - Yugoslav Folk Ballet (El Cam)
 - FEB 18-21 - Pawling NY - Holiday Hills Camp
 - FEB 20 - Westwood - Yugoslav Folk Ballet (UCLA)
 - FEB 26 - Goleta - Milan Obradovic Memorial Fest.
 - FEB 26 - Torrance - Inbal Theatre (El Cam)
 - FEB 27 - Westwood - Rajko Gypsy Group (UCLA)
 - FEB 27 - Oakland - February's Festival ¶
 - MAR 2 - Bakersfield - Aman Concert \$
 - MAR 3 - Pacific Grove - Aman Concert \$
 - MAR 5-6 - San Diego - Institute Festival weekend **
 - MAR 9-10 - Riverside - Aman Resid. and Concert \$ flyer
 - MAR 12-13 - Sacramento - Camellia Festival ¶
 - MAR 12 - Ventura - Aman Concert \$
 - MAR 19 - Los Angeles - Parnes Int'l Festival
 - MAR 20 - Los Angeles - Gandy Dancer Festival \$* flyer
 - MAR 20 - Westwood - Danzas Venezuelas (UCLA-eve)
 - MAR 20 - Oakland - Children's Festival ¶
 - APR 1- 3 - Baton Rouge - Louisiana Folk Festival
 - APR 2 - China Lake - Desert Dancers' Festival \$
- (** - an official Federation South event)
(\$ - an activity of a Federation South club)
(¶ - an event in the Federation, North)

OUR COVER STORY

This month's cover shows instruments used by a rural Cajun folk band - accordions, washboards, spoons, and fiddle. It is by Jim Burke, Professor of Art at Louisiana State University and a member of the Zadruga Ensemble. Many thanks, Jim. . . A correction on last month's foto credit. Walt did the artwork, but he tells me that Fred Swegert from up in Marin County took the picture and the highlighting of the Mendocino group of musicians last summer.

If you have a fine, artistic and usable 8x10 glossy photo to spare, Walt may be able to use it. His address, 1854 N. Lathan Rd., Camarillo CA 93010.

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Los Angeles, CA 90065

FEB 77

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

LAGUNA WEEKEND

With the Laguna Beach Festival weekend all set to go, we'll give you a brief run-down on the prospective "happenings". There is a flyer at the end of this issue which gives the locations, (with a map which shows how to get to them), prices, time and days (or eves), and other informative data. The weekend is in fact, a combination of three enterprises - the Laguna Folkdancers' institutes and parties, the San Diego Conference annual Valentine Ball Scholarship party, and the official monthly Federation South folk dance festival as hosted by the Laguna group (including the council meeting). We do not have the program of dances for the Sunday festival here, but last issue there was the Saturday night dance schedule. Institute teachers Friday night include Donna Tripp and Richard Unciano, and on Saturday afternoon, the instructors will be Richard again and Lola Montez. The Valentine Party will feature exhibitions by Betyarok, Las Pulgas and Westwind. The after-parties will have live music. In addition, there will be a folkdance concert with exhibitions preceding the festival Sunday afternoon. All Sunday activities are free. Weather has always been nice at these Laguna Festivals and we hope to have more of the same this year.

* * * * *

SAN DIEGO WEEKEND

The San Diego Folk Dance Club hosts a Federation Festival weekend March 5-6 in the Balboa Club, Balboa Park, San Diego. There will be an institute with James Lomath on Saturday afternoon (institute is sponsored by the Cabrillo Folk Dancers). On Saturday evening, there will be a big folk dance party, 7-10:30 p.m. The Sunday festival will be in the afternoon, 1:30-5 p.m. and will be preceded by a Federation Council meeting. Come and enjoy the weekend in beautiful San Diego.

* * * * *

GANDYS' INTERNATIONAL FESTIVAL

An International folk dance festival will be presented Sunday March 20, 1-5:30 p.m. at the International Institute, 435 S. Boyle Ave. in Los Angeles, hosted by the Gandy Dancers, and sponsored by the Folk Dance Federation of California, South, Inc. in cooperation with the International Institute of Los Angeles. This is an event which is presented every two years as a benefit fund-raiser for the Institute's program of objectives. There are several festivals held there during the year, but this is the one in which the people, dancers, and members of the Folk Dance Federation South do their part and give their full support.

The schedule is somewhat different from other festivals. There will be no council meeting this year, so no rushed officers and delegates. Dancing will start at 1 p.m. There will be two dance areas - the patio, and the auditorium, for beginner and more advanced levels of dancing. In fact, for those who have never danced before, there will be an opportunity to have a first simple dance lesson.

There will also be at least one, and probably more, special exhibition groups who will perform during the afternoon. The musicians from Westwind Folk Ensemble will play live music for part of the dancing. There are to be two costumed doll displays, and Pat McCarthy's "little apple people" carvings. A folk dance film will be shown - this we believe, the one Mario Casetta took some years ago, so some of you readers may possibly see yourselves "in action". Record, craft and costume dealers will be on hand in the side-rooms. Refreshments will be available, and a Yugoslavian luncheon/dinner will be catered by the Dubrovnik Restaurant (of Beverly Blvd. in Hollywood), where you may eat at the tables surrounding the patio. There will also be a costume display. The host club has been known ever since its inception, 28 years ago, for its fine costumes, so there should be much interesting material to be seen. (The exhibitions are scheduled for 3 p.m. on the stage - the Institute will have beverages, wine and beer available). Non-dancers are cordially welcome, but the admission is the same whether you dance or not.

Which brings us to that item: it will be \$1.50 for adults or 50¢ for children. All proceeds go toward the operation of the International Institute - neither the Federation nor the Gandy Dancers derive any monetary benefits - what we get is an afternoon of fun dancing and the satisfaction of having a part in helping a good cause. The objectives of the International Institute are to promote social integration and assimilation of persons of foreign birth or parentage and to promote a better understanding and greater sympathy between peoples, and to help the immigrants and their children to become adjusted to America and share in its growth and development.

All dancers - please note - don't let the words "Gandy Dancers", "Federation" or "International" disturb you. Gandy festivals are like any other, all dances you can do; Kolo-people, Federation South dancers like and perform as many Balkan-type dances as you do; Ethnics, - the very term "International" means you should find some of your own dances on the schedule - so come one and all. Have a great afternoon.

* * * * *

SWEETHEART FESTIVAL

Napa is a town of 30-40,000 about 65 miles northeast of San Francisco, in the heart of Napa Valley from whence come California's world famous Napa Valley Wines. That's one thing that those folk dancers of the Federation North have over us here in the South - with so many festivals taking place in Sacramento, Santa Rosa, Sonoma, Guerneville, yes, and Napa, it is but a short detour at the most to stop by and visit one of the noted wineries en route to or from a dance event, and sample its wares. In Napa of course, you're right there!

The other thing Napa is noted for is its annual "Sweetheart Festival" (and of course, our friends, June Schaal and Vi Dexheimer). June and the festival are almost synonymous because its conception and instigation and subsequent build-up has been due to her strong leadership. She initiated a folk dance class in 1966 under the Napa Recreation Commission and it has been running ever since. After five years, it was felt that an annual festival would enhance and broaden the horizons of folk dancing - a good time would be near Valentine's Day, and what better title than a "Sweetheart Festival" - and so it came to pass. . . June obtained the support of the Napa Recreation Commission and the Chamber of Commerce, and promoted a deal with the Town & Country Fairground directors for the use of their large Pavilion. In exchange for use of the facilities, an agreement was made to bring a good-sized group of dancers each year to dance at the Town and Country Fair in August for part of the rent and the Chamber has always ante-d up the balance, along with the Recreation Commission. Dancers from all over the Bay Area, Sacramento, San Joaquin and Napa Valleys come to dance and exhibit at these events. Publicity from the newspapers and the local radio station helped June in promotion.

This year's event will be on Sunday February 6 at the Napa Country Fairgrounds, 575 3rd St. in Napa, 1:30-6:30 p.m. The program is planned to keep the floor full of dancers - everyone had a ball last year - and come in costume to keep the color of the event exciting for the spectators who turn out in throngs each time. Admission is free. This will be the sixth annual Sweetheart Festival, so remember the slogan - the 6th on the 6th.

* * * * *

MILAN OBRADOVIĆ MEMORIAL FESTIVAL

The Merhaba Club of the U.C.S.B. will present its 4th Annual Milan Obradović Memorial Folk Festival on February 26, in the old gym of the U.C.S.B. Campus in Goleta. This will be on Saturday with an institute, featuring Mihai David and Dennis Boxell teaching dances of the Balkan-Romanian area 11 a.m. to 5 p.m. In the evening, a dance party will be held in the same location, starting at 7 p.m. with musicians and performers from all along the South Coast performing and playing dance music. Refreshments will be available.

Milan Obradović, from Montenegro, was a foremost dance teacher and leader in the Santa Barbara area, and this festival is presented annually by the Merhaba Folk Dance Club and leaders of the area each spring in his memory. The UCSB campus is located at Goleta, off US 101 about 6 miles N. of Santa Barbara. A map of the campus should be available at the gate. There should also be a flyer along with this issue. For more information, contact the Merhaba Folk Dance Club at 519 Lado Drive, Santa Barbara, CA 93111 - phone 805/967-1504.



* * * * *

INBAL DANCE THEATRE

The Inbal Dance Theatre, returning to the United States after an absence of four years, will be performing at El Camino College, under the sponsorship of its Community Services, on February 26, 8 p.m. at the El Camino College Auditorium, Redondo Beach Blvd. at Crenshaw in Torrance, presenting a program of pagentry, music, song and dance derived from the history and folklore of ancient Yemenite Culture. For ticket information, contact the ticket office or phone 213/321-4324.

Inbal was founded in 1949 by Sara Levi-Tanai, shortly after Israel became independent and at the time that the entire Jewish population of Yemen was flown to Israel from that ancient Arabic kingdom, where they had existed in almost total isolation from the rest of the Jewish world for almost 2500 years. In order to keep this fascinating heritage alive, Inbal was formed and all of its members either being Yemen born or Israeli-born of Yemenite parentage. Today, Inbal represents an unique synthesis of Yemenite folklore combined with the spirit of contemporart Israel. Its programs are based on the spirit and intent of the dances of Israel as referred to in the Old testament, and on Yemenite shepherd dances, folk songs, chants, and Biblical stories - depicting joy and sorrow, harvests, weddings, ceremonials, and even the simple occasions of peasant and historial Yemenite life. The troupe makes full use of ancient instruments such as the oud, shofar, chang, tambour, and cymbals. In Israel, Inbal performs six nights a week in cities, villages, border settlements and army camps and has become an integral part of Israel's cultural life, and preserves ancient Yemenite tradition.

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ENSEMBLE FROM YUGOSLAVIA

The National Folk Ballet of Yugoslavia will make two appearances in Southern California this month, performing the kind of program which has won fame for the company of 45 dancers and musicians in many corners of the earth. Under the direction of Branko Marković, these artists will perform ethnically inspired dance compositions representing the cultural heritage of the six republics of Yugoslavia. Exotic and colorful costumes, based on authentic originals, intriguing melodies and rhythms supplement the artists' performances which have been called virtuosic by more than one dance critic. Coming directly from Belgrade, the company is making its first American tour. Their theatrical ability has been seen in some 29 countries, including such varied lands as both Germanies, Norway, Sweden, Romania, Italy, France, Israel, Colombia, China, Indonesia, Egypt, Ivory Coast, the Soviet Union - and in international festivals in Vienna, Moscow, Syria, Belgium, Kuwait and Spain. Director Marković has been the guiding light during the 31 years of the company's existence.

First Los Angeles area performance will be at El Camino College auditorium in Torrance, on Friday February 18 at 8 p.m. Call 213/321-4324 for ticket and other information. Student and group discounts are available. The second performance will be at Pauley Pavilion in UCLA on Sunday afternoon, February 20, at 3 p.m. For information on this performance, contact the UCLA Central ticket office, 213/825-2953.

* * * * *

RAJKO HUNGARIAN GYPSY GROUP

Another of the UCLA International series coming up this month is the appearance of the Rajko Hungarian Gypsy Orchestra and Dancers - a 35-member troupe whose program features the folk artistry of the gypsies, and ranges from traditional czardas to the wild dances of the mountains, czimbalom solos, gypsy songs, and compositions by noted names of the classic music world from Sarasate to Liszt. "Rajko" means, somewhat literally, "Gypsy youth", which is apt because the average age of the performers is 17 years, and each member is descended from gypsy singers, dancers, musicians and violin makers. The date of the appearance is February 27, a Sunday matinee at 3 p.m., and for ticket or other information, please contact the number given in the previous announcement above.

* * * * *

MENDOCINO MEMORIES

This is a final reminder that the annual foregathering of dancers, past, present and future, who the Mendocino Folklore Camp means so much to, will take place on February 12 at Park School, Mill Valley. This is on E. Blithdale Avenue and it starts at 7 p.m. with a costume Flea Market, dancing follows at 8 p.m. and there will be live music, movies of the 1976 camp, food and refreshments, all included in the \$2 admission, and the proceeds from the party go into the Madelynne Greene Scholarship Fund which was established by the staff, in memory of Madelynne, founder of the camp back in 1962. A full story of the camp, its background, and the annual party will be found in last month's issue of "Folk Dance Scene".

* * * * *

SEASIDE STATEWIDE

Seaside Statewide is well under way, and we expect it to be one of the best yet held. This will be the 32nd event of its kind - held originally in Ojai back in 1946. Usually over the Memorial Day weekend (though there have been a couple of exceptions), it is California's biggest folk dance event - the one everybody looks forward to, and all the top exhibition groups "hone up" for in the hopes of being asked to participate during the exhibition periods during the weekend. It also signifies the end of the Federation year for both, the Folk Dance Federation of California (North) and of the Federation, South, Inc., and during the weekend, generally on the Sunday, the new officers of both organizations are installed at the special ceremonial "brunch".

North and South alternate in hosting. Even years, the Northern groups combine to put one on in their area which lies north of San Luis Obispo. Odd-numbered years, it is the Folk Dance Federation of California, South who do the honors. 1977 brings everybody to Santa Monica which is the host city - hence the title, "Seaside Statewide '77". Events start with an opening party Friday night, May 27 at the noted Miramar Hotel, move to the Civic Auditorium Saturday and Sunday for festivals and institute (returning at midnight for live-music afterparties), and concluding with a picnic in Lincoln Park on Monday.

Due to the fact that costs have spiralled over the years, a registration fee has of late become necessary. However, this year it (and all other charges) have been kept to a minimum. At the back of the issue here, you will find two blue flyers. One contains a message with additional details from our President, Sheila Ruby, and a sampling of the dance program (on the back). The second sheet is a pre-registration form which you should remove and send in as directed to the address thereon, to sign-up for the festival. Read it well, sign up early, and save money.

* * * * *

IRWIN PARNES' INTERNATIONAL CONCERT

To celebrate the 30th anniversary of the original International Folk Dance Festival, oldest and largest in the Western States, some 500 colorfully costumed dancers, musicians, acrobats, and singers will perform March 19 from 8 to 11 p.m. in the Pavilion of the L.A. Music Center. Actress Susan Strasberg will narrate the award-winning brotherhood event.

Javanese dancers Nanik and Nyoman recreate a famous Hindu duel of mythology with Wasitodipuro, director of Radio Indonesia and an orchestra of 30 gamelan players. James Lomath, heading his company, in Highland dancing and music; Liberty Assembly, singing and playing revivals of Georgia Sea Island ring plays and shouts to the music of Scott Joplin; the Ukrainian Spirit Dance Company - all three Federation South member groups; medalists and prize winners Carol and Ron Montez, rumba; The Latin American Formation Dancers; Carlos Avilas, Argentina gaucho dances; Tokuyae Hanayagi, Japanese. Bill Couser, Afro-American virtuoso and his jazz ensemble will be back as will Dr. Tilman Hall's Hoedown Dancers. The American Horse Indian Dancers represent another segment of American dance in a war dance competition. San Francisco's Chinese Folk Dancers, star hit of last year's show also return, as well as some others who have appeared on previous festivals founder-producer Irwin Parnes has presented: the Rimaja Egyptian Belly Dancers; Athan Karras' Greek Taverna Dancers; Krakusy Polish Co.; Shlomo Bachar's Hadarim Israeli Troupe. The very fine Odessa Balalaikas, a musical combination that can hold its own with any Russian group of similar type will also be playing their delightful music. There will be many other nationalities represented, including the Sky Highchief Master Puppeteers and the College of Idaho Chamber singers.

These festivals have been sold out in advance for many years now, and the securing of tickets early is advised. This year, as in the past many years, the opportunity to secure tickets through our Folk Dance Federation has been made possible by Mr. Parnes. We have acquired a block of the choicest locations in the three price groups, \$7, \$6, and \$5 - in the orchestra, loges, Founders' Circle and Balcony. Although you will pay the same for them if bought through the Federation as you would at the box office, you would have a threefold advantage. First, these are the choice selection seats, having been reserved early; secondly, you don't have to go down to the box office and stand in line to get them - but third, and mostly - for each one of these tickets sold through the Federation committee, one dollar (\$1.00) will go to the Folk Dance Federation's Scholarship Fund. The purpose of this fund is to send some deserving young folk dancers to one or more of the summer folk dance camps in California. The number sent will of course depend upon the number of tickets our committee disposes of. For your convenience, please use the application blank immediately adjacent, indicating the number of tickets wanted, the prices, and your name, etc. Be SURE to enclose a PROPERLY addressed (to self) envelope, stamped (13¢) along with your check and order. For other details such as seat-confirmation, location etc. call Beth Perkins at 675-7397.

FOLK DANCE FEDERATION OF CALIFORNIA SOUTH, INC. BETH PERKINS, Concert Ticket Distribution 13707 S. Rossburn Ave Hawthorne, CA 90250	
Please send me [] tickets at [\$7][\$6][\$5] ea. for the Folk Dance Concert at the Music Center March 19, 1977. A <u>self-addressed, stamped en-</u> <u>velope</u> and my check for \$_____ is enclosed.	
NAME _____	
ADDRESS _____	
CITY _____	ZIP _____

Following the performance, some more exciting news. Just as last year, after the concert, (starting about 11:30 p.m.) all who wish may visit the Intersection Folk Dance Cafe, 2735 W. Temple St., where, by presenting your ticket stub from the performance, you can get in for only \$1 admission, and the Intersection, as a gesture of goodwill, will give to the Scholarship Fund, 50¢ for every ticket turned in. You will find international dances on the program all for your pleasure by the Intersection's emcees, and it is quite possible that the Intersection's dancers may perform again as they did last year after their concert appearance. Those who are hungry will find the Intersection's usual fine ethnic food available, so make an evening of it - the concert and the afterparty for a power of fun. . . In fact, make a whole weekend and stay over for the Gandy Festival at International Institute the next afternoon and the Venezuelan dancers at UCLA Sunday evening.

* * * * *

ADDITIONAL FEBRUARY SPECIALS in Northern California include the last two sessions of the Teacher-Training series, Feb. 5 and 26; the Feather River Camp Reunion on Feb. 26, and the Federation's February Festival, Feb. 27 - all in Oakland.

* * * * *

E. O. M.

...and for those end-of-January activities which some of you may still catch: There is the Aman '77 Festival, a one-day workshop and party Saturday Jan. 29, 1 p.m. to 1 a.m. at the International Institute, 435 S. Boyle in L.A. featuring instruction, music and party by the famous Aman Folk Ensemble members (see last issue for flyer) - and there is the 10th annual International Folk Festival hosted by the International Club of UC Riverside in the Humanities Bldg. on campus - also Jan. 29. * * * * *

SONGS WE DANCE TO

Some of the simple Cajun dances from Louisiana are a joy to behold, and one of the pleasures is to sing along as one dances. You have probably seen some of these locally danced by the Liberty Assembly in its "Cajun Suite". Here are the words to 'Raisin, Raisin'. ('New Grapes').

Raisin, raisin, c'est a bon marche,
 J'en ai bien loin dessous mon grenier.
 Celui-ci, celui-la,
 Ma grandmere, tourne moi le dos!

New grapes, new grapes, they are very cheap
 I have some hanging high under my attic.
 This one is here, that one is there,
 My grandmother, turn your back to me.

* * * * *


PHILATELIC FOLKLIFE



Here is a beautiful set of postage stamps issued by Great Britain which directly relate to folklore and folkdance. They were issued in commemoration of the Welsh Eisteddfod held last July in Llangollen, and depict some British cultural traditions - (Traddodiadau Diwylliannol Prydain). The colors are lovely, unfortunately we cannot reproduce them here. The 8½ p. shown the Gorsedd of Bards, with the chief archdruid and the symbolic hirlas Horn of Plenty; the 10p, a costumed English Morris man with dancers doing a dance with sticks from the area of the Cotswolds; the 11p. features a piper from Scotland, with dancers doing a Highland dance in the distance; the 13p. shows a girl playing a Welsh harp, the national musical instrument, at the Eisteddfod Genedlaethol Frenhinol Cymru, the Royal National Festival of Wales. Many thanks, John Filcich, for these lovely additions to my collection.

* * * * *

PEČURKA

 (213) 450-2042



FEATURE ARTICLES

CAJUN MUSIC - THE SOUL OF ACADIANA

by VONNIE R. BROWN

Cajun* music should be prefaced by an anthropological history of the Acadians, who, after leaving Canada for Louisiana in 1756, unconsciously isolated themselves from the American cultural stream and gradually developed their own unique style of living. Today, their characteristic "joie de vivre" continues to separate them from their northern neighbors, and an unmistakable Cajun flavor permeates their language**, religion, and family and social lives. Music is a very important part of the Cajun's life, and it too is seasoned with a quality identifiable only as "Cajun".

There is an old Cajun expression that says, "If a Cajun soul has a voice, that voice is Cajun music". Cajun music is certainly the soul of Acadiana. It is a sound that dates back 200 years, but it is as rich and alive today as at anytime in its history. The homogeneous character of the Cajun's closely knit, rural communities and their resistance to acculturation have undoubtedly contributed greatly to the survival of these musical traditions.

It is said that the French Louisianan will sing a tune at the drop of a "chapeau", and this is quite true, indeed. Along the Lafourche, Teche and Vermilion Bayous, an infinite number of songs have survived the decades and new songs are constantly being created. The bayous and prairies of Southern Louisiana offer a vast resource for ethnomusicologists and folk music students who might be interested in collecting and researching Cajun folksongs. Distinguished academicians who have studied Acadian folksongs include: Marie del Norte Thériot, Catharine Brookshire Blanchet, Irène Thérèse Whitfield, Dr. Harry Oster, Mr. Revon Reed and Mr. Alan Lomax. The songs that have been collected in Cajun French may be divided into four groups:

1. French songs indigenous to Louisiana, composed by local musicians
2. Songs from American folklore translated into French.
3. French Negro spirituals indigenous to Southern Louisiana.
4. Traditional French songs stemming from 3 sources: France; Nova Scotia; Canada.

The countryside of Southern Louisiana is dotted with barn-like structures where a few times a week, especially on Saturday nights, the inhabitants gather to dance and drink. The musicians are very popular with the Louisiana people and their music is played daily on various radio stations in the French speaking region. Louisiana recording companies produce thousands of their records yearly, and these records are hot sales items in stores throughout the state.

The music and lyrics of these indigenous compositions present a striking example of acculturation. The lyrics are often a mixture of fragments taken out of traditional French songs and a vocabulary and syntactical structures of the Cajun's daily language. Researchers describe the music as "hybrid" because it contains elements from one or more outside sources: southern mountain folksong, Tin Pan Alley hits, country-and-western music, cowboy, hillbilly, Negro Jazz and blues [4].

-- However French they may be in origin, Cajun folksongs have in some cases a definite Negro flavor to be found in super-imposed elementary rhythms which give them sort of a "jazzy" atmosphere, nowhere else to be found in folksongs derived from France other than in the Caribbean (area). [9, p.3] --

Songs from American folklore were perhaps introduced to the Cajuns by the heterogeneous ethnic groups who eventually settled in French Louisiana. These non-French-speaking settlers from the southern mountains and the seaboard states were of English, Scottish, Irish, and German descent. The Cajuns, being a stronger unit, in time assimilated these minorities; however, no doubt certain cultural elements from these groups remained and were adopted by the Cajuns. Such is the case with the American folksong: the Cajuns adopted the songs, but with a French translation. Examples of these translated songs include: "Billy Boy", "My Good Old Man", "The Butcher Boy", and many others.

The French Negro spirituals indigenous to Louisiana have not been collected extensively, but an analysis by Oster [5] show that these songs represent a fusion of Afro-American and French

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* Cajun - a corruption from the French word, "Acadien". The pronunciation of di having undergone the process of palatization became dj. [1, p.21]

** The language spoken by the modern Cajun is a combination of French and recently acquired Anglicisms. The Cajun French has retained many 17th century archaisms, as well as regional expressions stemming from the original provinces of the colonists. To this were added many agricultural and nautical words from the occupational vocabulary of the Acadians, most of whom were peasant and fishermen. Due to the influence of modern American ways, the oral traditions of the bayou folk represent a fusion of the French and American heritages in the environment of contemporary progress and uniformity of modes of existence [1].

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elements. The French traits have been transmitted to the blacks by the Cajuns and French missionaries. The Cajuns have always maintained close and friendly contacts with their Negro neighbors.

-- As landless emigrants, the Acadians had a lower social status than the old French settlers, and as a persecuted minority in their own former homeland, they were not standoffish with the Negro slaves. Their relations were not tempered by a master-slave attitude ... (and) there seems to have been a considerable cultural exchange in some areas between the Negroes and Cajuns. As a result, numerous Negroes in proximity to the Cajuns today sing Cajun songs in Cajun dialect and play Cajun tunes without any suggestion of foreign intrusion. [2, p.164]. --

Music played a vital role in the African slave's communal life and ritual, and his descendants never lost their desire to carry on this musical tradition. During the Reconstruction period, many Catholic Negroes turned to the Protestant religions after being proselyted by Northern Baptist and Methodist missionaries. However, an important factor in their conversion was that these churches provided them with the opportunity for oral expression, i.e., singing, chanting and shouting.

The priests in Catholic Louisiana understood the black parishioners' need for vocal expression and they made concessions by permitting hymns to be sung in mass and spirituals to be sung in homes on designated Sundays. And so it was that throughout the parishes the community would gather at various private homes to sing their spirituals and vent their religious fervor. The texts used in these "cantiques" as they were called by the singers, were taken out of French religious "canticles" or sacred songs. The preceptor who was the priest or a chosen elder, taught a few words or singable phrases one line at a time and these were repeated over and over again. Refrains were particularly enjoyable because everybody learned them quickly. It is interesting to note that these gatherings took on an entertaining quality in that the energy of the performers was always directed more towards the music than to the meaning of the spirituals. It might be said that these cantiques developed as a counterpart to the Negro American spiritual; however, the shouting and foot tapping were never a part of the French Cantiques [1].

Traditional French folk songs were brought to Louisiana by ancestors of the present generation who came from French Canada and France. Numerous comparative studies have been done on those songs as they now exist in these three geographical locations. These studies indicate that in some instances, the songs and music had undergone little change from the original form found in France; in other cases the melody, the lyrics, the rhythm, or all three of these elements changed somewhat. Some of these changes will be noted in the discussion that follows.

Once one has heard Cajun music, as it is played in Louisiana or across the border in Texas, the Cajun sound is readily identified. Musicians in other locales who have attempted to play Cajun music without having studied the Cajun style in depth through recordings or first-hand experience, have difficulty duplicating the native Louisiana music. Music to the Cajun is a natural phenomenon that accompanies growing and living, and the acquisition of musical skills is often equated with learning such basic skills as feeding oneself. It is looked on as a natural process whereby skill and technique are caught rather than taught. There are no conservatories of Acadian music, and few, if any, Cajun musicians have had any formal musical training.

Musical instruments used by traditional Cajun bands include the accordion, fiddle, triangle, spoons, washboard and harmonica. Recently, the guitar and drums have been added. Quasi-professional musicians add highly amplified steel guitars and an assortment of drums and castanets to their bands. This is the commercial-type Cajun sound that you hear frequently on television and radio and in some of the larger dance halls around Lafayette. Usually, these orchestras play some Texas western music and rock-and-roll in addition to the traditional Cajun tunes. The small traditional Cajun bands of small rural towns play "pure" Cajun music.

The accordion, originally made in East Germany, became the Cajun's favorite sound around the turn of the century. The traditional accordion is not the large piano accordion with which most of us are familiar. Rather, it is the type which Cajuns affectionately refer to as the "push-and-pull" style. It has a full sound and is actually a small orchestra in itself, if well-played. The Cajuns prefer their accordion in the key of C, whereas the Canadians use the key of D and the Germans, C. Many accordions were made right in Louisiana, this craft originating during World War II when German accordions became impossible to get. Today, there are about 20 craftsmen in the state who make them, one of the most proficient being Marc Savoy from the small town of Eunice.

There are literally hundreds of Cajuns, young and old, who play the accordion, but fiddlers are not as plentiful. The fiddle is perhaps less desirable to play because it is a harder

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instrument to master than the accordion. Also, it does not make as good a solo instrument as the accordion. There are very fine fiddlers in Cajun country and you'll find one in every band.

The steel triangle, the spoons and the washboard have been replaced somewhat by the drums and guitar, but are still popular instruments with the smaller rural bands. The spoons are played by suspending one over the other in the left hand like chopsticks and tapping them rhythmically against the right knee with the other hand. Washboards are simply washboards bought from the local hardware store. Sometimes they are played by striking several of the old type bottle-openers (church keys) against the surface of the board. The washboards used by the quasi-professional bands are specially made and are very modernistic in design. These all-metal washboards hang suspended from the musician's shoulders and are tailor-made to fit the body.

In most Cajun music, there is no semblance of scientific rules of composition nor of development according to a plan of pre-concieved ideas. Topsy, in Uncle Tom's Cabin claimed, "I 'speck I grewed - don't think anybody ever made me.." So it is with Cajun music. It grew spontaneously and compositions were created from emotions. With a few exceptions, there is no written Cajun music--no self-respecting Cajun would dare, even if he could, use sheet music to play 'Jolie Blonde' or 'Grand Mamou'. The music has been transmitted by ear from one generation to another, and in many cases, the original composer is unknown.

Cajun music is generally characterized by a flexibility of form. Sometimes the melodies show a wide range of tones and large intervals between notes like in standard French folk-songs; but on the other hand, many show little variations in tones, and some, a few wailing melodies, use only the pentatonic five note scale [10]. The pentatonic scale, common to both Anglo-American and African traditions, testifies to the important influence of the Southern United States on the French songs of Louisiana. This scale is seldom found in France [1]. The melodies based on the pentatonic scale may sound archaic and primitive to the modern ear; this is because certain notes of the modern scale are omitted and other notes which are important in modern scales are de-emphasized.

There are other characteristics in Cajun music that make it rather unique. Strong rhythms and repetitious verses suggest that this music is intended for dance. Some tunes are repeated over and over again until they seem endless in time. Obviously the music must last as long as the dance to be of sufficient length. Another characteristic often found in Cajun music is that the vocals are frequently rhythmically independent of the musical instruments - they go off on a surging pattern of their own. For example, a composition may use a waltz rhythm in a tragic-blues-influenced song. Also, sometimes the meter or beat is revised to suit the mood of the player or crowd: e.g. a waltz becomes a two-step, as in the song, 'Allons a Lafayette'. Others, like the Cajun version of 'Home, Sweet Home', start off as a waltz and suddenly double or triple in beat and become a fast-moving two-step [7]. Other common features include nine-measure musical phrases and irregular numbers of lines to stanzas [10].

Frequently Cajun musicians will change song titles and words to suit a particular whim or occasion. Each year, dozens of songs are literally revised by singers who wish to convey a new and current thought. Indeed, it is quite possible that a song may be entirely different before an evening of dance comes to an end! To complicate the situation even further, there may be a number of different titles for the same tune. e.g., the famous 'Jolie Blonde' has been recorded under a variety of different names.

Usually Cajun musicians take turns singing and almost without exception, they sing as soloists. Very rarely do Cajuns sing parts or in unison [6]. Their singing also has that very nasal quality and is portamento in style.

Until some 50 years ago, Cajun musicians had very few lyrics or songs to accompany their music; much of their singing was simply a cry or a yip. These musicians would yell out their emotion rather than sing about it. The Cajun cry was sometimes sad and heartrending; at other times, gay, exuberant and sassy. "Hey-hey", "Ehehee!" "Aw yai-yi!" "Hey labas!" and "Va-t-en" all served to express a particular mood [7].

What do Cajuns say in their songs? Like all folksongs, they are echoes of the incidents of life and express simple ideas. Through song they express their emotions, longings, desires, needs and fantasies. They sing of fate and misfortune showing that they enjoy their suffering enough to tell about it. There are songs of sadness, joy, death, adventure, songs to amuse and songs to satirize. There are songs about ordinary people, animals, and places - such as Texas, that far off country of great adventure.

When the Cajun is not worried by amorous difficulties, he is thrilled by the joy of living. His music has retained a good bit of the Cajun earthy philosophy that it is better to live

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a full life than simply to exist and subsist; that it better to sing loudly and coarsely than to curse at fate or growl at mankind, and that it is much better to love and trust than to war and fear [7]. His carefree manner makes him seek pleasure in cards, whiskey and dance, and these too, he sings about.

Like most folksongs, courtship, love, marriage and family life form dominant themes in Cajun vocal renditions. Songs like 'Chere Cherie', 'Ma Jolie Blonde', 'Grand Mamou', 'Chere Mom', 'La Valse de Musiciens', 'Ma Negresse', and 'J'ai Passe Devant ta Porte' are just a few of the great Cajun classics that bear this out.

There still remain in Louisiana, marriage songs which are quite interesting when compared to the French songs from which they stemmed. Typically American is the concept of love, happiness and hope in marriage. Although romantic love discovered in the age of medieval chivalry stems from Europe, marriage as a culmination of romantic love does not represent the point of view of French tradition. Among upper classes and the bourgeoisie, as well as among the French Creoles in the colonies, the concept of marriage was a proper match which gave the couple marital stability and social status, and assured the future of their children. For the French peasant, marriage did not augur any happiness either, for it meant a meager livelihood and a hard life filled with deprivation. Texts from French songs warn that love and marriage are foreign and incompatible notions - that marriage is a regrettable event that means sorrow and grief [1].

In Louisiana, these songs pertaining to marriage are toned down or changed. Most of the lines predicting doom and spelling pessimism have disappeared. Statements of unhappiness are replaced by expressions of hope. However, interestingly, the tune has not changed. Instead of the joyful and gay rhythms of a wedding song that we usually expect in the American culture, the melodies are sad and dejected. Some collectors have interpreted it as the expression of the passing sadness of the bride as she leaves her home and family to assume the responsibility of married life. Doubtless these feelings are present, but the doleful, melancholy music of the songs should be considered realistically as a survival of the French folk songs which reflected a certain negativism towards marriage [1].

When the young men of English, Scottish and Irish extraction moved into Louisiana and married young Cajun women, some of their attitudes left an imprint on the French Louisiana folk mores. The moral code of pioneer America was based on Calvinist and Puritan precepts which were very restricting.

-- The Protestant catalog of sins included lovemaking, drinking, gambling, playing the fiddle, singing worldly songs, dancing, fishing on Sunday, and anything else a hysterical preacher may think of [3, p.17].

The Cajuns rejected almost all of the above taboos - he loves to drink, gamble, dance, sing, play the fiddle, and fish on Sunday, but on the discussion of love-making, he has undergone the Puritanical influence of his American neighbors. Although the Cajun is reputed to be an ardent lover and speaks of love in his songs, he very deliberately avoids any reference to matters relating to sex. This is in direct contrast to the French songs from which many of the Cajun songs are derived. Obviously French song tradition on the American soil has been "censored both conscientiously and consciously [1]."

Illustrations of expurgation occurring in Louisiana songs are abundant and exist to some degree in French Canada. The song 'La Délaisée' is a fine example of this. It tells of a sweet young girl who, after being jilted by her lover, takes her own life and that of her lover. Nothing in the Louisiana text justifies the violence of the ending. Contrariwise, in most of the French ballads that typically end in tragedy the motive for violence is more justified: the man grows tired of his sweetheart after he has taken advantage of her, particularly after he discovers that she is pregnant [1].

Another ballad of jilted love, 'The Butcher Boy', which in many British and some American variants allude to the "babe that was not born" and to the "apron strings that are worn high" or "under the chin", makes no mention of pregnancy in Louisiana. In the same song when, before committing suicide, the young girl leaves a note to her parents and placed it on her "poitrine", which means chest, bosom or breast, the word is often replaced by "coeur" (heart). As a general rule, Louisiana songs do not mention any uncovered parts of the body [1].

The song 'Le Galant qui voit sourire sa Mie' illustrates another example of censorship. As this song exists in Louisiana, a conscious effort is made to "dress: any reference to nudity. Moreover, the French reference to "lovers sleeping together" is completely rejected by Louisiana singers [1].

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It is interesting to note that while Cajuns reject motifs relating to sex, these motifs are retained by the Blacks living in French Louisiana.

-- The full weight of Puritanism did not fall upon the Negroes who came largely from cultures which placed a high value on erotic and aggressive behavior and which provided vivid outlets for them in song, dance and ceremonial. As slaves, and later, as second-class citizens in the South, they were not expected to conform rigidly to the conventions of harassed whites. [3, p.19].--

There are several themes which play a very minor role or are completely absent in the Cajun's repertoire of songs. For instance, the Cajun is industrious, peaceful, frank and cheerful by nature, but he rarely sings of these virtues. Instead, a good portion of the Cajun tales and musical repertoire deals more with shiftlessness, sadness, and sometimes ironical slaps at virtue and frankness in general. Until recently, Cajuns have shown no great ambition for political domination, riches, education, or social power. Hence, these play no part in his music. Recently some Cajun musicians have translated some patriotic western songs, but generally themes dealing with nationalism and hero-worship are missing from Cajun music [7].

Songs pertaining to occupations or so-called "work songs" do not exist in French Louisiana. This phenomenon is explained by the fact that work songs did not develop in the French provinces which sent colonists to the New World [1]. The authors of the Danses Rondes quote a possible remnant of a trade song in 'Raisin, Raisin' - a song about grape-crushers [8]. It is surprising that in agricultural Lower Louisiana, where the Cajuns' main occupation has been the cultivation of the sugar cane, cotton and rice, not a single song describing these chores has been recorded. Of course, it is possible that any song may be used as a work song provided the rhythm is suited to the execution of the task. Negro slaves in the South sang spirituals and love songs while working in the fields, loading cotton bales, and building levees and railroads, so it is quite possible that the Cajuns also sang as they worked, but the songs cannot be classified as a work song per se.

The religious element is also absent from the collections of French songs in Louisiana. The one song that has a religious text and that is known by many singers is 'La Saint Catherine'. It recounts the story of the martyrdom of a Christian princess. It is sung in a boisterous and often comical tone, and its refrain and rhythm suggest a march or dance. In Louisiana it has been known as a danse ronde, although it is seldom danced [8]. Its character reflects a custom known in the French tradition where many tragic or solemn religious songs were often sung in an air of gaiety. Profane melodies with sacred words were common in France, as exemplified by the Christmas carols sung to jovial drinking songs and having farcical and often licentious refrains [1]. Recently, Cajun musicians have translated some old Baptist or Apostolic hymns and French traditional canticles; however, songs of this type have never achieved oral currency in Louisiana.

The absence of the religious element in Cajun songs is difficult to explain. Historically, Cajun men have been rather indifferent to expressing their religious beliefs overtly. Their attitude has been that certain religious practices are alright for the wife and children, but not for them. Obviously this unconcern for religion did little to encourage the composition of songs praising the Lord. This does not mean that the Cajuns lacked respect for their religion or were non-believers; in fact, their faith was very deep.

The satirical type of song mocking the clergy so prevalent in France is unknown in Louisiana. Such songs developed in France for two reasons: 1) many of the priests exercised such strong control over their congregations that they became oppressors and were bitterly disliked by their parishioners; 2) many of the clerics lacked a calling for the priesthood and as a result, did not lead exemplary, sacerdotal lives. Both of these conditions created a negative attitude towards the clergy and the parishioners released their emotions by composing biting songs about the men of the cloth [1]. The priests in Louisiana were very tolerant toward their carefree flocks and most who chose to minister in the colonies had the deep humanitarian convictions; therefore the situation in Louisiana did not give rise to a musical mockery of the clergy.

Cajun music is for dancing, for parties and for weddings, but those of us who live in French Louisiana know that the music is more than an attribute to festivity. It is a mirror that reflects the history, the character and the living experiences of a people who refuse to let their heritage be engulfed by the melting pot of America. It is their language, their voice and a testimonial to the endurance of the Cajun spirit. It is the soul of Acadiana.

* * * * *

(Not to be reprinted without permission of author and credit to FDS. Bracketed [1] figures refer to bibliography sources; these are available upon request from Vonnice R. Brown, 4431 Blecker Dr., Baton Rouge, Louisiana USA 70809. See items elsewhere this issue also.)

* * * * *

A LA CARTE

by GLORIA HARRIS

From time to time, we will have special guests who will offer their favorite recipes which relate to the subject area of the month's featured country. This month, we happily present...

WHAT'S COOKING IN LOUISIANA

by VONNIE R. BROWN

Gumbo, jambalaya, courtbouillon, crawfish bisque, crawfish etouffee, red beans and rice -- try all these when you visit Louisiana, for they are masterpieces of regional cooking. These particular dishes are examples of what is usually referred to as Creole cooking from the southern, more European part of the state. This distinctive and subtle cuisine has developed through the centuries into one of the great cooking styles of the world.

It is said that Creole cooking originated when the wives of the early French settlers discovered that Louisiana could not offer them the traditional ingredients to which they were accustomed -- flour, various vegetables, spices and herbs. Carrying the iron pots they had brought with them from the old world, these unhappy ladies went in a body to complain to Governor Bienville. His shrewd housekeeper, Madame Langlois, answered their distress call and volunteered to teach these housewives cooking secrets she had learned from the Indians. She introduced them to native dishes and herbs, and they soon learned to adapt their French cooking skills to prepare these foods and make improvements upon them. The Spanish, too, put their mark on Creole cooking, and Negro cooks added an exotic African touch. All this art has been used through the years on the bounteous produce of Louisiana.

Louisiana is world famous for its fine restaurants, but the best eating of all is done in those homes where the old iron pot has been handed down for generations. There, the making of a roux--the butter, - browned flour and stock base essential in so many Louisiana recipes -- is an art carefully passed on from mother to daughter. To give you an idea of the range of gourmet pleasures in Louisiana, a few typical recipes are offered here for you to try.

SEAFOOD GUMBO

--It's partly a stew, partly a soup--but entirely Louisiana, with a strong influence from Africa and the West Indies. "Gumbo" was the African name for Okra, which can be used as a thickening agent in this spicy mixture made from seafood, game, fowl, meat, or a combination of them all. As frequently used as okra is the famous, file', a powder made from sassafras. In the old days, Choctaw squaws gathered the leaves, pounded them, passed the powder through fine hair sieves, and brought the file' into the New Orleans French Market twice a week. Gumbo is the traditional food served during rural Mardi Gras in the Acadian parishes of Louisiana.

2 lb. shrimp	3 cups chopped okra	2 quarts water
½ pint oysters	or 1 Tbsp. file'	1 bay leaf
1 can fresh or frozen crabmeat	2 onions, chopped	1 tsp. salt
2 Tbsp. oil	1 can tomatoes	3 pods garlic (optional)
2 Tbsp. flour	2 Tbsp. oil	Red pepper (optional)

--Peel shrimp uncooked and devein. Make roux (dark) of flour and oil. Add shrimp, oysters, and crabmeat to this and cook several minutes stirring constantly. Set aside. Smother okra and onions in oil. Add tomatoes when okra is nearly cooked, then add water, bayleaf, salt, pepper and garlic. Add seafood and roux to this. Cover and cook slowly 30 min. . If okra is not used, add gumbo file', but remove pot from fire while adding or it will string. Serve in bowls over cooked rice. Serves 6 to 8.

CRAYFISH ETOUFFEE

-- Perhaps the most distinctive and famous Louisiana food is crayfish, which natives pronounce "crawfish". It is more tender than lobster, more delicate than shrimp, and has an unique flavor all its own. In the spring, whole families go out gcrayfishing on the bayous in a way that has been traditional for centuries. These delicious shellfish are now raised commercially and exported to France. A newcomer's real initiation to Louisiana and its crayfish, is to be invited to a "crayfish boil" in Cajun country. However, the gourmet usually prefers his crayfish prepared into a succulent etouffee.

2 lb. crayfish tails	1 stick butter	Red and black pepper
2 large onions	Chopped parsley	Fat from crayfish
1 stalk celery	Chopped onion tops	1 Tbsp. flour
2 cloves garlic	Salt to flavor	1 cup water
2 medium green peppers		

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CRAYFISH ETOUFFEE Con't.

-- Cook the crayfish in almost boiling water 20 min., remove and drain. Peel tails, saving any yellow fat that clings to head or tail. Mince onions, celery, green (or bell) peppers and garlic. Cook minced vegetables in melted butter over low heat slowly for about 30 min. or until vegetables are golden brown. Stir in flour. Add cup of hot water according to the desired thickness of gravy. Let simmer in a covered pot for about 15 min (do not overcook). Add onion tops and parsley. Serve over hot rice. Serves 4-6.

CHICKEN JAMBALAYA

-- "Cajun", the affectionate name given the French Acadians who settled in Louisiana after their exile from Canada. Even today in the Evangeline country around St. Martinsville, Lafayette, and New Iberia, French is spoken almost as frequently as English. This is rice country, too, and it's no surprise that this staple is the basis of Jambalaya, a skillful blend of shrimp and other seafood, game, chicken, several meats or whatever you may have. Of course, native seasoning gives jambalaya its special delight, and to get the real bayou flavor, it should be cooked in an iron pot.

1 3lb. broiler, disjointed	1 green bell pepper, chopped	1½ cups water
½ cup butter, melted	Hot sauce to season	2 cups uncooked rice
1 large onion, chopped	2 tsp. salt	1 tsp. chopped green onion tops
1 cup celery, chopped	¼ tsp. pepper	1 Tbsp. fresh parsley, chopped
3 cloves garlic, minced	½ tsp. monosodium glutamate	
1 4 oz. can sliced mushrooms	1 #2 can tomatoes	

-- Melt butter in a large heavy skillet. Salt and pepper chicken parts and brown in butter. Remove from skillet when brown and set aside. Pour off about ½ the butter, reserve. Add onion, green pepper, celery, garlic. Saute until tender. Stir in tomatoes and mushrooms. Cook slowly 20-30 min. Season with hot sauce, salt, pepper, and MSG. Add water and rice. Bring to a boil, stir once. Return chicken to skillet. Cover. Reduce heat and cook 45 min. Just before serving, stir onion tops and parsley into rice. Serves 6.

§- The above recipes represent perhaps the most "famous" Louisiana cuisine; however, there are many more unusual and delicious foods beyond the traditional gumbo and jambalaya. The fabled restaurants of New Orleans and many out-of-the-way rural restaurants feature a wide variety of regional specialties. The recipes following are perhaps less famous, but nonetheless, very popular with the natives of the Cajun country.

LES OREILLES DE COCHON (Pig's Ears)

-- A type of cookie usually served as a dessert and with café au lait. It is a French-Acadian delicacy with many "secret" recipes existing:

2 cups sifted flour	½ tsp. baking powder	2 eggs
½ tsp. salt	½ stick butter	1 tsp. vinegar

Mix ingredients as for pastry. Divide into small pieces and roll each separately very thin to about the size of your hand. Fry in hot fat until light brown. While frying, bend one end of the "ear" over. Sprinkle with powdered sugar or coat with the following:

1½ cups cane syrup, ½ cup sugar, pinch of salt. Mix and cook to soft-crack stage, about 275°. Pour 1 Tbsp. over each "pig ear". The syrup is more traditional than the powder sugar.

HOT PEPPER JELLY

-- This is served frequently in Acadian parishes as an accompaniment to meat or as part of an hors d'oeuvre (spread Melba rounds with cream cheese and top with a bit of pepper jelly).

1/3 cup hot red or green peppers	6½ cups sugar	1 small bottle Certo
1 1/3 cup chopped bell peppers	1½ cup wine cider vinegar	Red or green food coloring

--IMPORTANT! Wear rubber gloves while cleaning and preparing peppers. Seed them and grind or chop. Mix them with sugar and vinegar. Bring to boil and boil 1 min. Cook about 5 min. then add Certo. Add a few drops of food coloring and stir well. Cool slightly and put into jelly glasses. Seal!

Note: Emil DePortimo, the Westwood (and South Bay) gourmet, (and your Editors) have been sent some Hot pepper jelly and perhaps some of you will be lucky enough to sample a bit of this Cajun Fire! (Sorry folks, don't know about Emil, but we just finished off the last of ours. It was the bestest!)

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WHAT'S COOKING Con't.

RED BEANS AND RICE

-- This is a hearty Creole main-dish found frequently on the tables of Louisiana families. Housewives often keep a pot warm on the stove and find it ideal to serve to family members who dine on different schedules.

- | | | |
|------------------------|--------------------------|------------------------|
| 1 lb. Red kidney beans | 1 tsp. Italian seasoning | 1 stalk celery chopped |
| 1 lb. salt pork | 1 bell pepper, chopped | 1 whole hot pepper |
| 2 cloves garlic | 1 large onion, chopped | salt to taste |

-- Boil pork 5 min. to rid of salt. Put it in a second water (hot) and add beans. Water should be 1/2" above the beans. Immediately add the bell pepper, the onion, celery, garlic, Italian seasoning and the whole hot pepper. Cook slowly 2 to 3 hours until the gravy is thick and beans tender. Just before serving, add another pinch of Italian seasoning - salt to taste and serve with rice.

MARINATED SHRIMP

-- This is an hors d'oeuvre frequently served at wedding and cocktail parties in the Acadian parishes of Louisiana.

- | | | |
|-----------------------|------------------------|--------------------------------------|
| 1 cup cooking oil | 1/2 lemon (juice only) | 2 large white onions, sliced |
| 1/2 cup olive oil | 1/8 tsp. red pepper | very thin in rings. |
| 1 thinly sliced lemon | 1/2 tsp. salt | A few dashes of Worcestershire Sauce |
| Pimiento strips | 1/2 tsp. garlic powder | 4 chopped green onions with tops |

-- Boil 2 lb shrimp. Add salt and pepper to water. Cool and peel. In a quart jar, place all the above ingredients and mix very well. Put the cooled, peeled shrimp in a large bowl and pour the mixture over them. Cover, refrigerate 24 hours, stir occasionally. To serve: put lettuce on plate and use all the pimiento, onion rings, lemon slices and shrimp. Spear with toothpicks.

- - - - -

For those who prefer added adventures in good eating, one might try recipes from any of the following three books. The writer considers these cookbooks to be excellent and they are listed in order according to preference: (1) Talk About Good - Le Livre de la Cuisine de Lafayette, available from the Service League of Lafayette, P.O.Box 52387, Oil Center Sta., Lafayette, LA 70501 - \$4.50... (2) C'est si Bon, from The Young Women's Christian Organization, 201 St. Charles St., Baton Rouge, LA 70802. At \$3.95 plus postage. .. (3) River Road Recipes, from the Junior League of Baton Rouge Inc., 4950 Government St., #E, Baton Rouge, LA 70806. \$3.25 spiral bound; \$5.25 de luxe copy. Indicate if wanted gift wrapped.

* * * * *



HORO

PRESENTS



Monday

Balkan

Bora Gajicki

SATURDAY - February 5, 1977

Saturday

International

Dick Oakes

Pitu Guli

BALKAN FOLK ORCHESTRA

Also:

Tuesday - ISRAELI
 Wednesday - GREEK
 Thursday - ROMANIAN
 Friday - INTERNATIONAL



HORO

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CLASSES START AT 8.15

5635 Melrose Av. at Larchmont

TEL. 462-9213

HOLLYWOOD 90038

PLEASE MEET....!

... Vonnie R. Brown, who hails from a small town in North Dakota, just three miles from the Canadian border - the place where both sets of her grandparents settled after arriving in the United States from Norway.

Vonnice holds a Bachelor of Science degree with a double major in physical education (with emphasis in dance) and elementary education. She attended graduate school at the University of Oregon, and completed requirements for a Master's degree at Utah State University. She has taught at all educational levels, but the majority of her teaching has been in colleges and universities where she has taught modern dance, folk and ethnic dance, and practical and theory courses in physical education and dance. Prior to moving south to Louisiana, she directed the folk and ethnic dance program at Utah State and was performing dance director at Washington State University.

It was almost immediately after her arrival in Baton Rouge that all of folk-dancing America began to hear about Vonnie Brown. Prior to her arrival, international folk dancing was about unknown in Louisiana - or in large areas of the South - despite the many ethnic groups living there. It was at that time, about 4 years ago, that she introduced the folk and ethnic dance movement to that state and in this short period, has brought national recognition of this dance form to the State of Louisiana. Currently, she teaches international dance three evenings a week on the L.S.U. campus, directs the performing dance group, "Zadruga" (see last year's "Scene" for story-club), originated and edits the monthly newsletter, "Folk Dance Scene in Baton Rouge", and is also the founder and director of the Annual Louisiana Spring Folk and Ethnic Dance Festival, usually held early in April.

In order to study with the most outstanding international dance authorities, Vonnie travels extensively throughout the United States attending various camps, conferences, workshops and seminars. Last summer she travelled to Czechoslovakia where she began preparations to research Slovakian dance. As a result of her interest in some of Louisiana's distinctive cultural groups such as the Dalmatians in New Orleans and Plaquemines parish, the Hungarians in Albany, the Italians in Independence, and the Acadians, Vonnie has authored several articles for folklore publications.

It is amazing to other folk dancers how, despite her formidable schedule of activities, Vonnie is always available for still more folklore action and seems to have an almost limitless amount of energy. As one person, extremely active here in Los Angeles herself, said to me after last year's San Diego Conference, shaking her head - "I don't know how she can ever do it all!" Anyhow, as we've stated here in "Scene" before, a small whirlwind came down from the far northern plains, and the South will never be the same again. Folkdance is there to stay!

* * * * *

COSTUME CORNER

You can make an adequate costume from the Cajun country of Louisiana rather easily. Pictures are plentiful in National Geographic magazines and Louisiana travel literature and brochures. At least one of our local exhibition groups has costumes and there are probably others worn by individuals. The women may have medium to long, full skirts of dark or saffron coloring; a dark typical French-type bodice, over a full sleeved white blouse. They wear a white apron, white stockings and black pumps. Headdresses are a simplified sunbonnet, or a scarf wrapped over the head (it says here "maidens don't wear the scarf") so that's up to you. The man's outfit is a basic peasant work outfit - loose, somewhat shapeless trousers or jeans; a loose workshirt in homespun or bleached cotton, and boots (not Russian or Capezio's, heaven forbid) - these are to keep the mud and gumbo out). It gets hot in the fields and even in the bayous of Southern Louisiana, so straw wide-brimmed hats are worn but probably not while dancing. We'll probably have some real ethnic information for you at a future date when Vonnie brings us an article on Louisiana Cajun dances. P.T.P./R&J

* * * * *

[Ed. comment: Thank you so much, Vonnie, for the wealth of material and your time and effort given to make this issue of "Folk Dance Scene" so valuable and informative. Our Louisiana is truly a fitting subject for February, the month of the Mardi Gras. P.T.P.]

* * * * *

FEDERATION SOUTH -- 1976 - OFFICERS - 1977 -- FEDERATION NORTH

President Sheila Ruby	President Raymond Olson
5667 Spreading Oak Dr., Los Angeles 90068	24013 Fairlands Road . . Hayward, CA 94541
Corr. Secretary Elsa Miller	Secretary Genevieve Pereira
3455 Loma Lada Dr. . . . Los Angeles 90065	1275 A St., Room 111 . . Hayward, CA 94541
Information South phone . . (213) 398-9398	Information North phone . . (415) 431-8717

SPECIAL ARTICLE

FOOTPRINTS

by Michael A. Bekoff

"Actions speak louder than words", according to the old saying as I thought about our folk dance club and the people who were part of it. I had been coming religiously to this group every week and had been accepted as a regular member. The evening's dancing was usually followed by a social hour at a local coffee shop where the weary dancers relaxed and refreshed themselves with ice cream, burgers, or coffee. Any birthdays in the group, holidays, or other excuses for a party were celebrated at the coffee-shop with home made cookies or cakes. Strange or unusual topics would be discussed for hours, and as time grew late, jokes and pranks increased. These would even include the waitresses and the manager who by now had become accustomed to the madness of the group. As I looked around the large table at my fellow dancers one night, I reflected on the place each held in our small community.

Holding court at one end was our group leader, whose energy and humor sustained the club and enabled it to operate. Bringing his own records and stereo each week, carrying his equipment from the parking lot and setting it up, he would always be ready when the dancers began to arrive. After teaching for an hour, he played requests until closing and put his equipment back together. Although the room might have been packed with enthusiastic and active people, only a handful remained behind to help him repack his car. Somehow, his cheerfulness and loyalty to the group never wavered, and his observations on life and the unique people who are part of it always amused his listeners.

At the other end of the table sat our 'resident expert', a young man who never failed to be impressed by his own ability. He had been accepted by an elite dance troupe as one of its performers - a fact that he continually reminded anyone within earshot. The heavy rehearsal schedule had dramatically improved his knowledge and styling, but had also caused him to over-exaggerate his movements and manner. Often dancing by himself when he was too late to lead the line, other regulars attempted to avoid him as much as possible.

In the center of the table was our club's unofficial hostess, who greeted and talked with newcomers, led them through difficult dance steps, and often surprised the others with her fresh-baked cakes and goodies. A popular member, she often organized pot-luck dinners and other surprise get-togethers.

Across from her sat another dedicated regular who often worked behind the scenes to assist the club. An able electrician, he was ready to correct any malfunctions in the stereo or fill in as dance instructor with the same efficiency. Keeping the group informed of upcoming events out-of-town, he handled arrangements for carpools and accommodations for festivals.

These are the people who made up the nucleus of the club, and other members revolved in their own orbits around them. Each had his niche in the organization and his own private reasons for being there. It was through their actions and relationships with others that their inner needs and feelings were revealed, giving us a glimpse of the unique person within.

* * * * *

CAFE SOCIETY

THE INTERSECTION (nightly)

At 2735 W. Temple in Los Angeles. Phone 386-0275. Sun. Greek with Athan Karras; Mon. is Israeli with Yoram Rachmani and Israel Yakovee; Tues. international with John Hertz; Wed. is Balkan with Barry Glass; Thurs. Greek with Athan; Fri. international with Dick Oakes; Sat. is international and "Beginners' Night" with Paul Sheldon and John. Beginners' classes 7:30; intermediates 8:30; extra beginners' class at 6:30 Sat., Sun., Mon. and Thurs. Belly dancing class Tues. at 5:30 (women only). Watch for special events!

DANCE ARTS CENTER (Wednesday)

"Folk Dance With Mario" at 1204 N. Fairfax in Hollywood. Phone 656-9292. Mario Casetta is teaching Greek and international dancing every Wednesday at 8 p.m. Greek party night follows.

CAFE DANSSA (nightly except Wednesday)

At 11553 W. Pico in West Los Angeles. Phone 478-7866. Open dancing starts at 9:30. Teaching at 8 weekdays, 8:30 Sat. and Sun. Israeli Tues-Thurs-Sat. with Dave Paletz, Dani Dassa, Israel Yakovee; Int'l. Mon. with Dick Oakes; Sun. Balkan, Maria Reisch; Fri. Greek, Athan Parnavales.

HORO (nightly except Sunday)

At 5635 Melrose Ave., Hollywood. Phone 462-9213. Special event Sat. Feb. 5 with Pitu Guli Orchestra. See ad this issue. Program, classes start 8:15 p.m. Mon. Balkan; Tues. Israeli; Wed. Greek; Thurs. Romanian; Fri. international; Sat. international.

(for any additional late-reporting coffee houses and folk dance cafes, see the "Caboose")

* * * * *

BEGINNERS' CLASSES

Classes below marked with an asterisk (*) are sponsored by member clubs of the Folk Dance Federation, South, on a day and/or place different from that of the parent club. For beginner classes taught during part of the evening of the regular meeting, see under "Teaching This Month". Phone numbers are given below where available.

EAGLE ROCK (Fridays)

At Eagle Rock Rec. Center, 1110 Eagle Vista, just off the Freeway, 7-10 p.m. Sponsored by the Virgileers* with Josephine Civello teaching beginning and intermediate level. 213/284-4171.

WEST LOS ANGELES (Mondays)

At Stoner Ave. Rec. Center, Stoner Ave. at Missouri. Time 7:40-10:30 p.m. Sponsored by the Westwood Co-op Folk Dancers* and taught by Dave Slater. Start anytime - no registration req.

WHITTIER (Mondays)

At Sorenson Elem. School, 11493 E. Rosehedge Dr. Time 7:30-10 p.m. Sponsored by the Whittier Co-op*. This is a series-class now in session but probably still open. Phone 213/695-6705.

SAN DIEGO (Wednesday)

At the Balboa Club in Balboa Park, 7-10 p.m. Alice Stirling teaching. Sponsored by the San Diego Folk Dance Club*. Phone 714/422-5540 for information.

MARINA DEL REY (Thursdays)

At Marina City Club, 4333 Admiralty Way, 7:30-9 p.m. Beginning international class in the "Living Room" of the club. Line and circle dances, etc. Requests at end of the evening, following teaching period. Call Laurel Newmark, instructor 776-3190 or 397-6041 for info.

INGLEWOOD (Friday)

At Rogers Park Rec. Center, 400 W. Beach Ave. (W. of La Brea, n of Florence Aves.) Time 8-10 p.m. Rhea Wenke teaching beginners and advanced-beginners. For info, call Rhea at 213/645-7509 or the Rec. Center at 213/649-7504.

SAN DIEGO (Thursday)

At the Balboa Park Club in Balboa Park, 7:30-10 p.m. Sponsored by the Cabrillo International Folk Dance Club* and taught by Vivian Woll.

(continued on next page please)

Folkdance (Weekend) in Las Vegas

MAY 6-8, 1977 Fri-Sun

DANCING-FRIDAY NIGHT
INSTITUTE-SATURDAY AFTERNOON
FESTIVAL-SATURDAY NIGHT

Headquarters:

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PACKAGE INCLUDES:
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CONTACT: AVIS TARVIN/454-6288 for more info

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Announcing our February

another PAIR OF SPECIAL EVENTS!



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LIGHT ETHNIC DINNERS

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ON FEB. 25th - AT 6:30 P.M.

HOT BORSHT - RYE BREAD - BLINTZES
BEVERAGE/DESSERT

\$3⁹⁵ INCLUDES DANCING

RESERVATIONS
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THE HIGHLAND
732 No. HIGHLAND - L.A.

BEGINNERS, Con't.

WEST LOS ANGELES (Friday)

At Stoner Ave Rec. Center, Stoner at Missouri Ave. Time 7:30-10:30 p.m. INTERMEDIATE, INTERNATIONAL, taught by Dave Slater. For those past the initial beginner stage. February teaching will be 'Caballito Blanco', 'Belasičko Oro', 'Szokkenos', and 'Debka Oud'.

CANOGA PARK (Thursday)

At West Valley Jewish Community Center, 22622 Vanowen, 8-10 p.m. Mike and Anne Sirota (Panegyri Greek Folk Ensemble) teaching Greek and international dances at an advanced-beginner level. Call the center, 346-3003 for information.

CULVER CITY (Tuesday eve, Thursday morning)

At Veterans' Memorial Auditorium, 4117 Overland. Tues. beginners at 7:30 p.m.; intermediate at 8:45...Thurs., beginners, 10 a.h.; intermediates at 11:30. Miriam Dean teaching 'Cačak', 'Hamavdil', and reviewing Marhaba'. Phone 213/391-8970 for info.

LAGUNA BEACH (Sunday)

At Laguna Beach High in the girls' gym, Park and St. Ann's. Beginner level 7:30-8:30. Intermediate follows. Ted Martin teaching. Emphasis on review of Laguna Festival dances. Sponsored by the Laguna Folkdancers*. Note - Starting time Feb. and March, 7:30, not 7 p.m.

LONG BEACH (Wednesday)

At the LBJCC, 2601 Grand Ave., sponsored by the Long Beach Jewish Community Center Dancers* and taught by Donna Tripp. Time 7:15-10:45 p.m. Easy beginner dances first two hours.

WEST LOS ANGELES (Tuesday)

At Temple Isaiah, 10345 W. Pico Blvd. Time 8-10 p.m. Beverly Barr teaching beginner level first hour; advanced-beginners following. For info., call Beverly at 478-4659 or 836-2003, or the Temple Isaiah at 277-2772.

HOLLYWOOD (Tuesday)

At Poinsettia Rec. Center, 7341 Willoughby Ave (near La Brea and Melrose). Time 1-2:30 p.m. Rhea Wenke teaching. For info, call her at 645-7509 or the office at 876-5014.

LOS ANGELES (Monday morning)

At Westside JCC, 5870 W. Olympic Blvd. The Kadimah Dancers sponsor a beginner's international folk dance class, 9:30-10:45 p.m.; intermediates, 10:45-noon taught by Laurel Newmark. Call her at 776-3190 or 397-6041.

LOS ANGELES (Tuesday)

At Westside JCC, 5870 W. Olympic Blvd. Time 7:30-9 p.m. A new series 8-weeks starting Feb. 8. Beginning and easy dances, progressing to intermediate level. Primarily line and circle from Israel, Balkans, Romania. Requests follow. Call Laurel Newmark, 776-3190 or 397-6041.

REDONDO BEACH (Sundays Feb 6 and 20)

At Temple Menorah, 1101 Camino Real, 8-10 p.m. Beverly Barr teaching beginning level 1st hour; advanced-beginners following. For info, call Beverly at 478-4659 or 836-2003, or Mark Reichart at 375-6793.

CAMARILLO (Monday)

At Pleasant Valley School, 2222 Ventura Blvd. 8-10:30 p.m. John Tiffany teaching dances from recent institutes and from upcoming festival programs. Call 805/482-5117 for info.

* * * * *

478-7866

CAFE DANSSA

INTERNATIONAL DANCING on MONDAYS at 9:30 P.M.

Dick Oakes

Beginners' Class at 8:45; Intermediates at 8

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3 BLOCKS WEST OF THE SAN DIEGO FREEWAY

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Begins Feb. 12th - 8 weeks

Saturday Nights 7 to 8:30 pm

Refreshments

Fun!

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Party at
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Instructor
MARC
GOLD



TEACHING THIS MONTH

Dark nights in the Los Angeles City School system are February 3, 11, 19 and 27 and March 7 and 15. Some schools and playgrounds may be closed also on Lincoln's and Washington's Birthdays. Please remember, if your club is a member group of the Folk Dance Federation, South, in good standing, the first four lines of your listing below are free. It is only on lines in excess of that that your fee will be 50¢ per line. All non-Federated clubs and classes here, as well as in "Beginners", "Cafe Society" and classes under "Square Circles" are under the 3 lines for \$2 - 50¢ each additional line rate. (The initial line - club name and day is not charged for). Clubs with an asterisk (*) denote Federation clubs.

NARODNI FOLK DANCERS * (Thursday)

At Millikan High School in the gym, 2800 Snowden, near Palo Verde and Spring. Beginners at 7:30, progressing to intermediate teaching and requests 8:30-10:30.

WESTWOOD CO-OP FOLK DANCERS * (Thursday)

At Emerson Jr. High in the gym, 1670 Selby in West Los Angeles. Time 7:30-10:30 p.m. Feb. dances are 'Simchu Na', 'Sicilian Tarantella'. Meeting Feb. 3 only at Culver City Mem. Aud.

THE ONION DANCERS (Thursday)

At Sepulveda Unitarian Church ("The Onion"), 9550 Haskell in Sepulveda. Beginning class 7:30; intermediate 8:30; international dancing and requests 9:30. John Hertz teaching. Donation. For info, call Dolly McDaniel at 213/341-7780.

CALSTATE NORTHRIDGE FOLKDANCE CLUB (Thursday)

At Cal State Northridge, 18111 Nordhoff in Northridge - on lawn beside or in lobby of the P.E. Bldg. at rear of campus. Free. Call Experimental College office, 213/885-2477 for info.

SOUTH BAY FOLK DANCERS * (Friday)

At Valmonte School, 3801 Via La Selva, Palos Verdes Estates. 7:30-11 p.m. Beginners first hour. Intermediate level 9-9:30 p.m. Last Friday of month is party night - all welcome. Call 213/374-0982 for info. Miriam Dean is teaching 'Double Sixsome', 'Yedid Nefish', 'Likrat Kala'.

WEST VALLEY FOLK DANCERS * (Friday)

At Canoga Park Elementary School, Topanga Canyon and Cohasset Blvds. Time 7:30-10:30 p.m. (Dark Feb. 11). Teaching on Feb. 4 at 7:30, 'Sicilian Tarantella'; at 8:30, 'Kajo Kalino'. On Feb. 18 and 25; 'Graziella Mazurka' at 7:30; 'Dorbudjanska Reka' at 8:30. Call 887-9613 info.

WEST HOLLYWOOD FOLK DANCERS * (Monday)

At West Hollywood Rec. Center, 647 San Vicente Blvd., West Hollywood. 7-10 p.m. Harry Cimring will teach 'Carlama' and Ruth Oser, 'Polyanka'. The hall will be closed Feb. 7 and 14. for floor refinishing. Please call 213/657-1692 for alternate place and time.

SAN DIEGO FOLK DANCE CLUB * (Monday)

In the Recital Hall, Balboa Park, San Diego. Time 7:30-10 p.m. Ray Garcia teaching intermediate and advanced dances. Also, Sundays in the park alternate weeks(afternoon). See also under "Beginners" and watch for Festival March 5 and 6.

MORE THE MERRIER FOLK DANCE CLUB * (Monday)

At Rogers Park Auditorium 400 W. Beach in Inglewood. Hans Zander reviewing dances. Their theme for the monthly 3rd Saturday party, Feb. 19 will be "A Valentine Party". 7-10 p.m. on Mondays; 8-11:30, party night.

COVINA VALLEY FOLK DANCERS * (Tuesday)

At Hollencrest School, Merced and Hollenbeck, West Covina, 8-10:30 p.m. Feb. teaching includes 'Caballito Blanco', 'Piperana' and reviews. The Pomona Rec. Dept. co-sponsors a "Hora Party" with the club, free admission, and an exhibition by the Tambolinas; teaching first hour, Sat. Feb. 19, 8-11 p.m. at Washington Park, 865 E. Grand Ave. in Pomona.

BESEDA (Friday)

At the UCLA Women's gym, upstairs. N. off Westwood Blvd on the campus. Collegiate oriented but all are welcome. Easy-to-hard dances, 8-12 p.m. Co-op and guest teachers. Free, but donations accepted. Call Linda at 213/479-7887 or Robin at 213/397-5556 for info.

INTERMEDIATE FOLK DANCERS * (Friday)

At Emerson Jr. High in the gym, 1670 Selby in West Los Angeles. Time 8-11 p.m. Call for info re 'dark night' location Feb. 11; Teaching program includes Feb. 4, 11 - the Scottish 'Bees of Maggie Knockater' and 'Hooper's Jig'; Feb. 18, 25 - Hungarian 'Szekely Friss' and 'Somogyi Tancok' (mixer). Phone contact, 213/397-5039.

STARR KING FOLK DANCERS * (Friday)

At Thomas Starr King Jr. High in the gym (enter from Sunset Dr.) 4200 Fountain Ave, Los Angeles. Ralph Miller teaching. Dark Feb. 11. Call 213/225-0429 for info.

(please continue on next page)

TEACHING THIS MONTH, Con't.

WHITTIER FOLK DANCE CO-OP * (Saturday)

At West Whittier School, 6411 S. Norwalk Blvd. in Whittier. Beginners' hour, 7:30-8:30 p.m. Oliver Seeley teaching 'Circle Schottische' and Pauline Edmond teaching 'Virginia Reel'. Intermediate teaching, 9-9:30 will be a review of the Scottish '1314' and 'Double Sixsome', both to be taught by Karl and Marietta Schug. Requests follow to 10:30. Phone 213/695-6705 for info.

PALMS FOLK DANCERS (Wednesday)

At Webster Jr. High School, 11330 Graham Place, West Los Angeles. Beginners at 7 p.m., Intermediates at 8:45 p.m. Miriam Dean teaching 'Hamadvid', 'Caçak' and a review of the Scottish 'Pulharrow Burn'. Call 213/391-8970 for info.

VIRGILEERS FOLK DANCE CLUB * (Tuesday)

At Commonwealth School, 215 S. Commonwealth in Los Angeles, 7:30-10:30 p.m. Josephine Civello teaching. Valentine Party Feb. 15 - refreshments. Come in costume. Call 213/284-4171.

CRESTWOOD FOLK DANCERS * (Monday)

At Brockton School, 1309 Armacost in West Los Angeles, between Barrington and Bundy, 1½ blocks N. of Santa Monica Blvd., 8-10:30 p.m. Beverly Barr will teach 'De Doi din Banat', Romanian; 'Trip to Bavaria', Scottish; 'See Yora', Israel. Also, dances to appear on upcoming festival programs. On Feb. 23 only, the class will meet 7:30-10 p.m. at Mar Vista Playground, 11450 Woodbine in West Los Angeles between National and Palms Blvds. For info, call Beverly at 213/478-4659 or 213/836-2003.

WEST LOS ANGELES FOLK DANCERS * (Friday)

At Webster Jr. High, 11330 Graham Place, West Los Angeles, off Sawtelle Blvd. between Pico and National. Time 7-10:30 p.m. Beverly Barr will teach 'Tuberosza Czardas' 7-7:30; and also 'Strumička Petorka', Yugoslav; 'Postie's Jig', Scottish; 'Sestorka', Yugoslavian and also fill in with dances appearing on upcoming festivals. Feb. 11 only, the class will hold a dinner-dance away-from-school. Call Beverly for information, 213/478-4659 or 213/836-2003.

SHALOM FOLK DANCERS * (Tuesday)

At Melrose School, on Detroit Ave., ½ block N. of Melrose in Hollywood. Leaders, Sy Levy and Millie Alexander. Teaching for month includes 'Strumička Petorka' by Lee Weisman, plus review of dances already taught. Call 213/838-0268 or 213/939-7175 for info.

LAGUNA FOLK DANCERS * (Wednesday)

At Laguna Beach High School in the girls' gym, Park and St. Ann's in Laguna Beach, 8-10:30 p.m. Ann Litvin will teach 'Sav Acherov Aghcheek', Armenian line dance Feb. 2; Feb. 9 is an all request night; Richard Duree will review Donna Tripp's Laguna Festival dances Feb. 16 and Richard Unciano's dances Feb. 23. NOTE - meeting time will be 8 p.m., not 7:30 Feb. and Mar.

LONG BEACH JEWISH COMMUNITY CENTER FOLK DANCERS * (Tuesday)

At the LBJCC, 2601 Grand Ave., Long Beach. Time 8-11 p.m. Intermediate to advanced workshop level, line and couple dances, taught by Donna Tripp. Call 714/533-3886 for info.

THE LARIATS * (Tuesday, Friday)

Children's classes in folk dancing with some square and social too. Tues., grades 1,2 - 3:30; grades 3,4 - 4:30. Fri., grades 5, 6 - 3:30; grade 7 through college - 4:30. At Westchester Methodist Church, 8065 Emerson Ave. in Westchester. (L.A.45) For information, call Denise Delurgio, 213/375-0741. Lessons \$1.25 ea.

GANDW DANCERS * (Friday)

At the International Institute, 435 S. Boyle Ave., Los Angeles, 8:15-11 p.m. (Dark Jan. 28 and Feb. 11 (latter due the Laguna Festival). See under "Special Events" for March 20 festival news. Anthony Ivancich teaching Canary Island dances ('Folias', 'Isa' and 'Malaguena') and Basque material for Statewide exhibition. If interested in exhibiting, please come now.

LAS VEGAS FOLK DANCERS * (Friday)

At Paul McDermott gym, University of Nevada at Las Vegas, 4505 S. Maryland Parkway, located near the Convention Center in Las Vegas. Contact Roque Feliciano, 702/451-8835 for details. Plan to attend the FESTIVAL WEEKEND, May 6-8 - see ad for info. page 19, this issue.

HIGHLAND FOLK DANCERS * (Monday, Friday)

At Highland House, 732 N. Highland, Hollywood. Time, Mon. 7:30-10:45 p.m.; Fri., 8-11:45 p.m. Ruth Margolin and Sam Schatz will teach dances old and new, easy to intermediate level. A square dance tip on Fridays by John Saage. See party ad page 19. Refreshments. Phone 462-2262.

HOLLYWOOD PEASANTS * (Wednesday)

At West Hollywood Rec. Center, 647 San Vicente Blvd., West Hollywood 7:30-10:30 p.m. [Feb. 2 meeting at Great Hall, Plummer Park, Hollywood - Feb. 9 only, at the Highland (see above address)] Cam Williams to teach the Hungarian 'Modocsai Tancok' and 'Olajos'.

(Continued next page, please)

TEACHING THIS MONTH, Con't.

HUNGARIAN IDIOM DANCERS * (Thursday)

At Magyar Huz, 1975 W. Washington Blvd. in Los Angeles. Time 8 p.m. Donation \$1.50. Dick Oakes, Sandy Wodicka teaching. A recreational group doing Hungarian dances at all levels in a non-performance atmosphere. Not necessary to bring a partner. All welcome. For info, call Dick at 213/381-1622 or Sandy at 714/871-6943.

THE NEW 1976-77 FEDERATION DIRECTORIES ARE JUST OUT - and we do not have any reports this month from the following open clubs: CABRILLO INTERNATIONAL (San Diego); DESERT DANCERS (China Lake); FOLKARTEERS (Covina); MID-VALLEY DANCERS (North Hollywood); NEIGHBORHOOD CHURCH DANCERS (Pasadena); OJAI FOLK DANCE ASSOCIATION (Ojai); ORANGE COUNTY FOLK DANCERS (Santa Ana); PASADENA FOLK DANCE CO-OP (Pasadena); ROYAL SCOTTISH COUNTRY DANCE SOCIETY (Los Angeles area); SANTA MARIA FOLK DANCERS (Santa Maria); SILVERADO FOLK DANCE CLUB (Long Beach); VALLEY FOLK DANCERS (Van Nuys); all Federation clubs, meeting regularly, open to visitors and all eligible to be listed in this column, 4 lines gratis. Let's hear from you. Several of our regular non-Federated classes are missing too. We would like to hear from you also. The fee is really very small.

* * * * *

FOLK DANCE CAMP

THE THIRD ANNUAL U.C. SANTA BARBARA Folk Dance Symposium is scheduled for August 3- through September 4, over the same period as last year, immediately preceding Labor Day. Co-directors Mihai David and Tom Bozigian promise an expert and exciting teaching staff in this lovely location. For reservations or information, write P.O.Box 2692, Hollywood, CA 90028.

WITH SCHOLARSHIP PROGRAMS COMING UP, it is time to remind you that the Idyllwild Conference this year will be held as scheduled - June 24-July 1, but at a new location, still in Idyllwild however. The move has been made in order to bring the costs back to reason. More anon.

SAN DIEGO CONFERENCE details are being finalized and we should have the costs and probably the names of most of the teaching staff by next month. The dates are still August 5-15 though.

THE FIRST annual Israeli Dance Institute (I.D.I.) "DALIA" will be held Labor Day week Sept. 2-6 at Camp Hess Kramer near Malibu, 30 min. north of Los Angeles. Leaders and teachers of this unique Israeli camp are Dani Dassa, noted choreographer and teacher; Shlomo Bachar, choreographer and producer of popular Israeli dance records; Israel Yakovee, Yemenite dance specialist and choreographer. Each is well known in his field and each represents a different aspect of Israeli dance. The growth of Israeli dance in Southern California has become so great that the creation of a camp geared totally in this is a natural outcome. Four full days and nights give ample time to explore all its aspects in an unique kibbutz atmosphere comparable to the famous Dalia Festival of Israel. We will have additional info on this next month as to content, schedule, price, etc. Applications will be limited, so you can write now to I.D.I., P.O.Box 3194, Van Nuys, CA 91407.

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SQUARE CIRCLES

-MAJOR SQUARE DANCE EVENTS AROUND THE WORLD in 1977 start with the Aloha State Convention, February 4-6 in Honolulu; the WASCA Spring Festival in Washington D.C., March 11-13; Callerlab Convention in Kansas City, April 4-6; the New England Convention, Danvers Mass., April 22-23; Legacy in Memphis, May 5-8; New Zealand Square and Round Dance Convention in Timaru, June 3-5; ditto for Australia, in Kensington New South Wales, June 10-13; big one, the National Convention in Atlantic City, June 23-25; Asilomar Seminar in Pacific Grove, July 24; the National Round Dance Convention in Kansas City, July 28-30; and National Square Dance Week, events held many places, September 18-25.

AMERICAN SQUARE DANCE MAGAZINE has published a new booklet, written by Mary Jenkins of Minerva, N.Y. entitled "Wheeling and dealing with Nursing Home Residents", showing methods of setting up a program of square dancing for those confined to wheelchairs. This is another one of the square dance movement's efforts to involve the handicapped in the enjoyment of dance and working together, and very beneficial thereapeutically.

DID YOU SEE THE BEAUTIFUL SQUARE DANCERS' FLOAT in the Rose Parade? It was one of the very fine ones and very well applauded by the spectators. The dancers were selected by lot from various areas of the country and each paid his or her way here and back. If the deficit can be paid off and adequate funds pledged for another one, there'll be a square dance float in the 1978 Rose Parade.

CONTACT JAY METCALF, International President of the Bachelors 'N' Bachelorettes for the location of the nearest branch to you. Beginner classes are now closed for this session, but the regular classes and clubs in both square and round dance are open and welcome you. Probably more folk dancers have become devotees to square dancing through dancing with B&B's than via any other square organization. Mr. Metcalf's phone is 213/623-6913.

* * * * *

CAMMI STASSE

January 1956 - January 1977

Cammi, a gentle, trusting, and talented young musician was slain by an unknown assailant in her own apartment in Long Beach. Cammi sincerely loved Yugoslav folk dance and music and did visit Yugoslavia one summer. She had played with the Borino Folk Orchestra since she graduated from high school. Her devotion to the orchestra was one reason for her moving in from Orange County to Long Beach. She played trumpet, oboe, bass prim, prim and frula. She loved plants, flowers, gardens; she loved to make things grow.

Her absence will be strongly felt by all who had any contact with her and the music she loved to play, including the ethnic Yugoslav community here who had heard her play their traditional folk melodies many times. A scholarship fund will be set up in her memory.

May her spirit forever live with the joy of music.

* * * * *

PERSONS. PLACES. THINGS

THE RECENT BEGINNERS' FESTIVAL held in Long Beach was an unexpected success. We expected it to be successful of course, but not that much so! Everyone seemed to have a good time despite the throngs - the committee will be looking for larger quarters for the next one. Chairman Ray Augustine wants us to give his thanks to all those who helped - the teachers who returned the survey sheets on dances - and his committee members as well as the dancers.

DAVID AND EMMA CHARLEBOIS were installed at the President and Vice-president of the Gandy Dancers in that club's 30th annual election. Relative newcomers to the group, they'll have a tidy job on hand with the upcoming March Festival and keeping the flock under control what with Statewide exhibition rehearsals and all. The club's first president, Olga Mirosov was in town recently, convalescing in the California sun before returning to the Big Apple (our first Soucal kolomaniac by the way), and her veep, Bruce Johnson is featured in the film "Bound for Glory", the life story of Woody Guthrie.

397-4564 - THE FOLKDANCE UNDERGROUND FUN-LINE, presented by Richard Langsford is the number to dial for news of all free folk dancing events in the area. It lists the times, locations, special events, etc. of the various college groups which are free, as well as references to other sources of information, including "Scene", KPFFK, and free Festivals.

THE FOLK DANCE ASSOCIATION of New York (Box 500, Mulwood Sta., Brooklyn N.Y. 11230) has in addition to "Mixed Pickles" and the Directory, an activities program, Folkthings, which includes a program of activities such as dance parties, cruises, etc. The latter include one of the Caribbean in March and one of Cyprus in June, David Henry organizing.

ANOTHER SCANDINAVIAN FOLK DANCE PARTY February 19 at Miles Playhouse in Santa Monica, Feb. 19 with a workshop 4:30-6 p.m. and a dance party 8-11:30 p.m. Call Dan Matrisciano 213/343-5425 or Ed or Carol Goller, 714/892-2579 for details. The March 5 party moves to Millikan Hi in Long Beach. April's Santa Cruz weekend camp is reportedly filled and now closed.

WEST VALLEY JEWISH COMMUNITY CENTER is sponsoring a Folk Dance party Sat. Feb. 26, 7:30-10 p.m. with Anne and Mike Sirota hosting. Activities include teaching, exhibitions, dancing and refreshments. At 22622 Vanowen in Canoga Park. Call 213/346-3003 for info.

PECURKA, International folk band, is adding material to its Israeli repertoire. Note its new phone number - Santa Monica - in the ad on page 8. This popular group has a major date coming up April 2 at the China Lake Festival, and tentatively, one in Anaheim, end of this month.

RADOS, another of our young groups well on the way up, will be at the Intersection Friday Feb. 4 and at the Laguna Beach afterparty following the Valentine Ball on Feb. 12, at the Legion Hall where they will share the stage alternating with the Koroyar Folk Orchestra.

AND KOROYAR is again holding auditions for dancers and singers interested in Bulgarian, Armenian, Greek, etc. material. Write p.o. box 27873, Los Feliz Sta., Los Angeles CA 90027.

BY NEXT ISSUE, we should have some news about the Camellia Festival in Sacramento. That is the one festival up north that we have always had lots of news to report. The dates are March 12-13, and the hosts, the clubs and members of the Sacramento Folk Dance Council. It is preceded by a whole week of civic cultural activities.

(continued on next page, please)

PERSONS, PLACES, Con't.

LOS ANGELES CITY COLLEGE Community Services class in intermediate Balkan and Near-Eastern dances, Pontian Greek and costumes still has openings. Starts Feb. 4, 8:30-10 p.m. \$30. Limited enrolment. (Dark Feb. 11) Call LACC at 213/666-1018 for info or registration.

CERRITOS COLLEGE classes in folk dancing for college credit at El Camino High, La Mirada, Mon. and Wed. starting Feb. 7 and 9. Call 860-2451. A performance class offered through the college starts Feb. 8, Tues. in Downey. Call Judy, 213/927-3930 for info.

REDONDO BEACH has a new folk dance class starting Feb. 12 for 8-weeks, 7-8:30, Saturday nights. It will be at the Dance Center, 1636 S. Pacific Coast Highway, and instructor is Marc Gold. See the ad, page 21.

BALKAN DRUMS, the tupan/davul, a workshop on how to play, Saturday Feb. 26 in Pomona, 1 p.m. For details, call 714/627-7150. Learn the basics of holding the sticks and beats, etc.

AMAN tells us the concert group will be in Santa Barbara at Westmont College Feb. 1-5 offering different kinds of workshops for children (Goleta district). A full ensemble concert follows on Feb. 5 at the Arlington Theatre. Call 805/969-5051, or the ticket bureau in Santa Barbara 805/965-5181 for more info. Later Aman concerts include 24-26 in the Fresno-Merced area; a full concert in Ventura, March 12, preceded by the touring ensemble March 9-11 in residency in U.C.Riverside.

SOUTH BAY FOLK DANCERS are having a Sweetheart Dance Party Feb. 25 - it will be a big one because a special guest, the original leader of the group, Al Pill, will be present. Having lived in Mexico for many years, he knows what Mexican dances are and the group is proud to have him back, even if only for the one night.

THE WEST VALLEY FOLK DANCERS celebrated the New Year with a gala ball at Leslie's Dance Studio. It was the climax of the club's social activities for the year. Bunny Hogan's original decorations set the tone for the theme, "Indonesian Night", costumes and food showed the Indonesian influence. West Valley is looking forward to another successful year. New members always welcome. To inquire, call 213/888-9078 or 213/887-9613.

JOSEPHINE CIVELLO'S Virgileers and their Friday night beginner group combined to celebrate the holidays with their annual pot-luck holiday party - and many good cooks prepared a great supper for the 60 plus dancers who attended. Later, the lovely and talented dancer, Roxanne, performed 3 beautiful Spanish dances, 'Leyenda', 'Tempranica' and 'Manzanilla' in her distinctive style. George Shochat, from the Friday group sang 2 Swiss and one Italian song, accompanying himself on his stringed instrument. Josephine and Tony were presented with gifts from the two groups, and guests included Sheila and Henry Ruby, Ed Feldman, Perle Bleadon, and back from the wintry East for the occasion, Al Dobrinsky. We wish to our many folk dance friends everywhere, a Happy New Year and happy dancing in 1977

* * * * * -- Inez --

THE ASSOCIATES OF ETHNIC ARTS along with the Aman Well-Wishers offer a package deal Feb. 20 which includes tickets (best seats) to the Yugoslav National Ballet at UCLA with an after-party featuring a supper, entertainment, dancing, hosting members of the troupe. There will be audience involvement (this means you). At the new James West Center in UCLA. You can still come even if you have tickets already. Call Jean Blum, 876-2980, or Box 126, 308 Westwood Plaza, Los Angeles, CA 90024 for reservations and info - before Feb. 11!

(Con't. next page)

BE AN INFORMED DANCER -

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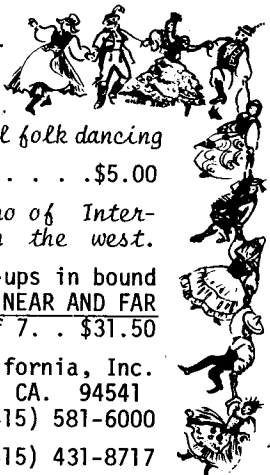
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PERSONS, PLACES, ETC. Con't.

THE WEEK BEFORE CHRISTMAS was certainly the "Week of the Highland". Two fabulous parties, with Hanukah on Monday December 20, appropriate ceremonies and juicy latkes in addition to other refreshments. Joining in the festivities were Tom Bozigian and Ya'akov Eden. Then on Friday night before Christmas, there was the Mexican Fiesta with tacos, beans, and other refreshments - a program of Mexican songs by Phil Lazar and a dance exhibitions by Ruth Margolin, Sy Levy, and Sam and Sonia Schatz. Caroline Rees, a talented 16-year old, highlighted the program with a Romanian dance, 'Sirba of Calafat'. Her father, Windsor, broke the traditional pinata with a resounding whack. All in all, it was uno muy bueno week the Highlanders won't soon forget.

TWO NOTES FROM THE INTERNATIONAL INSTITUTE - one is a new program, "Memorial Gift" by which one can donate a monetary gift in memory or honor of someone (such as instead of flowers, etc.), to the Institute as part of its objective program. Tax deductible. Call 261-4171 for info. Another, coming later in the year (see flyer) is a huge international bazaar for the fall. Artisans and performers of all nationalities are wanted to display their works or methods and there will be many booths, perhaps even like the old days of the Institute. The flyer is included this early in order to give plenty of time to people to plan - both, the participants and the Institute. If you can become part of it, fill out and send in the lower half of the form. By the way, there will be a Swedish Festival there on April 24, a Polish one May 15, and a Latin American one (featuring 17 countries) June 25 26.

THE FIRST ANNUAL SOUTHERN CALIFORNIA INTERCOLLEGIATE FOLK DANCE FESTIVAL is shaping up well. It is practically all in hand now, but we don't want to mention the names of the participating exhibitors and musical groups until all have been confirmed. We do hear the Dick Crum is to be one of the institute teachers. Several of the colleges and Universities will be participating in it, but the hosts (and hard workers) are those at Cal State Los Angeles, with Jim Brownfield in charge. It will be Friday eve and all day and eve Saturday, May 6 and 7. Prices will be kept to a minimum, and this sounds as though it will be a major breakthrough in folk dancing activities and its future in Southern California again.

THE FIFTH LOUISIANA SPRING FOLK AND ETHNIC DANCE FESTIVAL is scheduled for April 1-3, but there may be a conflict of dates there. We'll know by next month though, and expect it will come off as famously as ever whatever the date may be. If you're in Louisiana Feb. 19-22, don't forget the Mardi Gras in New Orleans, or especially any of the smaller rural ones you may be lucky enough to come across.

A FOLK DANCE WEEKEND, April 22-24 with Billy Burke teaching Balkan dances and Pitu Guli orchestra playing (bring your own instruments, too) will be held in Mendocino Woodlands Camp #1, near Mendocino. Price is not set yet, but contact Robert Boccabella, 311 Myrtle Ave. Cothei, CA 94928, or phone 707/795-5743 for information.

THE DENNIS BOXELL spring workshop is shaping up. The original dates of April 23-24 may be changed to May 14-15 because of some other conflicts, but there is still time to plan. John Hertz or Diki Shields are contacts if you need to know in a hurry.

A PLENTY-OF-TIME REMINDER that our young Federation group, The Lariats, will be in concert May 13-15 in Culver City (at the Aud) and in Westchester with a full and lively program.

AND ANOTHER BIG EVENT, KPFK'S BALKAN FESTIVAL Friday and Saturday of Easter - at the International Institute. Mario tells us it will be big, plenty of entertainment with performers, music and dancing, plus crafts, food, etc. Watch next issue for a flyer.

WE HEAR FROM THE DUQUESNE TAMBURITZANS that the only Southern California performance presently scheduled is at Fontana, May 20. However, they are in San Francisco May 15 and in Phoenix, May 21 and Sun City, Arizona May 23. And in Vestal, N.Y. February 6.

WHICH BRINGS US TO BILL VESTAL who is no longer involved with his former spot on the "Spring-time In The Meadow" festival but now has charge of making the famous Los Angeles Music Center Triforium (sp.?) do its thing - programming and all that. Good luck, Bill!

WE'RE TOLD that Veselo in Anaheim is in the process of remodeling and will be closed for part of February. Phone 714/956-2691 for information.

FOR THE SO-CALLED HIGHER FORMS OF CULTURE, we have reams of material from the Music Center, UCLA, and El Camino. The Center news is primarily concerning the American Ballet Theatre, for you balletomanes. Feb. 7-27 at the Pavilion. UCLA has several assorted concerts as well as the folk performances listed under our Special Events; El Camino has its usual full program of Junior programs, travel film lectures, classic and jazz concerts, 4-star motion pictures, its art gallery and anthropology museum. Call Community Services, 213/532-3670 X604 for information or brochure. This in addition to the two folk fance performances mentioned.

PERSONS, PLACES & THINGS, Conc'l.

A LETTER FROM MILLIE ALEXANDER telling about the great trip on the lovely island of Maui, no dancing, but on Oahu, they attended Omega's Thursday night group at the U. of Hawaii, and all there showed their traditional Hawaiian hospitality. By the way, Omega, how about some news of your groups? - and that goes for Paula, the Bogues, Brandons, Stephanie and the rest - we'd like to hear about you all. Mahalo Aloha!

THEN NATE AND EVELYN DAY sent us a nice postscript to our Millie Libaw article of last month. It seems that before their trip to Israel, they had mentioned the fact to Millie, and lo, upon their arrival in Tel-Aviv, they were paged, welcomed, and given the royal treatment by the friendliest people imaginable - Millie had written ahead of them and alerted the dance leaders there to help show them around. Needless to say, the Days were overwhelmed. They also got to do the dances Millie had introduced there, all over Israel, from California!

SEVERAL TOURS UPCOMING - some with workshops involved. Last issue had the ad for Continental's Balkan Rhapsody and Gypsy Caravan, organized by Rae Tauber. These in April and May, covering parts of Yugoslavia, Romania, Czechoslovakia, Hungary and Bulgaria.

THEN TO MEXICO, a folk dance cruise is planned via Sitmar Lines, leaving L.A. April 23. At a 10% discount. Beverly Barr is your contact for this - 213/836-2003; 213/478-4659.

THE FLYER "ROMANIA" in this issue tells of a series of trips to his homeland being led by Mihai David. This year, 1977, is the Centennial of the union of the Principalities of Moldavia and Wallachia, previously vassal to Turkey, into the Kingdom of Romania, and there will be dancing in the streets and villages throughout the entire country.

THE U. C. IRVINE will promote a Dance Ethnology Tour of Europe for the 1977 summer session. Emphasis will be on the folklore of dance and related arts, specifically designed for folk dancers, with festivals, dance performances, classes and museums. It leaves L.A. June 23, travelling to New York, Prague, Stràznicè (the big Czech festival), Zakopane and the Polish Tatras, Hungary, Romania, then back to the big Hungarian seminar at Sárospatek until July 18. Four quarter units of credit available. Richard Duree will direct. For info, call the U.C.Irvine Extension office, Irvine, CA 92664 or phone 714/833-7129.

THE KOSCIUSZKO FOUNDATION, 15 E. 65 St. N.Y.C., N.Y. 10021 has a whole summer of cultural events planned for Poland, including a full month folk dance workshop in Opole which will feature the dance and music of the Śląsk and Rzeszow regions of Poland. Daily dance classes, ethnographic tours and lectures, learning of Polish songs and language classes add several visits to performing groups are included. Several qualifications are necessary, including high school graduation, a good folk dance background, and good health and stamina (that's right! - it's because between climbing the Tatras and hard workouts, you'll need it!)

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RECORDS & BOOKS IN REVIEW

DANCES OF ENGLAND AND FRANCE - 1450-1600 * Two books published by Da Capo Press, Inc.
DANCES OF SPAIN AND ITALY - 1400-1600 ** 227 W. 17th St., New York, N.Y. 10011.

(these are unabridged republications of the original editions first published in London, 1949, 1954, by Routledge and Kegan Paul Ltd. In hardback at \$15; the English also softback and possibly also the Spanish-Italian at \$4.95). Both by Mabel Dolmetsch, from the research of Arnold Dolmetsch.

The DANCES OF ENGLAND & FRANCE⁺ cover a 150-year span of the Renaissance/Reformation period in Europe. The dances of the period are quite thoroughly analysed, and the progress of the dance, in court and in the country, along with the influences of France on England are well detailed. Chapters include the Basse Dance, the English Measure, Branle, Pavan, Galliard, etc. and there are many examples of musical scores supplied for all of the dances. The dance descriptions are thoroughly notated, including body styling, hand motions and feeling as well as the steps. The minutiae in the description would be quite unfamiliar to the average folk dancer used to the California Federation's dance notes, but to a professional dance teacher or even non-teacher student of advanced dance, quite clear. Numerous illustrations from old paintings and engravings of the 1500's are included which show action, and considerable material and notes of historical interest are included. With the apparent revival of interest in dances of the Renaissance period upon us, it should be quite valuable to those teachers (or students) of this type of dancing.

DANCES OF SPAIN AND ITALY^{**} go back another 50 years, to 1400. It, too, follows the same general format as the first book. The first two chapters are given primarily to the historical background of the Bassa Danza and the court dances of Spain and Italy. There is extreme detail given in those of Italian origin, and it is interesting to note that some of the dances of Spain of that period (and this is 500 years ago!), appear to have evolved from

BOOK REVIEW, Con't.

the peasant dances of the Canary Islands. Not being a musicologist, your reviewer can't say that the Canarios resemble those we do today in California, but there probably is a common ancestry. None of the other dances (some dozen more or less with music, notated, and in part, illustrated) ring a bell with their ancient names, but then we have not done much here in the revival of the Renaissance or court dances of Italy or Spain. Perhaps that time will come. Anyhow, the same worth holds true for this as the previous book - for the teacher, very useful if you are teaching the era, or interesting to have for reference and background if not into that field yet.

MUSICAL GAMES FOR CHILDREN OF ALL AGES

BY Esther L. Nelson, and illustrated
by Shizu Matsuda \$5.95

Sterling Publishing Co., Inc.
419 Park Ave. S., New York, N.Y. 10016.

As its title indicates, for children of all ages - well, say 4 up to the mid 'teens. An assortment of play-party games, simple musical scores, tunes, simple folk and square dances, counting rhythms, etc. Should be good for nursery and pre-school leaders to help or guide them in getting children to get along together - also, folk dancing parents who would like to get their kids "involved" but aren't quite sure how to, or what to use or teach.

ODESSA BALALAIKAS IN CONCERT - SAM-2 (see last issue of "Folk Dance Scene", p. 7) \$5 plus handl.

A very fine program of balalaika music performed by this Southern California based musical sextet. The members all play authentic Russian folk instruments; as well, two of the women sing. Some of the selections are played in the notable Andreev style and others in the village style. There are popular songs, both modern and traditional, and songs of the gypsies. Some of the melodies are very familiar to folkdancers ("Polyanka", "Shining Moon", "Yablochka", "Korobushka" and "Timonia", although not particularly arranged to suit our dance routines. If you like Russian music, and especially balalaikas, this is one to own. Available from Odessa Balalaikas, 764 W. 16 St., San Pedro, CA 90731 and at Vogue Records and Kamkin Bookstore in Westwood.

BACK FROM ISRAEL '76 - Hadarim VIII.- Shlomo Bachar (Hadarim Records, 5770 Ostrom Ave, Encino.

Shlomo has brought us a very nice collection of 12 dances - choreographed by some of the finest dance artists of Israel as well as by himself. Some of these dances have already been taught in this area, and they are the result of his work and research on his trip last year. They include traditional Chassidic, Russian, Sephardic, contemporary Israeli based on Yemenite and debka styles, and a modern Israeli "disco". The music is great listening even if you're not a folk dancer - and if you are a folk dancer who likes Israeli dances, this particular record has the complete directions for all 12 dances included!

FRENCH CANADIAN FIDDLE SONGS by Jean Carignan - LEG 120. (Elektra-Everest)

This is not a new record - it has been around then disappeared. It is now available again. The title may be misleading, for one side is nearly all Irish and Scottish in origin, but most of the other side is traditional French Canadian. However, those Scots-Irish numbers are quite popular in French Canada, and Jean Carignan has been around a long time playing them all. Perhaps the sleeve notes explains his interest and acceptance. His music is delightfully bright and lilting, and two of the dances ('La Bastringue' was recently taught in clubs here by Jim Brownfield) on the French Canadian side are being danced. Most of the Irish and Scottish music is danceable, although the 'Mason's Apron' doesn't seem to be the one we know. They are available from Folkdance Underground, Box 2563, Culver City, CA 90230 at that organization's unusually low, low price.

* * * * *

Three lines \$2.00

CLASSIFIED ADS

Each additional line 50¢

THE FOLK MOTIF, where you may visit for your ballet, folk, or square dance footwear. Also, costume and embroidery books, folk dance apparel, hard-to-get records, ethnic cookbooks, etc. Bora and Margarita Gajicki, props. Write for brochure. 2752 E. Broadway, Long Beach, CA. 90803. Telephone (213) 439-7380.

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FOLK DANCE SCENE

Please mention "FOLK DANCE SCENE" when answering ads. For advertising copy specifications, please write to us at 13250 Ida Ave., Los Angeles, CA 90066. Our pages are reduced in printing, so the original artwork will be larger than it appears in "Scene". Rates are \$5 for 1/8 page; \$10 for 1/4 page, \$20 for 1/2 page; \$40, full page. Camera-ready-copy. 25% discount for 8 or more times per year and to Federation member clubs and committees. Material must be folk dance or folklore oriented.

* * * * *

FEDERATION IN FOCUS

It seems that "Scene" hasn't focused on the Federation's latest member clubs. We'll take care of that omission now. They are the Ukrainian Spirit Company, the Hungarian Idiom Dancers, Relampage del Cielo (Grupo Folklorico de Santa Ana), and the Las Vegas Folk Dancers. Welcome to our ranks, friends. Also, the new 1977 Federation South Folk Dance Directory is just out, and for your information, the Narodni Dancers is the new name of the combined old Long Beach Co-op and Cal State Long Beach groups (mergers, mergers everywhere!) One club reported in too late after deadline to be included - there was some mixup along the way - they are the Mountain Dancers. Quite a number of Associate members have also joined the Federation and when we find which ones the new ones are, we'll note them too.

As for other Federation activities, Gerry Gordon has consented to head the By-Laws Committee; and the Nominating Committee has met twice and is looking for candidates for office for 1977-78. The Committee is supposed to present a slate of two to each office - at present, it doesn't even have one for some. Ergo, if you know someone who is capable, or feel you would like to run for Federation office yourself (providing you're eligible), please contact Avis Tarvin at 314 Amalfi Dr., Santa Monica, CA 90402, or phone her (work) 213/655-7330. This is important that we have nominees by the middle of the month for the next meeting. As for the \$1 personal insurance, the one you may have through the Federation, expired as of Dec. 31, inasmuch as it operates on the calendar year basis. A new package of info is going out to the clubs this coming week, and both, club and personal coverage information will be included. Finally, the next council meeting will be in Laguna Beach at 10:30 a.m. The flyer and the news story on page 4 state "11 a.m." This is now changed, so remember - 10:30 a.m. Feb. 13.

* * * * *

COMING EVENTS

Add the following to your calendar: April 29-May 1, The Royal Scots' spring weekend in Santa Maria. Also add the Cabrillo International Folk Dancers' Festival in San Diego, October 1-2. The Bacchanal, confirmed for May 1, in Eagle Rock. Delete the Santa Maria Festival, April 2-3. Due to a mix-up on the scheduling by the authorities up there, not an error of the Santa Maria Folk Dancers, the hall was pulled out from under them. . . . Other Federation approved events for the balance of the year, not mentioned elsewhere, include: The Westwood Festival in Culver City, April 17; The Las Vegas Folkdancer's weekend (including festival, institute, and big night on the town - see ad), May 6-8; Statewide, Santa Monica, May 27-30; Griffith Park Festival June 5; Idyllwild Camp, June 24-July 1; Santa Monica "Slab", July 4; San Diego Conference, Aug. 5-15; San Diego Afterparty, West Hollywood, Sept. 17; Camp Hess Kramer, Oct 7-9; Treasurer's Ball West Hollywood, Nov. 12; Idyllwild Partytute, Dec. 4; Santa Monica F.D. event, Dec. 11. Plus many Federation club regional festivals, events, etc!

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FROM THE EDITORS

Joan joins me, as I am sure do all others who know him, in offering our condolences to Dave Slater and his family on the loss of his mother, Gertrude, who passed away suddenly three weeks ago. She had had a stroke about two years ago and had been recovering remarkably until after Dick died last spring, whenceafter her resistance was not strong enough to overcome her final attack. A great lady and an artist - her paintings may be seen in many Southern California folk dancers' homes. . . . Thanks to our collating staff of last month - Perle Bleadon, Gerry Gordon, Gloria Harris, Wes Perkins, Valerie Staigh, - joined Ed and ourselves and still had time for a nice kaffee-klatsch afterwards. . . . Remember to send in your change-of-address - "Scene" can no longer be forwarded (unless you have some special arrangement with your mailman, but we can't be responsible for that.). . . . Regarding the Cammi Stassi Scholarship, we have just received a last moment item from the Byrons, 247 Solomon Dr. in Anaheim, CA 92806. Contributions in her memory may be sent in care of the Stasse family, 638 W. Culver, Orange CA 92668, or write the Byrons for more information. We will try to have the full details for you as soon as possible. . . . We don't have enough info to call for a full 'caboose', but let us note here, the Pasadena Festival today was well attended on a beautiful day - the delegates from the UKRAINIAN SPIRIT CO. and the CHINA LAKE DESERT DANCERS say info is the same as last month (except dances taught are different.) . . . Have a happy new year (Chinese), and Groundhog Day and hope to see you all at Laguna Beach.

* * * * *

"...Then there were voices heard at the door, and footsteps approaching - Sounded upon the stairs and the floor of the breezy veranda. - It was the neighboring Creoles and small Acadian planters, - Who had been summoned all to the house of Basil the Herdsman. - Merry the meeting was of ancient comrades and neighbors: - Friend clasped friend in his arms; and they who before were as strangers, - Meeting in exile, became straightaway as friends to each other, - Drawn by the gentle bond of a common country together. - But in the neighboring hall a strain of music, proceeding - From the accordant strings of Michael's melodious fiddle, - Broke up all further speech. Away, like children delighted, - All things forgotten beside, they gave themselves to the maddening - Whirl of the dizzy dance, as it swept and swayed to the music, - Dreamlike, with beaming eyes and the rush of fluttering garments..."

- Evangeline, a Tale of Acadie - Henry Wadsworth Longfellow -

* * * * *

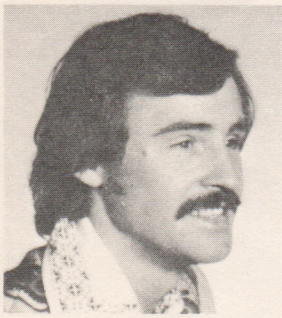
FOR AFFINITY GROUPS OF 40 OR MORE

FOLK DANCE TOURS to

ROMANIA

1977 Two Exciting Weeks

with MIHAI DAVID



The deLuxe Amfiteatru Hotel in Olimp on the Black Sea.

Mihai David has introduced many Romanian dances to American folk dancers including Briul Pe Opt, Cimpoi, Ciuleandra, Dama, Floricica Olteniasca, Rustemul, and Sirba pe loc. He was a member of the Romanian State Folkdance Ensemble before coming to the United States.

INCLUDES:

- Round-trip via Tarom Airlines (Boeing 707 Jet). Tarom is the national airline of Romania. Meals and beverages in flight.
- U.S. international air tax and Romanian departure tax.
- Transfers from airport to hotel and return as well as city to city. Baggage handling and portorage.
- First class hotel accommodations—4 nights at Dorobanti Hotel in Bucharest, 3 nights at Soimul Hotel in Poiana Brasov (famous mountain resort).
- 6 nights at the Olimp Resort on the Black Sea—at the Deluxe Amfiteatru Hotel.
- Continental Breakfast Daily.
- Bucharest: City sightseeing tour, ONE DINNER ON ARRIVAL DAY.
- Brasov: City sightseeing tour.
- Festive dinner and show at the White Horse Restaurant on the Black Sea.

Folk dance instruction by Mihai David and native folk dance instructors (optional).

Use other side of this flyer for reservations

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799 Broadway New York NY 10003
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DEPART	RETURN	PRICE W/O INSTR	PRICE WITH INST
JUNE 28.....	JULY 12.....	\$519.....	\$599
JULY 12.....	JULY 26.....	\$509.....	\$589
JULY 26.....	AUGUST 9....	\$509.....	\$589
AUG 9.....	AUG 23.....	\$509.....	\$589
AUG 23.....	SEPT 6.....	\$499.....	\$579

Prices based on New York (J.F.K.) departures. Per person, double occupancy. Add \$99 for single occupancy. Third person, same as double occupancy.

RESERVE NOW!

These tours are certain to create a tremendous interest and response among the folk dance community. Since a limited number of participants can be accomodated and only on a first come, first served basis, it is strongly recommended that you make your reservation as early as possible. Avoid disappointment. Mail your reservation today.

FREE!

Folk dance instruction by Mihai David and native instructors is optional (\$80 above base price). If your reservation for the instruction is postmarked no later later than February 25, 1977, you will receive Mihai David's latest album of Romanian folk dances, Gypsy Camp III, absolutely free.



♪ Come dance with me, ♪
Where the sand
meets the sea ♪

February 11-13, 1977

Laguna Folkdancers Festival

DANCE INSTITUTES
VALENTINE PARTY
DANCE CONCERT
AFTERPARTIES
LIVE MUSIC
FESTIVAL

THE MERHABA FOLK DANCE CLUB

☆ ANNOUNCES ☆

THE FOURTH
MILAN
OBRADOVIĆ
FOLK FESTIVAL

AT U.C. SANTA BARBARA

FEBRUARY 26, 1977

CLASSES WITH: MIHAI DAVID
DENNIS BOXELL

PARTY WITH WESTWIND

EXHIBITIONS! REFRESHMENTS!



SAN DIEGO 2 INVITES YOU TO INSTITUTE AND FESTIVAL

Balboa Park Club
Balboa Park

MARCH 5TH AN 6TH



SPONSORED BY
SAN DIEGO PARK AND RECREATION DEPT
FOLK DANCE FEDERATION SOUTH

INSTITUTE Sponsored by Cabrillo International
SATURDAY AFTERNOON 1:00 to 4:30 PM
James Lomath from Los Angeles
teaching Scottish Dances Chg \$1.50

FESTIVAL Sponsored by San Diego Folk Dancers
SATURDAY EVENING Kolo 7:00 to 8:00 PM
General Dancing 8:00 to 10:30 PM
SUNDAY AFTERNOON Kolo 1:30 to 2:00 PM
General Dancing 2:00 to 5:00 PM

COME ONE *****COME ALL

Gandy Dancers PRESENT AN

INTERNATIONAL
FOLK DANCE

Festival



"WEARING OF THE GREEN"

SUNDAY
MARCH 20, 1977
1-5 PM

Donation:

Adults \$1.50

Children..... .50¢

FOLK DANCING - 2 Programs
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LIVE MUSIC - Westwind Orchestra
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DISPLAYS - Apple People, Costumes,
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ENJOY an afternoon of Folk
Dancing with your friends

WEAR SOMETHING GREEN!

SPONSORED BY THE FOLK DANCE
FEDERATION OF CALIFORNIA, SOUTH
AND THE

INTERNATIONAL INSTITUTE OF LOS ANGELES

435 south boyle avenue • los angeles, california 90033 • telephone 261-4171



INTERNATIONAL BAZAAR

HELP PRESERVE YOUR CULTURE

We would like to invite you (clubs are also welcome) to participate in an International Bazaar to be held at the International Institute in October.

Handmade arts and crafts from your home country are especially welcome. We would like to have as many countries represented as possible. International food will also be sold.

In the near future we will be having a meeting to plan this Bazaar. If you are interested in participating, please mail the attached form or call Pauline at 261-4171.

PLEASE PRINT

COUNTRY I WILL REPRESENT: _____

NAME: _____

STREET: _____

CITY: _____ ZIP: _____

TELEPHONE: _____

I am interested in selling arts and crafts _____

I am interested in selling food _____

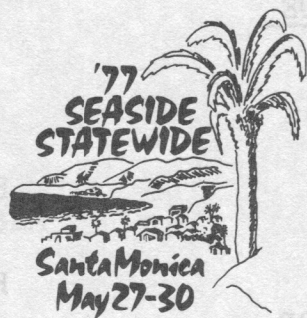
I am interested in entertaining _____



INTERNATIONAL INSTITUTE OF LOS ANGELES

435 south boyle avenue • los angeles, california 90033

Come to Statewide!



TO: All Folkdancers
FROM: Sheila Ruby, President Folk Dance Federation of California, South, Inc.

PLAN AHEAD!

Come to our Seaside Statewide in Santa Monica this memorial Day weekend, May 27-28-29-30, 1977. Our headquarters will be in the beautiful Miramar Hotel and the splendid Santa Monica Civic Auditorium.

DANCE LIST

Look at the tentative and partial list of dances on the reverse side. The March and April issues of "Folk Dance Scene" will, progressively add to and refine this list until by May, you will have an exact copy of all dances that will appear on the official program.

WHY ARE WE STARTING NOW?? WE WANT YOUR PARTICIPATION!!

- (1) Send me your dance suggestions (see address below)
- (2) Gear your club programs, teaching, and reviews with Statewide in mind.

REGISTRATION SCHEDULE

The second page has a registration form and is based on various costs. Let me explain:

The basic Registration Fee will provide you with a badge of identification. This badge, with proper designations, must be worn in order to attend any or all events. If you pre-register (register early before May 15 - please do it sooner if you can) your cost is \$3.50. After that date, it will be \$5.00 for Statewide registration.

This badge will entitle you to dance free Friday night at the opening party in the magnificent Satellite Room of the Miramar Hotel; Saturday night, Sunday afternoon, and Sunday evening in the Civic Auditorium; and Monday afternoon in Lincoln Park's Miles Playhouse. These events will include exhibitions and live bands.

INSTITUTE

This will take place Saturday afternoon (5/28) at the auditorium with outstanding teachers. As we develop more details, we shall share the information with you. The admission fee is \$2 if pre-registered; \$3.00 after May 15.

AFTERPARTIES

We are planning afterparties Saturday and Sunday nights from midnight on at the Miramar Hotel. We will dance in two separate ballrooms each night, separating the kolo enthusiasts and those interested in the wider scope of international folk dancing. Both however, will enjoy live as well as recorded music. Your pre-registration fee of \$2 pays for both nights. After May 15, or at the door, it will be \$2 each night.

INSTALLATION BRUNCH and the PICNIC BARBECUE

The Brunch will be held in the Satellite Room of the Miramar Sunday morning (5/29). We will have a buffet menu - details later. The installation of Federation officers for the year 1977-78, North and South, the presentation of Scholarship awards, and other interesting and surprising items are on the agenda.

The Barbecue will be on Monday noon (5/30) at Lincoln Park, and will consist of a half-chicken each, salad or slaw, beans with cheese, rolls, apple and/or coffee cake, tea - hot or iced, and coffee.

There is no difference in price however whether you pay early or later because what we charge is exactly our cost, and we do not wish to add to your expenses or make a profit by raising the price. However, there is a great deal of planning for us, therefore, it is urged that you sign up early.

There will be dancing in the afternoon both on the slab in the park and in the Miles Playhouse (adjacent) which has a marvellous wooden floor. We hope to add to your pleasure by having live music part of the time in both places.

ALL TOLD - we are working hard, planning a wonderful weekend of fun, relaxation and camaraderie, and of course, great dancing. BUT REMEMBER - you must wear your registration badge with proper designation for all events.

-- Sheila Ruby
5667 Spreading Oak Dr.
Hollywood, CA 90068.

PARTIAL LIST OF DANCES FOR STATEWIDE

COUPLE DANCES

Hambo	Sweden
Corrido	Mexico
Couple Hasapiko	Greece
Caballito Blanco	Mexico
Salty Dog Ray	U.S.A.
St. Bernard Waltz	Scotland
Siamsa Beirte	Ireland
Alexandrovska	Russia
Dola Masurka	Norway
El Shotis Viejo	Mexico
Scandinavian Polka	Scandinavia
Vossarul	Norway
Neopolitan Tarantella	Italy
Hofbrauhaus Laendler	Bavaria
Russian Peasant	Russia
Tarantella Napoli	Italy
Cardas Z Kosickyh Hamrov	Slovakia
Marklaender	Germany
Szokkenos	Hungary
Sleeping Kujawiak	Poland
Ranchera	Argentina
Somogyi Karikizo	Hungary
Cotton-Eyed Joe	U.S.A.
Jota de Badajoz	Spain
Korcsardas	Hungary
Road to the Isles	Scotland
Vrtielka	Slovakia
Zillertaler Landler	Austria
Tsiganochka (Karapiet)	Russia
Ardeleana Cu Figuri	Romania
Bekesi Paros	Hungary
Dodi Li	Israel
Hopak	Ukraine
Michael's Csardas	Hungary
Milondito Tango	U.S.A.
Vo Sadu	Russia

GROUP DANCES

Trip to Bavaria	Scotland
J.B. Milne	Scotland
Sauerlander Quadrille	Germany
Polish Mazur	Poland
Dreisteyrer	Austria
Mairi's Wedding	Scotland
Polharrow Burn	Scotland
White Heather Jig	Scotland
St. John River	Scotland
Farewell to Auchterarder	Scotland
Italian Quadrille	Italy
1314	Scotland
Bourree Pastourelle	France
Gustav's Skoal	Denmark

LINE DANCES

Setnja	Serbia
Tzadik Katamar	Israel
Ciuleandra	Romania
Ivanice	Macedonia
Orijent	Serbia
Alunelul	Romania
Sham Hareh Golan	Israel
Hora Fetelor	Romania
Silistrenski Opas	Bulgaria
Tino Mori	Macedonia
Bela Rada	Serbia
Kapuvvari Verbunk	Hungary
Vranjanka	Serbia
At Va'ani	Israel
Ali Pasa	Turkey
Belasicko	Macedonia
Bella Franca	Catalonia
Dospatsko Horo	Bulgaria
Drmes Iz Zdencina	Croatia
Divcibarsko	Serbia
Erev Ba	Israel
Godecki Cacak	Serbia
Horehronsky Chardas	Slovakia
Sulam Yaakov	Israel
Kol Dodi	Israel
Kostursko Oro	Macedonia
Misirlou	U.S.A.
Milanovo Kolo	Serbia
Olahos	Hungary
Pinosavka	Serbia
Ya Abrud	Israel

MIXERS

St. Gilgen Figurentanz	Austria
Doudlebska Polka	Czechoslovakia
Tango Poquito	U.S.A.
Apat Apat	Philippines
Bal in Da Straat	Belgium
Korobushka	Russia
To Tur	Denmark
Comme tu es Belle	France
Teton Mt. Stomp	U.S.A.
Ve David	Israel
Oklahoma Mixer	U.S.A.
Kohanotchka	Russia
Das Fenster	Germany
El Mar Caribe	U.S.A.
Oslo Waltz	Norway

(MORE TO FOLLOW.....)

Come to Statewide!



PRE-REGISTER NOW!! SAVE TIME!! SAVE MONEY!!

Pre-Registration deadline: May 15

REGISTRATION BADGES MUST BE WORN AT ALL EVENTS!

PLEASE PRINT

NAME _____ CLUB _____
(As it will appear on your badge)

NAME _____ CLUB _____
(As it will appear on your badge)

ADDRESS _____ PHONE () _____

CITY _____ STATE _____ ZIP _____

ADVANCE

REGISTRATION COSTS (per person)

AFTER MAY 15

Pre-registration	\$3.50	\$ _____	Registration	\$5.00
BOTH afterparties	\$2.00	\$ _____	EACH afterparty	@ \$2.00
Institute	\$2.00	\$ _____	Institute	\$3.00
Installation Brunch	\$3.50	\$ _____	Installation Brunch	\$3.50
Monday Picnic BBQ	\$3.50	\$ _____	Monday Picnic BBQ	\$3.50

TOTAL AMOUNT ENCLOSED.....\$ _____

CHECKS PAYABLE TO:

'77 SEASIDE STATEWIDE

MAIL FORM AND CHECK TO:

ELSA MILLER
 3455 Loma Lada Drive
 Los Angeles, CA 90065

Phone (213) 225-0429

TOTAL PACKAGE: \$14.50 (Pre-registration) or \$19.00 (After May 15).

BE QUICK: SAVE \$4.50!