

FOLK DANCE SCENE

JULY/AUGUST 1977

LOS ANGELES, CA



CLUB OF THE MONTH

INTERNATIONAL FOLK DANCERS OF OTTAWA

The International Folk Dancers of Ottawa began approximately in 1970 when a college professor from Southern California arrived, looking for folk dancing. He had been involved in folk dancing there, and wanted to do more dancing in the Canadian capital. He began by showing several friends some of the simpler dances at an International House for the students. A small Israeli folk dance group then began to meet at Ottawa's Jewish Community Center, and the professor, Dr. Roger Wells, was invited to teach at that group. His little "tribe" followed him and the enlarged group began doing Israeli and some international dances. More and more people began to come each week, and before long, an Israeli performing group was formed.

However, some people preferred to continue doing international dances, so about fifteen dancers decided to meet at another location and thus a second folk dance group began. They decided to call themselves "The International Folk Dancers of Ottawa". They advertised their seemingly "strange activity", and lo, before one knew it, there were 40 to 50 participants each meeting night. Since that time, the group relocated at several community centers, schools, and are now centrally located in the city in comfortable quarters.

Several of the more capable and enthusiastic members began to attend workshops in other cities-- Montreal, Toronto, London, etc., and the repertoire of the group grew as these dancers brought back new dances to teach to the rest of the club. They had met some of the well-known teachers at these institutes and invited them to come and teach at the club. During the past three years, International Folk Dancers of Ottawa have had such teachers as Mihai David, Tom Bozigian, Athan Karras, Dick Oakes, Yves Moreau, Csaba Palfi, Bora Ozkök, Atanas Kolarovski and Ya'akov Eden for their workshops

The Ottawa group now has a special demonstration group which performs for events, such as the recent spring Tulip Festival. Definitely, folk dancing is there to stay in Ottawa! Thursdays 7:15-10:30 at the Community Center, 320 Elgin St. (Phone 224-5509 for info.)

* * * * *

THE FOLK MEDIA

PEOPLE'S FOLK DANCE DIRECTORY

The People's Folk Dance Directory is not exactly what one can call a "news media" publication, inasmuch as it isn't a magazine, newspaper, newsletter or radio station - but it is certainly a publication that gets information to people, so we're going to list it here under this heading.

It is published in Austin, Texas, the product of a group effort - to quote ".information was collected, organized, typed, and printed by a group of (insane?) folk dancers...using borrowed equipment and exploiting their friends between dances to lick envelopes....." It is a very comprehensive directory - and by comprehensive, we mean that it is complete (as folk dance directories are possible to be complete), and comprehensive in the sense that one can comprehend it. It has listings of places to go folkdancing, state by state - and city-by-city - locations, time and costs, contact-people wherever available. The only states missing are Arkansas, Mississippi and North Dakota. In the case of California, the New York and Chicago areas, and New England - no attempt has been made to duplicate the mass of information already available in the current directories of those areas (our Californian Federation directories, the FDLCC of Chicago, Ray LaBarbera's directory for the NYC area, and the New England Directories - they refer the reader to those publications for up-to-date and full info - (but in a couple of cases at least, the People's is more up-to-date than the "locals".):

In addition to the dance groups, additional listings of businesses and services are given, including record stores, publications, and newsletters. There is a (to quote them), "...hodge-podge..." listing of teachers, a list of New England contra halls, folk orchestras, and a nationwide map. The asides and comments are indicative of the fun this group of Austin and environs folk dancers must have had assembling it - such as (we've omitted club names here) "...meets intermittent, only during school term, if at all."; "...it is rumored that there are (or were) several groups at (the) university."; "Defunct until they find a new meeting place."; "...for information, call Chuck....(if you can get him)."; "In Texas and most of the Southwest...weekly..country-western dances...An opportunity for the folk dancer to observe and do the local kolo of the 'colorful ethnic natives.'; re a noted teacher-"Retired/Reclined/Declined".; and so on. . . . Susan Havorka and John Steele, who edited it, along with their staff promise an updated reissue next April - but in the meantime, if you're even thinking of doing some folkdancing on your travels through the U. S. of A. this summer/fall, it would be well worth an investment of \$1.25 to have it on hand. Full size, same as "Scene" - 36 pages, and the address is People's Folk Dance Directory, P.O.Box 8575, Austin, Texas 78712.

FOLK DANCE SCENE

13250 IDA AVENUE
LOS ANGELES, CALIFORNIA 90066

Telephone (213) 398-9398

Paul Pritchard.....Editor
Joan Pritchard.....Editorial Assistant
Walter Metcalf.....Art Department
Ralph & Elsa Miller..Circulation & Finance
Ed Feldman.....Assembling
Gloria Harris.....Editor Ethnic Recipes

Vol. 13 - Nos. 5 & 6 - July-August, 1977

'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!

DEADLINE FOR THE SEPTEMBER ISSUE - AUGUST 15 for everything except flyers - we must have them no later than Friday Aug. 19. Probably need 1350 - delivered here to Ida Ave. All fees should be included when submitting any ads or flyers. We expect to collate flyers Sunday 21 and "Scene" itself, Monday 22.

ISSN: 0430-8751

COMING EVENTS

(some important events of the next three months)
- For other Folk Dance Camp dates, see column -

- JUL 4 - Santa Monica - "Fourth of the Slab" \$ p. 4
 - JUL 4 - Oakland - July Fourth Festival ¶
 - JUL 9 - Mill Valley - Fun in Marin Institute ¶
 - JUL 10 - Kentfield - Fun in Marin Festival ¶
 - JUL 10 - Pasadena - Pasadena Park Festival p. 5
 - JUL 10,24 - Torrance - Sunday Family Festivals p. 5 + fly
 - JUL 16 Sat - West Los Angeles - Westwood Festival \$ p. 4 + fly
 - JUL 22-24 - Yosemite - Folk Music Workshop \$
 - JUL 24-AUG 6 - Stockton - Folk Dance Camp ¶
 - JUL 29-30 - Vienna, VA - National Folk Festival
 - AUG 5-15 - San Diego - SDSU Folkdance Conference **
 - AUG 7-13 - Quincy - Feather River Family Camp ¶
 - AUG 7,21 - Torrance - Sunday Family Festivals 2nd fly
 - AUG 21 - Guerneville - Little Fest. of Redwoods ¶
 - AUG 27-28 - Enumclaw - Annual Northwest Festival
 - AUG 30-SEP 4 - Santa Barbara - F.D. Symposium
 - SEP 2-6 - Malibu - Israeli Dance Institute
 - SEP 3-4 - Santa Rosa - Scottish Games, weekend
 - SEP 17 - Eagle Rock - San Diego Afterparty ** p. 4
 - SEP 17-18 - Sonoma - Fiesta de Sonoma ¶
- (** - A Federation South official activity)
(\$ - An activity of a Federation South club)
(¶ - A major event of the Federation North area)

OUR COVER STORY

What could be more apropos of American folklife than this picture (taken in 1977!) of a group of poverty stricken West Virginians, dressed in their Saturday evening best, about to do a set of Appalachian Square dances with Eleanor Roosevelt and Harry Hopkins? In this land of opportunity, three of them actually became PRESIDENT! (of the Federation, that is!) - the chap in the cap (5 from left); the gamblin' man with tie in center (also a noted [?] editor); and the lady standing 2nd from rt. The group, assembled clad in the dress of the area and era - per courtesy of ABC costume dept. - were in a short scene from "Eleanor & Franklin - The White House Years". See "Let's Dance" this spring for Vera Vanderwall's story! Foto we believe by Daphne Sturrock, repro by Ralph Miller.

FROM THE EDITORS

A fine turnout for Ed's helpers here at "Scene" last issue. Al Durst, Morrie and Dottie Otchis, Louise Sakamoto, Rahcelle Marcus, Perle Bleadon, Jack and Pearl Ovadenko, Fran Slater (also came Sunday for the flyers), Gloria Harris, Wes Perkins, Gerry Gordon and Henry Ruby. Sheila worked with your editor on Statewide stuff. (Rachelle and Gerry limping and casts)

"Folk Dance Scene" [Tel: (213) 225-0429.]
Circulation Department
3455 Loma Lada Drive
Los Angeles, CA 90065

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

NAME _____
ADDRESS _____
CITY & STATE _____ ZIP _____

SPECIAL EVENTS, Con't.

STOCKTON CAMP

The Stockton Folk Dance Camp, one of America's largest and oldest, will be held this year, as is usually the case, in two practically identical one-week sessions, July 24-30, and July 31-August 6. Each week will be highlighted with a special talent show and banquet on Saturday - the first will honor French-Canadian and the second, on a Scottish theme. There will be a syllabus supplied for all dance material presented, and several dealers will be on campus with whatever you may require in records, folkwear or dance materials. The Folk Dance Coffee House will give you a place to relax and enjoy ethnic foods, with different hosts playing all-request programs each evening. There will be a Bar-B-Q each Wednesday. Special classes in clogging and folksong. Craft sessions a-plenty, and the traditional Camp talent show help complete the program of extras.

As for the "main event", the staff of teachers includes authorities on dance from over a dozen different lands. Yves Moreau, Bulgarian dances; Susanna Daley, Finland; Dick Crum, the Balkans; Ada and Jas Dziejowski, Polish dances; Moshiko, dances of Israel; Stewart Smith, Scotland; John Pappas, Greek; Sunni Bloland, Romania; Bernardo Pedere, dances from the Philippines; and American dances with Jerry Helt, squares - Lambert Know, rounds - Jeff O'Connor, clogging and Big Circle dances. Ned and Marian Gault present teaching techniques and Pirkko Roecker, movement.

For registration information, please contact Mr. Jack McKay, Director Folk Dance Camp, University of the Pacific, Stockton, CA 95211. Costs are \$180 per week, including room, board, tuition, fees - or \$107 tuition, fees only.

* * * * *

SUNDAY FAMILY FOLK FESTIVALS is a series of festivals being staged by the City of Torrance, to introduce South Bay residents to folk dancing, folk music, and activities ethnic to the Middle East, Middle Europe, and the Greek and Balkan areas of the world. The flyer in the back of this issue of Folk Dance Scene will give some idea of the program to be offered.

Mr. Joe D'Alesio of the Torrance Recreation Department states, "...We would like to offer an opportunity for people to learn and participate in some of the activities commonly associated with European festivals. . . Bocce (a form of Italian lawn bowling), chess, backgammon, a Schutzenfest (precision air rifle competition) etc. - we're looking for more ideas, and if you know of other European games that people might enjoy, call me at 328-8362.

"We are also offering new musicians an opportunity to perform for the public, and any cultural or exhibition group that would like to demonstrate a dance or dances, please also contact us at the above number. Ethnic, folk cultural clubs that would like to sell their ethnic desserts may also call the number to make and discuss arrangements."

You can bring your picnic lunches, umbrellas, blankets, tent-flys, etc. and join in for a free, enjoyable Sunday afternoon. Marc Gold will be leading the folk dance instruction and participating folk dancing. The four dates are July 10 and 24; August 7 and 21 - every other Sunday, 12:30-5:30 p.m. The location is Joslyn Center of the Arts, 3335 Torrance Blvd.

* * * * *

THE THIRD ANNUAL PASADENA PARKS FOLK DANCE FESTIVAL will be held Sunday July 10 at Victory Park in Pasadena - 2575 Paloma St., which is near Sierra Madre Blvd., by Pasadena High. The time is 1:30-4:30 p.m. for the teaching institute, which will feature Armenian dances by Tom Bozigian; and 6:30-10:30 p.m. with a folk dance party, dancing to live music by the Nama Orchestra (remember them from Statewide? Super!) and their singers. A film of travel in Armenia including the Armenian State Dance Ensemble will be shown. The building is air-conditioned and has a nice wooden floor - soft shoes required. \$2 per segment or \$3 the package. Plenty of free parking. Sponsored and presented by the Pasadena Department of Recreation. Call 213/793-9177 for information - ask for Donna or Dennis. A flyer may be with this issue.

DALIA, the Israeli Dance Institute, is set for Camp Hess Kramer, that lovely location a few miles up the coast from Malibu, September 2-6. This is a new folk dance camp, and it should be a very much appreciated one, as it will feature the combined talents on three of Southern California's top instructors of Israeli dance - Shlomo Bachar, Dani Dassa, and Israel Yakovee. The dances are of various phases of Israeli culture - see ad this issue. Write I.D.I., PO Box 3194, Van Nuys CA 91407 for other particulars.

THE THIRD ANNUAL SYMPOSIUM, held at U.C. Santa Barbara, will be August 30-September 4, and its staff includes specialists in the ethnic fields of dance and folklore - Tom Bozigian, Armenian; Ya'akov Eden, Israeli; Mihai David, Romanian; Dennis Boxell, Balkan; and John Pappas, Greek. Mario Casetta will direct the evening activities. For information and/or registration, please contact Folk Dance Symposium, P.O.Box 2692, Hollywood, CA 90028.

* * * * *

SEEN ON THE SCENE SEASIDE STATEWIDE

Well, the trumpets have sounded - the last waltz played and the amplifiers and tape-recorders have been turned off. The crumpled programs have long since disappeared from the dance floor, and everyone is now home, some relaxed, some bushed - some glad it's over; others anxiously waiting May of next year. We're talking about Seaside Statewide 77, naturally'.

We don't generally review festivals, but in the case of Statewides, the exceptions are made, and especially in the case of this one. For one thing, your editors and the rest of the Folk Dance Scene Staff all managed to attend - some of us, every activity from the Friday night festival party at the hotel to the Monday afternoon dance and picnic in the park - plus other extra-curricular activities as well.

As is the case in all things of this nature, events don't always go exactly as planned, and this is probably one of the Peter Principles - but it is from such variables that one learns what to do the next time. Certainly, the countless hours spent by the many, many people involved must be appreciated. Some people spent a good portion of their non-working hours (I was about to use the term "leisure hours - that would be wrong - it wasn't quite leisure!) involved in Statewide-related activities. Some of the committee meetings ran from after supper until one in the morning. Then after all that preparatory work (and in a few cases, action started before the first of the year), the real tough going started when the opening registration began on Friday afternoon - and the vast throngs of folk dancers from across the state began to arrive. There was never a dull moment - nor one in which to relax vigil - until the last note sounded Monday afternoon. As we said, things don't always go as planned, and as there will be, undoubtedly, some "howcomes" and "whys" and a few beefs come along mixed in with the credits and bravos, we'll recap the weekend now, and "tell it."

Friday nights have always in the past been - well, sort of for the local folk to get in a bit of dancing and perhaps some of the workers to do likewise before the big rush on the next day. So you can imagine the surprise when in a very short time, it was wall-to-wall people! Most people seem to have had a good time though, for folk dancers are a rather gregarious people - and you couldn't be more gregarious than in the Miramar that Friday night!

The next event on the program was the Saturday afternoon institute. Now, when it was planned, it was figured that such-and-such a number could be expected, and insofar as in the past, the estimated figure had usually been reached during the registration period on the afternoon of the institute, no thought had been made that it would be necessary to put a "cut-off" date in publicity notices. Imagine the surprise however when as the May 15 deadline for pre-regs came close, the surge of people desiring to attend the institute indicated that the quota would be reached and exceeded long before the festival weekend. Hence it was necessary to stop accepting registrations after the pre-registration period. However, this worked out well, for even though a bit crowded, there was room for all who got in, and with the elevated stage, it was quite successful - especially with the star cast of instructors.

Saturday night, we had problems at the auditorium - as is well known! This was no fault of ours - at first we thought it may have been, but the problem was in the sound, which cut off on several occasions, (especially during the exhibition periods when the added tape-decks or live music mikes were in use). The fault was in the vaunted sound system of the Auditorium itself. Apparently an afternoon of use, plus the evening, was a bit more than the amplifier there could bear. Unfortunately, it became difficult for the performers, but they all deserve much praise for "the show must go on", and the audience complimented them with its applause. (Next day, our sound was back in order and problems ceased).

The Saturday night afterparties were fabulous - as were those Sunday after midnight, too. During the two evenings, a total of six folk bands appeared - Borino Kolo, Koroyar, Nama, Pećurka, Rados and Westwind. (Pećurka also returned on Monday in the playhouse in the park). Two rooms were reserved for the dancing, and one band played Balkan and Near-East while the other, international was added, on each night. Dancing went on until well after 3 a.m.

Sunday's two festivals were excellent - the sound problems being over - and in addition to the many exhibition groups, there were two costume parades. Some fabulous authentic costumes were seen. In the morning, the installation Brunch was held, and the new Federation officers North and South were installed - enjoyable food, a general informality in the pleasant speeches, in the installation, and, not on the printed program, but worthy on note, - a hilarious skit emceed by Frank Kane, former President of the North, inviting the Statewide dancers to come to Oakland next year. (Thank you Jesse Oser, and the Federation, for your so nice comments and intro of Joan and myself, etc. - also not on the printed program. We love you all!)

And to finish it up - Monday's picnic was tasty, fun, and the dance really relaxing. It is to be hoped that all had a good time, and are looking forward to a reunion in Oakland in 1978.

* * * * *

FEATURE ARTICLES

ROOTS OF AMERICAN DANCE

by FRED VAJDA

We - the American people - have been examining our heritage lately, and at the risk of becoming "Root" bound, let us also take this short look over our shoulders at the origins of our American dance. Our personal origins are from hundreds of cultures worldwide, as are and should be, our dance origins. Our dance traditions followed the same paths that our immigrant ancestors did and entered America on their heels, customs free. Here in America, the many immigrant dance forms met and mixed. The dances of today are a product of this mixture, yet are continuing to change and evolve with the times.

The development of our distinctly American dances required cultural exchange amongst the newcomers. Some nationalities did not readily share their dancing and saved it for special occasions of their own. Others seemed willing, nay, eager to dance at any given chance. Irish-Americans and Afro-Americans fit handily into this second grouping, although Afro-American slaves were careful to change their manner of their dancing whenever whites were in attendance. Because of their exuberance and widespread appeal, Irish and Black dance forms were mixed and danced on the minstrel show stage, at hoedowns, kitchen junkets and on street corners throughout nineteenth century America. The distinctly American shuffle dancing that evolved exists today as tap-dance, soft shoe, the various forms of clog and breakdown steps in Mountain Style (Appalachian) Square Dance, the "jigging" steps of the New England Contras and certain steps in Rock Dance. The original forms may be seen today for comparison at Irish hard shoe step-dance competitions and at Black circle or ring "shouts" (Prayer meetings).

Another method of cultural exchange occurred whenever a popular European dance arrived on these shores. These dances were not necessarily brought by immigrants but were usually spread by dance instructors and prompters. These itinerant dancing masters would travel about the countryside teaching the newest dances in various localities. In cities, they would hold "Assemblies" or large balls where they would teach, call and prompt the newest contredanse, country dance, allemande, cotillion, quadrille, lancers, waltz, galop, reel, polka, czardas, minuet, or schottische through the years. Some took and some didn't. Most were subject to adjustments by the community for a better fit. Amongst the country folk, the music was changed, the name mispronounced until it had changed, two popular forms were combined, parts of a new dance were used in an old traditional dance or traditional steps used in a new dance. Just like dungarees, a dance wasn't practical unless it could put up with a lot of patching and use, or be handy in different social situations. In many cases, it was the style of the teachers that most influenced the outcome. Out of these influences came our barn dancing, cakewalk and much of our social dancing; and the ethnic communities throughout America have adopted many of these social dances as their own today.

Once a distinctly American form was established here, it might mix with other distinctly American dances to produce something new and different. This happened in early California where the Fandango, filled with dances of Spanish/Indian descent, met the Americanos and the sailors, with hornpipes, jigs and reels of Black/New England/Kanaka descent. A good time was had by all with "zapateados" and double shuffles raising the golden dust - but no lasting changes occurred, the moment passed. On the other hand, modern Western-style square dance was born in a similar type of get-together. New Englanders, with their style of quadrille and contra, Southerners with their Mountain-style square or Country-dance, other Southerners with memories of a Creole or Quadroon ball, Texans with their Texan/Mexican Polka quadrilles, all met and traded good times in the days of the cowboy. Local callers kept the many styles alive into the twentieth century when a mid-century revival succeeded in standardizing the form and spreading it worldwide. Today, square dancing is constantly adding new movements, music, and calling styles to please today's dancers.

Square dance has not been our only export in dance. From the imported cultural material we have manufactured many new dance products and distributed them worldwide. Tap dance, jazz and show dance through the movies and Broadway musicals are international. The Boston, the Barn-dance and the Foxtrot have graced the programs of Ballroom Dance competitions in England and elsewhere. The Cakewalk swept the world at the turn of the century (they even danced it in Tahiti). Later American dances to go abroad have been the Texas Tommy, the Charleston, the Lindy Hop (jitterbug) and Rock-and-roll. The most widespread and popular international dance today is an American export - Rock. Rock dance, the result of cultural mix and exchange through the years of evolution, contains the elements of the past catalyzed by the feeling and style of today. It illustrates the evolution of the American dance.

(please continue on next page)

ROOTS OF AMERICAN DANCE, Con't.

This article can only touch upon the subject of American dance, its origins and evolution. A proper presentation would fill several volumes. I have endeavored to summarize how some dances have evolved in the past. In the remainder of the article I will select a few ethnic groups of major dance influence and describe their contributions. There are many groups I reluctantly exclude, notably: the French, French-Canadians and Acadians from Canada; the Hispano-Americans throughout the Southwest, South and California; the Scandinavian and German-Americans; and especially the Scottish and Irish-Americans. Perhaps I can include them in a future article. We are indebted to these and to so many other contributors for the fullness of our dance history and culture. Let me continue then at the beginning with those who danced here first:

NATIVE-AMERICAN DANCE:

A Native-American is any subsequently unfortunate soul who happened to be standing (or dancing) on land anywhere in the domain of the Great Spirit at the time the Europeans began their frequent runs on the area. The same area that was later mapped (with no penchant for accuracy), in 1512 by Amerigo Vespucci who humbly named it after its recent discoverer, himself. Today we know Amerigo overlooked less publicized discoverers from Europe, some predating him by up to, say, 3000 years. The modern Native-American however, dates his racial fate and nomen from around Amerigo's time.

Our bite of this large area, laden as it was with forests as thick as a green salad, with buffalo steaks, smoked salmon and corn, will consume the present day United States to its borders. The Sandwich Islands will be the appetizer. The Native-American residents of this area may have come from abroad also and brought their culture along. If the theory of the Bering Straits is true, then Asia figures prominently in this cultural history. Evidence of early man, however, discovered in California, may mean that someone had already been here for a million years before the migration. Many Native-Americans today would be curious to know who had met their ancestors at the Bering Strait upon arrival. The seafaring Polynesians of Tahiti in their great and swift double-canoes did indeed discover and settle lush Hawaii. Yet their stick navigation charts also included the West Coast of America and they may have had some influence on the art forms, dwellings, drums, vessels and clothing of the communities along the Californian and Northwest coasts. The influences of the Asians and the Polynesians on Native-American dance are only a matter of speculation today - the ravages of time, with the assistance of the U.S. Cavalry, have taken their enormous toll.

The written accounts of Native-American dance through the years have shown a wide variety of dance forms and ceremonies amongst the several tribes. In the Plains, the annual or intermittent Sun Dance was one of the more widespread and revered religious ceremonies. It lasted for 2-10 days and for certain men it involved sweat baths, isolation, meetings and self-mutilation. This last was a test to draw courage. The man was tied from wooden pins in his chest to a pole via rawhide thongs, Maypole-style. The brave then danced around the pole until he broke free of his thongs. The Sun ceremony still exists, although the Sun Dance is danced no more. The Plains Mandan was a tribe having many light-skinned members when first discovered by white men in 1738. Legend said they were descended from a Welsh or a lost Viking ship of settlers. Their Bull Society Dance to lure the buffalo closer has been described as a wild, frenzied ceremony with the men in buffalo masks and skins. The women of the White Cow group would also hold a "Buffalo" dance which consisted of chanting to a swaying side step. The mark of this women's club was a high cap of white buffalo hide. Today, the Mandans are gone. The blow came from smallpox delivered with the goods from a riverboat in 1838. By 1839, only 31 Mandans survived. With what we know now of the Celts in New England and Vikings in Nova Scotia we can only say that perhaps the legends held truth.

The Californian natives, aside from running around naked and eating whatever was handy (evidently still a Californian tradition), had very few notable dances. One notable dance which still exists however is performed annually at the Hupa reservation in Northern California. This is the Hupa Leaping Dance, danced in August or September. This dance is open to visitors.

Many festivals and ceremonies are danced privately today. Many others are not danced any more at all. Yet dance is becoming a larger part of life in today's Native-American communities. You may wish to attend some of the Native-American festivals open to visitors this summer. There are many throughout the Southwest. The largest is in Flagstaff, Arizona July 1-4. All of the Arizona tribes perform and dance there. Further information on other Pow-wows can be obtained from the Arizona Department of Tours in Phoenix, or from the Dept. of Development, Div. of Tourism, Santa Fe, New Mexico: (The latter puts out an excellent calendar booklet annually, listing day-by-day events in New Mexico, with brief commentary).

(continued on page 17, please)

AMERICAN FOLKLIFE

MUSIC FROM THE HAYLOFT

by HELEN NEW

During the depression years, our amusements had to be simple and inexpensive, but one form of entertainment that flourished, especially in the rural areas, was dancing. We danced on the front porch, and in the kitchen. Villages blocked off certain streets, and we held pavement parties. Dance halls proliferated.

During those years, while I was in my teens, my brother and I made what money we had by playing for such affairs. We not only earned our spending money; we helped pay the bills at home. We often drove twenty miles, played for four hours, and drove twenty miles home, for three dollars. For dances nearer home, we were paid two-fifty. The summer I was sixteen I earned eight dollars a week, playing, and still had time to swim each day. A couple of years later, I worked nine hours a day, six days a week, in an office, for nine dollars!

We played in Grange Halls, Lodge Halls, dance halls and barns, and joints. A joint might be either a barn or a dance hall, but usually because of the character of the man running it, it drew a rougher, tougher crowd. This was in the very last years of Prohibition, and in the earliest days after repeal, and no alcoholic beverages were sold, but some people always brought their own. Occasionally a fight would start outside, and when the news filtered through to the band, we played continuously, without stopping, until the fight had broken up. As long as we could keep people dancing, they would stay on the floor, but if we stopped, they immediately went outside to see whatever was going on, which would result in an even larger fracas. So when my brother said "Keep playing!", I knew a fight was in progress.

Often, someone would build a new barn and use it for dances to help pay for it, or a man would go out of farming, furbish up the old barn, and hold dances to make a little extra. In those cases, the band usually played in the hayloft. We didn't have to climb a ladder, but the crude, steep stairs were the next thing to it. They must have put the piano up there with a block-and-tackle. There might be a big range down on the main floor to provide heat and coffee, with which doughnuts were standard fare. One place we played was in the foothills of the Adirondacks, and we declared it got ten degrees colder with every hill we climbed on the way. The heat from the stove never quite reached the hayloft, and on one historic December night, I played the piano all evening with gloves on. The saxophone kept going flat, and had to be taken down and warmed over the stove to bring it up to pitch. That evening ended the dances for the season.

Girls were always attracted to the musicians, and there were always one or two hand boys with an eye for the girls. This particular dance always brought a number of lumberjacks down out of the woods, in their plaid flannel shirts and hightop boots, and woe to anyone who fooled around with their girls! But our caller was more brash than brave and he couldn't resist, so the rest of the band was always busy trying to keep him from getting clobbered. His best friend, the drummer exclaimed, "Well, if they start after us, I'll just say, 'Get out of th way, rabbit, and let them run as can run!'"

The band was made up of a piano, two saxophones who could double on the clarinet, drum, a fiddle for the square sets, and a caller. Sometimes we added a guitar. The clarinet also worked well with the square dances. There were always three round dances, followed by a square; three rounds and a square. The round dances were also divided into two slows and a fast. The slow dances might be to "Blue Moon", "Mood Indigo", "You and the Night and the Music", "Have You Ever Been Lonely?" or "Heartaches". The fast ones usually came from the 1920's - "Dinah", "Sweet Sue", "Margie", or "Sweet Georgia Brown". But they weren't all about girls - there were also "Goofus", "Darktown Strutters Ball" and even a jazzed-up version of "Old Grey Bonnet". I can't remember the songs for the square dances for there was never any music. I just chordeed, but there were "Turkey in the Straw", "Irish Washerwoman", "Devil's Dream" along with dozens of others.

Finally, the band would swing into "Goodnight, Sweetheart", and everyone danced dreamily with his favorite partner until we suddenly broke into "Show Me the Way to Go Home", and the dance was over!

I played my last dance on May 2, 1942. The next week my brother went into the army for the duration of World War II, and we never played a dance together again. Sometimes when I am watching Lawrence Welk, Bobbie and Cissie do one of the jitterbug dances of the forties, and I am reminded of the high school kids who did those same dances remarkably well. The dance halls are all gone, and the barn dances have all but disappeared, but we are told that ballroom dancing is coming back on the college campuses, and all over the country, square dance clubs are mushrooming. Some time ago, I attended an Old Time Fiddlers' contest in

(continued on next page, please)

MUSIC FROM THE HAYLOFT, Con't.

Vermont, and I could just feel my fingers stretching for the chords as my feet found the b beat. I'm glad that the sound of "allemande left and do-da-do" is still heard across the land!

* * * * *

(Ed. notes: Helen New lives in Mexico, New York, not too far from the Adirondacks of which she writes, nor far from the beautiful Finger Lakes district of New York State. Her reminiscences of the scenes set for square dancing and other dances of the folk of the country, in the era before the rise of the square dance clubs might perhaps make us more appreciative of the activity as we find it today. For those of us who can reminisce along with Helen in her story, it makes it even more so. Many thanks to Helen New, and to American Square Dance Magazine, copyright Burdick Enterprises, (May 1977) for permission to reprint this story.

* * * * *

SONGS WE DANCE TO

HORA

by RICHARD UNCIANO

What's in a name? In the case of the 'Hora', a couple of thousand years of history, three languages, and a first cousin! So where did the name come from and how? Well, there is an old saying, "The Greeks have a word for it", and in this case, they sure did.

The Greek word, "XOPEIA", or "horia", literally means "a group". From this root came "XOΡΟΣ" or "horos" which first meant a group of singers. Now the Greek letter X can be transliterated as a "ch" so you also have "choros", from which we get the word "chorus", a first-cousin to the word "hora". Then, since the singers in ancient drama were almost always in a semi-circle, as were also the dancers, the term "horos" also became applied to a group of dancers and eventually came to mean the dance itself.

Along came Alexander the Great of Macedon, and the ancient world became Hellenized. Greek words and concepts were introduced and absorbed into tongues of other cultures. The Byzantine Empire reinforced and furthered this Hellenization. In Bulgaria, "horos" became 'horo'; in Macedonia, it was further shortened to 'Oro'. In Romania, a Latinized country, the word was considered feminine rather than masculine or neuter, so a grammatical suffix change was made from an "o" to an "a", with the result, 'hora'.

Romanian Jews then brought the word and their enthusiasm for dancing to Palestine. By the time Israel was formed, the general term "hora" had become the 'Hora', so often danced to the melody of "Hava Nagila". So popular is this song, and so widespread is the dance, that if any non-folk dancer knows the name of just one folk dance. chances are that it will be, the 'Hora'.

//Hava nagila, hava nagila, hava nagila	(general translation)
V'nis m'cha.///	
///Hava n'ra n'na,///	Come, let us be glad and rejoice!
V'nis, m'cha.	Come, sing and be happy!
//Uru, uru, achim,//	Awake brothers, with a joyful heart.
//// Uru achim b'leve sameach.////	

(///'s denote number of repetitions of phrase between ///'s)

* * * * *

PHILATELIC FOLKLIFE



At long last, the United States postal authorities have come up with a set of postage stamps which depict American folk culture - not dance or costume yet, remember, but at least, it is a good start - for it is a set of four 13¢ striking stamps showing examples of Pueblo art - handcraft of the Indians of the Southwest. Simple, on a plain white background which makes them stand out clearly, and in true colors of ochres, browns, black and reds found on the artcraft of the area. Possibly they were inspired by the marvellous collection issued by Canada 3 or 4 years ago.

Talking to John Filcich while at Statewide, he tells us that he is working on a project in which he is having his beautiful collection of costume stamps of the world made on color-slides - Ned Gault is doing the photography. A showing of these would be a wonderful thing to have at a festival, a statewide, or as a topical event at a folkdance camp workshop, - and we understand that this will probably be possible.

* * * * *

INDIAN AFFAIRS

SACAJAWEA

The historic two-year journey of the Lewis & Clark expedition from St. Louis to the Pacific and return was led through some of its most hazardous stretches by a young Indian woman. After many days on trek from their campsite with the Mandens, near what is now Bismark, North Dakota, the expedition became what they felt, hopelessly lost, not longer knowing where they were, nor what direction to go. The whole party depended upon the memory and instincts of Sacajawea, a 17-year old Shoshone Indian girl, who had been born in Idaho, but had been captured and sold by the Hidatsa tribe to a French-Canadian, Charbonneau, who she married, and they joined the expedition (1804-06) - he was the group's interpreter - likewise, was Sacajawea.

She found the pass through the Rockies for Clark, and the expedition passed through safely. She discovered upon passage, that her long-lost brother, Cameahwait, was the chief of the Shoshone Indians whom they encountered on the other side, and this avoided any basis for hostility. Her presence facilitated the acquisition of horses necessary for the continuation of the trip until the waters of the Columbia River were reached. Her native knowledge of the food value of plants and seeds, as well as their obscure location - such as prairie-dog holes, served to assure the survival of all of the members of the party. She carried her infant (only two-months old at the start of the trip) on her back, and was a constant inspiration to the entire company with her resources, knowledge, pluck and determination. Clark, while still en-route home down the Missouri, back to St. Louis, wrote Charbonneau that Sacajawea "deserved a greater reward...than we had in our powers to give her". Born in 1787, this brave young woman died at a very early age, six years after the trip concluded, in 1812.

* * * * *

Important Indian events for the summer include: the July 4 weekend Pow-wow in Flagstaff, Arizona, the Hopi Snake dances at Mishongnovi and Flute dances at Hotevilla, the 3rd week in August; the Shoshone-Bannock festival at Fort Hall, Idaho in mid-August; an annual Winnebago powwow in Nebraska, late July; the famous Inter-tribal Ceremonial in Gallup, N.M., mid-August; many ceremonials at the Pueblos of Northern New Mexico throughout the summer; the Cherokee drama play nightly-"Unto These Hills"-in Cherokee, N.C. (except Sundays) through August; both, the Cherokees and Seminoles celebrate their National Holidays with dances, singing and rodeos in Oklahoma around Labor Day; the well known Oglala Sioux Sun Dance at Pine Ridge, South Dakota, end of July and the Rosebud Sioux event on their reservation in late August; the Shoshones also have their Sun Dance the last weekend of July at Ft. Washakie, Wyoming. The Bureau of Indian Affairs has an inexpensive calendar of Indian events - 2800 Cottage Way in Sacramento CA 95825, and there is also probably a contact in Los Angeles - check the directory.

* * * * *

Just issued, is the July issue of "Arizona Highways" magazine. It is just loaded with pictures, mainly color, but some old black or sepia items of long ago. Practically the entire issue is devoted to stories of the Western Apache Indians, showing their handicrafts, basketry, beautiful jewelry, and comments of dances, as well as their history. Some of the costumes are magnificent. If you are interested in the American Indian culture, history, dance and arts, etc., it might be advisable to get your copy of the issue now - the series the magazine issued two or three years ago on the arts and crafts of the Southwestern Indians were quickly sold out. If you are a costume and/or handcraft enthusiast who collects color slides, you'll find some of these pictures worth adding to your collection, and most of the magazine's photos are available in 35mm slides from them.

* * * * *

A vast collection of prehistoric and historic American Indian arts and crafts may be seen at the Southwest Museum, 243 Museum Drive. (off N. Figueroa near the park) in Los Angeles - open Tuesdays-Saturdays 1-4:30 p.m. Much more lies in its archives, eventually we hope, to find room for display. The Museum of Northern Arizona, open daily, near Flagstaff, Arizona is another place where Indian crafts may be seen, although this one stresses "ideas, not things" and is the center for research and lectures, as well as publications, related to the ethnology, archaeology, and plant life of Northern Arizona. Features the Hopi, Navajo, Grand Canyon nations.

* * * * *

FEDERATION SOUTH	-- 1977 - OFFICERS - 1978	-- FEDERATION NORTH
President	Ed Feldman	President Raymond Olson
3675 Clarington Ave #7. Los Angeles 90034		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) 581-6000

PERSONS. PLACES. THINGS

THE VIRGILEERS CELEBRATED (on Tuesday evening, May 10th) "Cinco de Mayo" with their annual festive party. A "Fiesta" atmosphere was created by the folk dancers in their colorful costumes doing their many lively Mexican dances...Our thanks especially to those "2 Pros" - Dorothy Giraci and Leo Stowers - for adding so much to the "Fiesta" by dancing for us 2 lively and fast-stepping Mexican dances - 'Mi Pecosita' and 'El Naranjo', for which they received well-deserved applause. And our thanks to our one and only Josephine who created her own "Fiesta" touch in the delicious refreshments enjoyed by all. . . . Prior to the Cinco de Mayo party, the "partying" Virgileers has a "special" party to celebrate the wedding anniversaries of Ellie and Eddy Casey, Elsa and Frank Havlac, Betty and Jack Liebo - and the "newlyweds" Ann and Willard Tidwell. For this occasion, Josephine, the professional cake-baker provided one of her works of art - a beautifully decorated 3-tier wedding cake that also tasted Oh! so delicious! and which soon disappeared with the ice cream. . . . --Inez Taylor--

CONCERTS IN THE SKY will continue Monday, Wednesday and Friday each week through September 9 (Tuesdays instead of Mondays following July 4 and Labor Day). Atop the ARCO bldg. in Richfield Plaza, downtown L.A. All kinds of music and performances included - folk dance includes performances by Aman Folk Ensemble* on July 6. Times are noon-1 p.m., free admission - downtown office workers can brown-bag their lunches and watch - others welcome too.

THE 1ST ANNUAL GLOUCESTER FOLK DANCE FESTIVAL, on Cape Ann, Mass. is ticketed for July 15-17, special workshops of Bulgarian dance and culture with Nick Jordanoff - and other leaders include Ted Sannella, the Taylors, Lynn Shapiro, Eve Nas and the Cambridge Folk Orchestra, plus the Mandala Folk Ensemble. Contact the Gloucester Folk Dance Association, Kendall Square P.O.Branch Box 109, Cambridge, Mass. 02142 for more info.

WESTWOOD CO-OP'S* new officers are: Rachelle Marcus, president - Helene Korn, Vice-president - Ernie Weiss, Treasurer - Beth Perkins, Recording Secretary - Corinna Motola, Corr. sec'y. (You might still make it to Westwood's June party on an Italian theme, June 30, if the mails treat us right. At Emerson Jr. High, 1650 Selby Ave. in West Los Angeles - 7:30-10:30 p.m.)

SACRAMENTO SATURDAY NIGHT parties on the Village Green, with the host clubs are: July 9, Kaleidoscopes; 16, Pairs & Spares; 23, Triple-S; 30, Left-footers; August 6, Circle Squares; 13, Camtia; 20, Whirl-a-Jigs; 27, Council. Summer dancing on the green starts July 4, with the Shonerds teaching line, mixers and big circles on Mondays; the Baldwins, beginning and intermediate on Tuesdays; the same on Wednesdays with the Coulters; Thursdays, the Mitchells and Balkan, line and no-partner dances; the Blanchards, contra dances on Fridays.

NOTICE CAME TOO LATE to get it in last issue, but our friends of Folkwear up in Forestville, who created those excellent folk patterns, had a display on "The Art & Romance of Peasant Clothes" at the showing of the "Greatest Sew on Earth" at the Convention Center in June. For two years, Barbara Garvey, Alexandra Jacopetti and Ann Wainwright have devoted their time and research for info on hand made garments and folk costumes. A travelling exhibit is being planned - the Convention showing was a sort of preview. original ethnic clothes will be included. We'll keep you posted as they keep us.

TOURS OF GREECE AND CYPRUS, led by David Henry, starting June 30 - with the Greek segment, July 14-29 (assuming that by now the Cypriot portion is already under way. Contact the Folk Dance Association (see flyer and other item) for address and info.

TWO FLYERS OF THE FOLK DANCE ASSOCIATION in this issue-- One is for the directory, which they'll need info soon in September, so the time to register is now - the second is one concerning mail services. The information thereon is complete and needs no further addition here. However, for info on the Folk Dance Association and how it serves you - it is a service for dancers, leaders, workshop teachers and those who want to reach such people. Special events are planned, including camps, tours, etc.; workshops; a new series of classes in the New York area; the Directory and Mixed Pickles are its publications; the mailing service mentioned; and a membership in the association gives benefits financially regarding several of the above mentioned activities.

BESIDES EL CAMINO COLLEGE'S non-folk but interesting and cultural summer sessions, the dance sessions for the fall/winter upcoming include Ballet Folklorico Mexicana, September 15, followed in October by Dancers of Bali; November, Spain; February, Hungarian Folk Ballet.

THE INTERNATIONAL INSTITUTE is planning an International Festival in the latter part of October. Happily, this date does not conflict with currently scheduled events, the San Diego Festival and the Hess Kramer Camp. It will feature, but not be limited to, the ethnic folk groups - dance, music, song - of the Los Angeles area. Federation exhibition specialists are invited to apply. There will be booths for craft displays, costumes, ethnic food, films, etc. Plans are to be worked out in general next week and for details next month. If interested in participating, write Pauline Parsells, International Institute, 435 S. Boyle Ave., Los Angeles CA 90033 - phone 213/261-4171. A plan to revive the good old days on its festivals.

(continued on next page, please)

PERSON, PLACES & THINGS, Con't.

VIRGINIAN Folk culture will be the theme of the Smithsonian Festival this year. The summer festival of numerous nationalities for the Bicentennial last year has not been repeated, but in the opinion of the Smithsonian officials, the folklife concept is so important that it is an event that should be continued. Therefore, the week October 5-10 will enable anyone in the Washington D.C. area to get a glimpse of folklife of the Old Dominion. It should be good, for Dr. Perdue, Associate Professor of Folklore at the U. of Virginia and also on the Board of the NCTA-is on the committee. . . A personal item of interest came to view when the new People's Directory lists the leaders of the Festival and Country dance groups in Richmond as living in the small (at least it used to be) village where I went through grammar school o!so long ago.

THE POST CAMP SHOWCASE, which has become an annual event - this I believe is the 8th consecutive year - will be held at the International Institute, 435 S. Boyle Ave. in Boyle Heights, on two Fridays, August 19 and 26. (see ad). Past three years haven't given enough time for everything to be shown. Hosts are the Gandy Dancers*. On this occasion, right after the San Diego Camp, dances presented at the Californian (and others if available) folk dance camps will be shown - that is, there will be no teaching, but those present who have attended and learned dances at camp will dance whatever they have learned. The club will have some of the records, but of course, by no means all, so if you have been to one of the camps, and can get a few-to-a-lot of dancers on the floor, bring along your record just in case it isn't available. Mainly featured will be those from San Diego, Idyllwild, Mendocino and Stockton camps, for that is where most of the dancers present will have attended, although it is possible some may have returned from Yugoslavia even by then. Other camps all okay too- but unfortunately, it will be too early for the Symposium and the Israeli Dalia camps. Maybe a later session here-or somewhere-for those?

WATCHING "THE FIGHT AGAINST SLAVERY" last week reminded me that it had been intended to tell our readers that, during the week-long telecasts of "Roots", many folkdancers had to choose between their regular dance nights or the film - but they were saved that problem at the Aman*Institute evening party when John Filcich of Festival Records brought in his TV set and tuned it in in his showroom at the International Institute so the dancers could zip to and fro, to keep abreast of both, the folk dancing and the showing of "Roots". (Some wild exotic dances of West Africa plus a colonial cotillion in sequences of "Slavery").

LIVE MUSIC AGAIN at Rio Hondo College in Whittier, Wed. Aug. 3 in the gym, G132, 7:45-9:45 p.m. with Koroyar Orchestra (one of the featured live bands that appeared in Statewide '77) back by popular request. The group will also return to LACC Friday Aug. 19, 7-10 p.m. in the women's gym 206 - both open and free to the public.

LOS ANGELES CITY COLLEGE Community Services classes in beginning and pre-intermediate Balkan, Greek and Armenian folkdance starts July 1. Both classes will have a live music night and a special performance. 8-weeks, limit 50 registrants each class, cost \$13. Call LACC, 213/666-1018.

SHOPE DANCES OF BULGARIA II, a second workshop on these dances of Western Bulgaria, including stress on style, request reviews from #1, 4 new dances, and how to lead and call variations. Sat. Aug. 27, 1:30-6 p.m. in Pomona. Reg. limited. Call 714/627-7150 for info.

THE SIXTH ANNUAL MUSIC-AND-DANCE-ON-THE-GRASS was a big, big success. The Associates thank all those many volunteers who helped make it so, and a word in advance to those planning events for next spring - the 1978 edition will be on the first Sunday in May!

INTERESTED IN PERFORMANCE OF UKRAINIAN FOLK DANCES? Contact Mike Mantero at 213/247-1492, of the Ukrainian Spirit Dance Co.*, where they can use some agile and active young men.

KOROYAR is open to men and women dancers interested in authentic material from Bulgaria, Armenia and Greece. Auditions during July only, as 2 performances are scheduled for Sept. and a full concert in Oct.,-early! Write % P.O.Box 27873, Los Feliz Sta., Los Angeles CA 90027 info.

TWO MORE SCANDINAVIAN FOLK DANCES upcoming here in Southern California - both (at this time) scheduled for Long Beach City College women's gym dance studio, Carson & Clark. Times, 4-6 for the workshop, 8-11 evening dance - dates, Saturdays July 23 and Aug. 20. Return to Miles in Santa Monica for the Sept. 10 and Oct. 8 sessions.

COSTUMES OF BULGARIA workshop for those wishing to make authentic men's/women's costumes on Sat. Aug. 20, 2-4 p.m. in Pomona - where to buy fabrics, correct colors, available patterns, embroidery motifs, etc. using actual costumes, color photos and graphic plates. Call 714/627-7150.

WELCOME ALL TO COVINA where Nate and Lila Moore are teaching a variety of international folk dances to beginning and intermediate dancers on Fridays at Sierra Vista Jr. High school, at Grand Ave. and Puente Sts. and will continue thru the summer. Time is 8-11 p.m., and for any info, call 332-6124, 338-2929 or 714/627-3292.

(continued on next page, please)

PERSONS, PLACES & THINGS, Con't.

INSTALLATION TIME AGAIN for the West Valley Folk Dancers* was June 18, and saw Helga O'Brien turn over the gavel of the club to Bill Lamb. It was held in the garden of Michael and Beverly Faben in Woodland Hills. With the gavel went the memories of the last few months when the club participated in such a big way in the Seaside Statewide festival in Santa Monica. Bunny Hogan did the decorating in the Civic Auditorium and Donna and Art Hurst handled the registrations, while many of the members participated in assists. Other areas, Paul Waller, exhibition chairman, organized the club's participation in "Youth Day '77" at Pierce College and "Arts on the Move" at Warner Ranch. The club did exhibitions and also taught several dances. . . Other new officers are Mike Emch, Vice-president; Sy Seid, secretary; Gloria Kohn, treasurer; Fran Rosen, membership chairman. Club membership is open to the public for both instruction and international dancing. See "Teaching". Phone for further information, 213/782-3281 or 213/881-4092.

AMANews--- July 8 will find the full company at Redlands Bowl (this has become an annual event). Performance at 8:15 p.m. and it's free. Come early and bring a picnic supper to this lovely setting. Another summer special is "Open House" at Hollywood Bowl. Aman* will be there July 11-15, performing at 9:30 and 10:30 a.m. No reservations necessary on Wednesday. Call 972-7200, ext. 826 for info on this - a special treat for small children. (also see item re Arco Plaza). To celebrate the grand opening of The Market Place, 6555 Pacific Coast Highway, Aman will perform in Long Beach there, July 14-16. This is a new program of fine performing arts in a community setting in malls and shopping centers of Southern California. These performances are also free. . . And save the date of Oct. 22 when Aman will return for matinee and evening performances at the Music Center in the Pavilion. . . With all this activity, Aman needs volunteer help more than ever, and if you have a few hours a week or month, please contact Marsha at 213/395-2025. . An open meeting of Well-Wishers at the Intersection July 20 (dining "Dutch treat" first at 6:30) to kick around ideas - dancing following, or you can continue to kick the ideas around a bit more.

THIS IS THE CENTENNIAL YEAR of the arrival of the first Japanese in Canada, and considerable notice is being made of the event in that country - many celebrations. As part of it, the famous Nikka Festival Dancers will be touring the land, and performing Odori dances and musical instruments such as koto and shakuhachi, August dates include Calgary on the 2nd; Edmonton, Aug 5-6, and in Vancouver, August 9.

THE CRUISE TO GREECE has unfortunately been cancelled, but Beverly Barr has replaced it with a trip to Israel - 17 days of sightseeing, 1st class hotels, and good food - and folkdancing every day. Departure date is August 29 - returning Sept. 14 in time for school. For info, call Beverly at 213/478-4659 or 213/836-2003 - see flyer attached for more details.

* * * * *

3 lines - \$2.00


CLASSIFIED ADS

additional lines - 50¢ ea.

NEW LOCATION FOR LINCOLN MUSIC CO. on about August 1! Your folk dance record and instrument shop in the Orange County area will be moving from our present location at 162 West Lincoln Ave., Anaheim, CA 92805 (telephone 714-635-7650) to 1201 E. Ball Rd. (C-D). Same city, zip code and telephone number.

THE FOLK MOTIF - Opanke, dance shoes, costume items, records, books, and folk style clothing, plus Danskin leotards and tights, and Selva ballet shoes. At 2752 E. Broadway in Long Beach, CA 90803. Phone 213/439-7380.

* * * * *

BE AN INFORMED DANCER - 

LET'S DANCE

the magazine of international folk dancing


10 issues per year . . . \$5.00

the when - where - how & who of International Folk Dancing in the west.

For researched dance write-ups in bound volumes - FOLK DANCES FROM NEAR AND FAR

Per volume . \$4.50 set of 7 . \$31.50

Folk Dance Federation of California, Inc.
1275 "A" Street, Hayward, CA. 94541
office hours on Weds. (415) 581-6000

Answering Service . . . (415) 431-8717 

478-7866 478-9960

INTERNATIONAL DANCING

EVERY MONDAY NIGHT AT 9:30 WITH

Paul Sheldon

Beginners' Lesson at 8 p.m.; Intermediates at 8:45

Admission \$1.75; Lessons 75 cents each

Cafe Danssa

11533 W. Pico Blvd., West Los Angeles
Three blocks west of the San Diego Freeway

TEACHING THIS MONTH

Clubs marked with an asterisk (*) are member groups of the Folk Dance Federation of California, South, Inc. and are entitled to four-lines of listing free of charge. For non-Federation classes, please see advertising rates elsewhere in this issue.

SOUTH BAY FOLK DANCERS * (Friday)

At Valmonte School, 3801 Via La Selva, Palos Verdes Estates. Time 7:30-11 p.m. Beginner level first hour; intermediate level teaching 9-9:30. Miriam Dean will teach 'Las Virginias', 'Debka Oud', 'Sheikani' and 'Dospatsko Oro'. Last Friday of the month is party night. For information, call 213/374-0982.

BESEDA (Friday)

In room 202 of the women's gym at UCLA, upstairs. N. off Westwood Blvd. on the campus. Collegiate oriented but all welcome. Easy-to-hard dances, 8-12 p.m. Co-op and guest teachers. Free, but donations accepted. Call Linda at 213/479-7887 for information.

WESTWOOD CO-OPERATIVE FOLK DANCERS * (Thursday)

At Emerson Jr. High in the upstairs gym, 1650 Selby in West Los Angeles. Teaching first hour, 7:30 includes (for July), 'Strumička Petorka' and 'Folsom Prison Blues'; (for August), 'Graziella Mazurka' and 'Kajo Kalino'. Open dancing follows to 10:30 p.m. See page 4 for item on the summer festival in July on the West Los Angeles Mall.

GANDY DANCERS * (Friday)

At the International Institute, 435 S. Boyle Ave. in Boyle Heights,, time 8:15-11 p.m. Summer vacation July 2-August 12, closed. The teaching level is intermediate/advanced, with some workshop, Anthony Ivancich teaching. The annual Post Camp Showcase of all dances from the camps is August 19, and 26 - come, bring your record or dance. See elsewhere for ad.

CALSTATE NORTHRIDGE FOLKDANCE CLUB (Thursday)

At Calstate Northridge, 18111 Nordhoff in Northridge, on the lawn by-or lobby of, the P.E.Bldg at rear of campus. Call Experimental College office 213/885-2477, or dial the Funline answerline at 213/397-4564 for information.

HOLLYWOOD PEASANTS * (Wednesday)

At West Hollywood Playgromnd, 647 San Vicente Blvd. in West Hollywood. Time 7:30-10:30 p.m. Teaching for July - 'Walpole Cottage' by Morrie Shorow and 'Jota Criolla' by Ruth Oser. August teaching will be dances from the Idyllwild Folk Dance Camp. July's review dance will be 'Hasaposeriviko' by Sid Sutherland.

ORANGE COUNTY FOLK DANCERS * (Friday)

At the Dance Studio, Santa Ana College, 17 and Bristol in Santa Ana, 8:30-11:30 p.m. July 1 and 8, Art Saltzman will teach 'Shopsko Crnogorska'; July 15, Melanie Frymann, the Romanian dance, 'Pamuletui'; July 22 is all-request and July 29, a dark night. August 5 and 12, all requests; August 19, 'Merhaba' by Randy Davis; August 26 and Sept 2, dark nights. (Beginners' class 7:30-10:30 a big success - will continue through July and August.)

STONER STOMPERS * (Friday)

At Stoner Ave. Playground, Stoner at Missouri in West L.A. 7:30-10 p.m. Taught by Dave and Fran Slater. An intermediate level class. July/August dances are: 'Picking Up Sticks', 'Hora Fetilor', 'Somogyi Csárdás', 'Eleno Mome', 'Italian Quadrille', 'Gilanka', 'Hornfiffen', 'Zagaritikos' and 'Snurrebocken'.

WEST VALLEY FOLK DANCERS * (Friday)

At Canoga Park School, Cohasset and Topanga Canyon Blvds., Canoga Park. Time 7:30. NOTE: July location may change - Call 213/782-3281 or 213/881-4092 for information. Teaching - review of dances taught at Statewide Festival.

INTERNATIONAL RENDEZVOUS FOLK DANCE CLUB (Saturday)

At L.A. Valley College Field House, 5800 Ethel in Van Nuys. Teaching 8-9 p.m. Requests 9-11 p.m. Continuous through the summer. For teaching schedule, call 213/994-3698.

WHITTIER FOLK DANCE CO-OP* (Saturday)

At West Whittier School, 6411 S. Norwalk Blvd. in Whittier. Beginning level teaching 7:30-8:30 p.m. July 2 and 9, Alice Worthington teaching 'Lirppu-Larppu' (Finland); July 16 and 23, Oliver Seeley and Rhoda Speer will teach 'Walpole Cottage' (England). International level teaching 9-9:30. Requests, open dancing to 10:30. Last Saturdays each month party night. Phone 213/695-6705 for information.

MORE THE MERRIER FOLK DANCERS * (Monday)

At Rogers Park Auditorium 400 W. Beach in Inglewood, 7-10 p.m. Hans Zander teaching and reviews. Party night every 3rd Saturday of the month 8-11:30, July, "Hawaii"; Aug., "Circus" (ten)

(please continue on next page)

TEACHING THIS MONTH, Con't.

INTERMEDIATE FOLK DANCERS * (Friday)

At Emerson Jr. High, 1650 Selby, West Los Angeles (in the gym). Time 8-11 p.m. July and August reviewing and teaching: '1314', Scottish; 'Bučimis', Bulgarian; 'Kevi Csárdás', Hungarian; 'Ali Ali', Lebanese. All folk dancers are happily welcome! For info, call Ruby at 213/397-5039 or Ruth at 657-1692.

VIRGILEERS FOLK DANCE GROUP * (Tuesday)

At Commonwealth School, 215 S. Commonwealth in Los Angeles. 7:30-10:30 p.m. Instructors, Josephine Civello and guest teachers. New dances and reviews. Call 213/284-4171 for info.

SANTA MARIA FOLK DANCERS * (Friday) (¶ Wednesday)

At Simas Park Rec. Bldg., 500 S. McClelland St. in Santa Maria, 8-10 p.m. Fridays thru July 8 - international dancing, Audrey Silva, director. ¶ Starting July 13, continuous thru summer, dancing at Veterans' Memorial Bldg., Wednesdays, 8-10 p.m. Phone 805/925-3981 info.

WEST HOLLYWOOD FOLK DANCERS * (Monday)

At West Hollywood Playground, 647 San Vicente Blvd. in West Hollywood - 7-10:30 p.m. Beginning class first hour. Ruth Oser will teach 'Walpole Cottage', England; 'Early California Mazurka'; 'Bavno Oro', Macedonia; in period following. Phone 213/657-1692 for info.

SILVERADO FOLK DANCE CLUB * (Tuesday)

After 30 years with the Long Beach Rec. Dept. (pronounced as in "wreck"), the Silverado group was suddenly given the oust and have had to move. Starting July 5, the club will be meeting in a pleasant new hall - the Marina Community Center in Seal Beach, corner of Marina Drive and Caravel (near 1st, just off Hiway #101). Starting 8 p.m., teaching program is open at this moment. For more info, call 213/591-1184 or 213/924-4922.

LAGUNA FOLKDANCERS * (Wednesday)

At Laguna Beach High School in the girls' gym, Park and St. Ann's Aves., Laguna Beach. Time 7-10:30 p.m. July teaching: 'Milisedka', Serbian line, by Logan Lockabey, on the 6th; July 13, 'Springleik', Norwegian cpl. by Ted Martin; 27, Richard Duree, a Hungarian dance from the folk dance camp in Hungary; 20th is all-request night. August 3, Susan Katz, a Turkish dance; 10, all-requests; Aug. 17, Joyce Greeley and Aug. 24 and 31, Donna Tripp, will teach dances from the San Diego Conference.

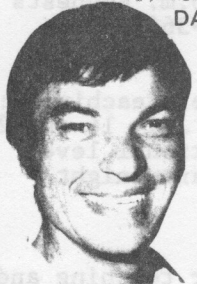
(please continue "Teaching" on page 21.)

"Dalia"

with



DANI DASSA



SHLOMO BACHAR



ISRAEL YAKOVEE

ISRAELI DANCE INSTITUTE at Camp Hess Kramer

Sept. 2-6, 1977

ATMOSPHERE: Unique Kibbutz feeling in dance and spirit.

SPECIALTIES: Contemporary Israeli, Chassidic, Saphardic and Yemenite Folklore in depth.

PARTICIPANTS: Limited number; 18 years and over, open to all folk dancers. At least one year experience of Israeli folk dancing preferred.

FEE: \$125.00 includes - sessions, room and board, three meals daily, snacks and access to facilities. A deposit of \$25.00 (none refundable) is required.



MAKE YOUR RESERVATIONS NOW!

I.D.I., P.O. Box 3194,
Van Nuys, Ca. 91407

ROOTS OF AMERICAN DANCE, Con't from page 8.

ANGLO-AMERICAN DANCE:

Although the Spanish settled Saint Augustine, Florida well before the English Jamestown or Massachusetts Bay and Plymouth colonies were established, their influence on dance in America was minimal at the time. Williamsburg did have an impact in English Colonial days, as did Charleston; later, Boston and Philadelphia. These were the seats of culture where the 'Publick Assemblies' were held for enjoyment of the Minuet, an old galliard or a courante, a gavotte, or even a Branle - known also as the "brawl" or country dance. These court dances came to us through England and are definitely part of England's contribution, although only a small segment of society benefitted from them. However, let us concentrate for a moment of the country dance.

The Country Dance is a folk dance usually done in a circle for as many as will, with partners. It is also done in longways and circle-eights, twelves, etc. It may have immigrated to America during English settlement and headed for the hills because that is where it was found unchanged, without evidence of court manners, three centuries later! It is still done in all its forms in the Appalachian Mountains. Today in the mountains, they call it square dance. Let us follow the evolution of the Country Dance a bit further to understand just how interesting their term is. The country dance in its longways form became popular in France during the eighteenth century and came back to England with a new name, Contredanse. This was changed to the English term, contra dance, which it is called today. The French also liked the circle eight form of the dance and it returned as the Cotillon with many figures. Over the years, a popular form of the Cotillon with a five-figure pattern became known as the Quadrille. It is believed that a mixing of the Quadrille and its courtly manners, with the Mountain square dance resulted in our modern Western-style square dance. Yet, the quadrille is usually traced back only to France and as a result, I have never seen this described as a meeting of Father (the country dance) and Son (the quadrille).

England has continued to contribute dances through the years. Many of our ballroom and social dances have come to us through her. Additionally, the Rapper Sword Dance, with Lancashire Clog is said to be alive in the Appalachians, but I have not seen proof of this. The Lancashire Clog steps have, however, been present on the Variety stage in the past and have mixed with the Black/Irish clog steps present there. In the past twenty years, England has sent us some her variations of our own Rock/Rock 'n' Roll dance. Yet no contribution has been as great or as long lasting as her gift to us of the Country Dance.

AFRO-AMERICAN DANCE:

The peoples of Africa, forced to emigrate to the Americas, have endowed their new home with the wealth of their many cultures. Of all the immigrant cultures, the Afro-Americans have contributed the most to our dance and music. Virtually every dance and music form extant in the U.S. today has benefitted from these contributions and endowments. All too often, the contribution has survived in a dance without acknowledgement or recognition of the contributor. Occasionally the African movements are misunderstood. Yet, whether recognized or not, African and Afro-American movement has excited, inspired and captivated America and a large portion of the world.

The slave trade covered a great portion of Africa but most of the slaves sold in North America and the West Indies came from West Africa. The preferences by planters were along these general lines: The Portuguese colonies preferred slaves from Senegal; Spanish planters preferred Yorubans; the English preferred Ashanti; and the French colonists were supplied with Dahomeans. Once here, the Africans adopted the deities and attitudes of their conquerors, as was their custom. Keep in mind that the Latin/Catholic had snappier music and a more lenient attitude than the English/Protestant. The Ashanti quickly changed his ways entirely because of the smaller English plantations, prohibitions on dancing or drumming (which were important to Ashanti worship) and no similarities between Protestantism and their own religion. The Dahomean on the other hand, allowed to pursue his own music and dance, found in the Catholic Church, a great deal to identify with. The Dahomeans were the original vodun worshippers and their snake god Damballa seemed similar to the picture of St. Patrick driving the snakes out of Ireland, so St. Patrick's Day became a day also to Damballa with the music and dance for his worship. In this way, the African and Catholic religions fused and African dance and music lived on.

Vodun, or Voodoo, grew in the French colonies of Haiti and New Orleans. Here, in the ceremonies danced naked by Black men and women, the dance traditions were preserved. As more whites moved into New Orleans in the early 1800's, an area was set aside for religious and social dancing in order to stem the growth and influence of voodoo. Voodoo prospered - but now, every Sunday in Congo Square, the Black population had a place to meet and dance the Conga, Counjaille, Bamboila, and the cultish Calinda. Every Sunday the Voodoo Queen would oversee the meeting, wearing appropriate finery. Although the dancers would be wearing

(please continue on next page)

ROOTS OF AMERICAN DANCE, Con't.

appropriate finery. Although the dancers would be wearing clothes and be more restrained in their movements, the dancing was the same as that at a voodoo rite.

Congo Square remained through the 19th century and so did the dances. As the century drew to a close, the African movements were joined with a new European form. In this way the African movements have survived through the years. The Calinda, for example, came from the West Indies as a contra dance. Opposing lines of men and women would advance toward each other with a great deal of body movement. Upon meeting in the middle, they would slap their bellies and thighs together and eventually retreat. This dance survives today as a couple dance. In the 1940's we called it the Booms-A-Daisy; last year, we called it the Bump. Rock Dance then, is as traditional as any folk dance, having preserved the African movements within the accepted social dance form of the day.

The slaves of the Protestant planters, however, were not to be forgotten. They couldn't drum, so they clapped their hands, patted their feet, slapped their bodies and used their voices as instruments in polyrhythmic harmonies to produce almost the same results. They couldn't dance but they could walk in a circle while they sang and patted "Juba". A leader would call verse to the people while they responded the chorus. The result was almost the same as the shuffling-stomp circle dance they had done in Africa. Over the years the influence of the Methodists and Baptists eroded and the body movements returned. During that time there were two periods of white religious revival and this form of shuffle dancing - the Ring shout - was adopted at the camp meetings and and by the newly formed "Shaker Society" as part of the worship service.

This "stomp" dancing with its many steps and intricate rhythms formed the basis for the distinctly American form of Clog Dancing. Later, as mentioned above, this form of flat-footed dance met the Irish style of clogging up of half-toe. Together they formed the twentieth century form - tap dance. Today, the flat footed style is danced in conjunction with Mountain-style square dance or by very old tap dancers. Tap dance can be seen in all those wonderful old movie musicals on television.

And you know what? I think tap dance is here to stay - in one form or another!

* * * * *

[Note: If this article or any aspect of cultural history interests you, you may wish to make a donation, or offer your services to help form the American Institute of Cultural Arts this fall. Write A.I.C.A., P.O. Box 3400, Santa Monica, CA 90403 for further information. Reply will be forthcoming after August 1st.]

* * * * *

(Ed. note: Our thanks to Fred Vajda for his interesting article on the background of dance in America. Fred first became interested in traditional dance while in college in Northern California. The years since have seen him in exhibition groups and on the professional stage as a singer and dancer. He has a profound interest in American dance, which has led him into extensive research about it. He is always eager to see a new (or an old) step in his search to personally learn the dances he writes about. He has lived in Southern California almost twenty years, and is currently calling and teaching square and clog dances professionally.)

* * * * *

FROM THE EDITORS

Recently, there have been several inquiries and requests made that indicate that a review of the policies of Folk Dance Scene be made. As you know, we are a publication of the Folk Dance Federation of California, South, Inc. - a non-profit organization. No compensations are made to anyone connected with its production, and any income derived is used for the printing and mailing of the magazine. No payments are made for any material or pictures submitted for publication, and all articles printed are through the courtesy and generosity of their authors. Any material may be reproduced, with a few exceptions, provided it is not used for monetary gain, and proper credits to the author and Folk Dance Scene are given, if in the case of a by-lined story (in which case, we would appreciate prior request - it will almost surely be given). . . For researchers, our International serials ISSN is at the top of the masthead on page 3 for convenience. . . Regarding inquiries for use of our subscriber-mailing list, we regret that this cannot be done. It is the belief of Folk Dance Scene that our readers are entitled to the right of privacy and that to release this list would be a violation of a trust. We have too much undesired mail ourselves to wish to be a party to a similar infliction upon our loyal readers.

* * * * *

AMERICAN FOLKLIFE

THE BLUEGRASS STATE

"..MUST BE PERFORMED TO BE PRESERVED!"

by SARAH GERTRUDE KNOTT

If Kentucky had no written history, its past could be traced by the folk legacies in isolated parts of the state. But cultural tracks of our earlier colonists are growing more dim. They are becoming harder to trace each year. Revival should be started while there is still a pattern to go by, while there is substance in the cultural roots.

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

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

It seems high time for cultural and educational forces in Kentucky to unite in an effort to get scholars to recognize the fact that actual presentations - the utilization of folklore - is an important part of the study of folklore, along with the anthropological and literary aspects which, up to now, have laid chief claim on the attention of scholars in our country. Practitioners in Kentucky admit they need help of the scholars, especially of those of Kentucky itself.

Kentucky has long been noted for its genuine folk music. However, not all leaders of folk dance and song groups now consider the folk singer, fiddler, dulcimer player, or any other person who sings or plays in the traditional way, using genuine folk music as repertoire, - the artist of the kind the average audience appreciates. From the very beginning of the National Folk Festival Association (NCTA) and in the smaller festivals associated with it, we had felt that the natural artist, trained only in tradition's school, ranks right along with the best of the more sophisticated artists and their highly elaborated and developed artistic creations.

What we mean by "artist" is the natural or untaught folk singer or player of a typical folk instrument such as a fiddle, banjo, dulcimer, harmonica, or other early American instrument. We mean a group of folk dancers - doing the Kentucky running set, or Southern Appalachian style of dances inherited from the British Isles ancestors, as they have always been done in Kentucky. We mean a group of ethnic dancers - French, German, Lithuanian, Negro, Polish, Spanish-American - just dancing as they do when their people get together on any holiday or family gathering - those who still have the spirit of the group, the temperament, which has not been crushed out in order to "make a show". The folk festival is a better "show" when genuine folk dancers and folk singers act naturally.

Folk art is our greatest cultural base for creative art of all kinds. It is most reflective in our country. Miss Maud Karpeles said in the International Folk Music Journal in 1956... "While we recognize the importance of the influence of folk music on art music, we must guard against thinking its chief purpose is to serve as raw material for art music. Folk music has its limitations, has indeed all art, but within these limitations, it is complete in itself and has all the qualities of great art".

* * * * *

(Ed. notes: Sarah Gertrude Knott, now of Princeton, Kentucky, is a founder of the National Folk Festival Association, and one of the great leaders in the preservation of American folk culture. She will be bringing readers of "Folk Dance Scene" a wealth of information in coming issues. The above article was written for the Paducah Sun-Democrat, and we thank Miss Knott and the paper for its use here.)

* * * * *

NOTES

Additional credits not already listed, plus miscellaneous reference material and bibliography: To Per-Erik Boij, Mixed Pickles, and the National Council for Traditional Arts for some of our calendar dates; Rhoda Bodnoff for the Ottawa story; Kimberly-Clark Corp. for material from which the Sacajawea story was derived; American Square Dance for other dance date info... Refer also to "Arizona Highways" and the Flagstaff Chamber of Commerce for S.W. Indian events and lore; the People's Folk Dance Directory for places; "Let's Dance (Feb.)" for the story relating to our cover, by Vera Vanderwall. For experts on research and/or performance of American regional folk dance and song, we can include Glenn Bannerman of Richmond, Jerry Duke of Eugene, Robin Evanchuk of Sherman Oaks, Sarah Gertrude Knott of Kentucky, and Ralph Page of Keene. Words of song taken from the San Diego Camp songbook, Bemí DeBus, editor.

* * * * *

THE CABOOSE

BEGINNER CLASSES - CULVER CITY (Thurs a.m.); SANTA MONICA (Thurs. p.m.)

At Veterans' Memorial Aud., 4117 Overland Ave. (Culver City) Beginners 10 a.m.; intermediates 11:30. At Marine Park, 1406 Marine, (Santa Monica) Beg. 7:15 p.m., intermed. 8:30 p.m. Easy dances 1st hour. Miriam Dean teaching. Call 213/391-8970 for info.

BEGINNER CLASSES - LONG BEACH (Wednesday)

At the Long Beach Jewish Community Center, 2601 Grand Ave., sponsored by the LBJCC Dancers*. Donna Tripp teaching. Time 7:15-10:45 p.m. Easy beginner dances first two hours. Closed August 10, 24 and 31.

TEACHING THIS MONTH - VALLEY FOLK DANCERS * (Friday)

At Van Nuys Jr. High, upstairs in the gym, near Cedros and Albers in Van Nuys. Beginning teaching starts at 8:15 p.m.; intermediate level at 9. Program of dances to be announced.

ITEMS OF INTEREST: Westwood Co-op's* Jim Pixler and Marilyn Farmer flew to the island of Kauai in Hawaii June 18 to be married in the scenic Fern grotto.

SPECIAL EVENT - The Oktoberfest in San Diego will be held over the weekend October 1-2, in Balboa Park Clubhouse, Balboa Park - the San Diego Folk Dance Club* is the host - there will be a pre-party Saturday evening and the festival Sunday afternoon 1:30-5:30 p.m. More next issue.

SPECIAL EVENT - Remember the San Diego State University Folk Dance Conference Afterparty - (wow, what a mouthful!) See the attached flyer for the program of dances as well as the schedule for the day - which is September 17, 1977, at Eagle Rock Recreation Center! There will be a council meeting, too.

COMING EVENTS - Another big October weekend scheduled for October 7-8 - the now traditional Camp Hess Kramer Institute - sponsored by the Federation Institute Committee - we should have the list of instructors by next issue. Be sure to save the date!

SEEN ON THE SCENE - The June beginners' Festival was a great success - really lots of people having a lot of relaxing fun. Something pleasant about that Eagle Rock Recreation Center - people always enjoy it there. Probably one reason is that every time so far, the weather has been wonderful. Another is - plenty of place for kids to play so it becomes a sort of a family activity - which is what it should be.

* * * * *

COMING UP

WOULD YOU LIKE TO KNOW:

...more about the Balalaika and its music?
...why the members of the Musicverein band in Leichtenstein wear the National Costume instead of uniforms?
...what the women insurgent warriors wore while with Pitu Gulif's Macedonian Liberation forces during the revolt of circa 1904?
...How they dance 'Tant' Hessie' in Cape of Good Hope differently from here in Calif.?
...How Kentucky is preserving its folk culture and heritage?
...What is the national dance of Andorra?
...How to make Bobbotjies?
...the chants the kids of Henrico County, Virginia used to cry at the revenooers who were searching for moonshiners' stills????

The next few issues of Folk Dance Scene will have the answers for you, among the many very interesting articles on hand already, or promised by some very fine and knowledgeable contributors. Don't let your subscription lapse - or start subscribing now!



American Dance - Liberty Assembly in a set from the 1920's.

* * * * *

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.

RECORDS & BOOKS IN REVIEW

A couple of new releases - actually, collections of reprints of old and very old dances (with a couple of newer ones) - just issued by Folkdance Underground. One is GF-1, "Gary Fox Presents - OLD & NEW" - all dances of Israel, except two Chassidic pieces from Fred Berk's Eastern European repertoire. The remaining fifteen cover a time span running back to the days of the Palestine Mandate up to more recent times. Many of the dances are not familiar, but your reviewer is no expert on Israeli dances. The melodies themselves, even were there no dances to match, are well worth listening to. . . . F.U. 4, the second disc is a collection of 16 old standard Federation dances selected for beginner and intermediate levels, such as 'Korobushka', 'Alexandrovskaja', 'Corrido', 'Gerakina', plus a couple like 'Polish Mazur' for stronger stuff. Write Folkdance Underground, P.O.Box 2563, Culver City, CA 90230 for catalog list.

Also, FOLKTIVITIES of Evanston, Illinois has completed their fifth collection of dance descriptions/notes, entitled "Disc--Criptions". They average 18 dances per collection, and though not in strict Federation R&S format, are quite useable by anyone who can read and follow directions. Vols. I and II are alphabetical, starting with 'Abdala' and going through 'Bufčansko'. Vol III (temporarily out of stock) starts with 'Čačak 5 Figures', but includes other dances than "C's". Vol IV has 19 dances, 'Čamče' thru 'U Sest' and Vol V, 'Changier Quadrille to 'Vodarka'. Write FOLKTIVITIES, 1331 Washington St., Evanston, Ill. 60202 for info and listings. Frank and Dee Alsberg are the publishers.

* * * * *

FOLK DANCE CAMP

Besides the camps listed under "Special Events", we have the following reminders and updates, and add-ons. See last issues of Folk Dance Scene for other listings.

SAN DIEGO STATE CONFERENCE - August 5-15 - already filled with a waiting list of nearly 100. Contact Valerie Staigh at 3918 Second Ave., Los Angeles CA 90008 re 1978 session.

FEATHER RIVER FAMILY CAMP - August 7-13 in Plumas National Forest with the von Konskys leading. Contact Oakland Parks Dept., 1520 Lakeside Dr., Oakland CA 94612 for information

FOLKLORE INSTITUTE - Arandjelovac, Yugoslavia - August 1-15. Contact Slavic-American Association in Berkeley for information.

SEVERAL EASTERN CAMPS (including MAINE which has a varied series of weeks) were listed in the last two issues of Folk Dance Scene, as well as some scheduled for later in the fall and winter - The latter includes the HOLIDAY CAMP near San Bernardino at Christmas - more on it and others anon as we get them.

* * * * *

TEACHING THIS MONTH, Con't. from p. 16

WEST LOS ANGELES FOLK DANCERS * (Friday)

At Webster Jr. High, 11330 Graham Place, West Los Angeles, off Sawtelle Bl. S of Pico. 7:30-10:30 p.m. Beverly Barr will teach in July: '1314', Scottish set; 'El Ginat Egoz', Israel; 'Oee Nazez' Armenian; plus dances from July festival program. In August, teaching and reteach several old dances including 'Ali Ali', Lebanon and introduce new dances from the summer folk dance camps. No dark nights - will meet each week. Call her at 478-4659 or 836-2003.

CRESTWOOD FOLK DANCERS * (Monday)

At Brockton School, 1309 Armacost, between Barrington and Bundy avenues, and 1½ block n. of Santa Monica Bl. Time 8-10:30 p.m. Beverly Barr will teach 'Kevi Csardas', Hungarian; 'Walpole Cottage', England; 'Strumička Petorka', Serbia; plus dances from the July festival program in July... In August, she will teach and review old dances and introduce new dances from the folk dance camps. Come join the fun and friendliness of this happy group. Dark nights July 4 and August 8. For information, call Beverly at 213/478-4659 or 213/836-2003.

LONG BEACH JEWISH COMMUNITY CENTER FOLK DANCERS * (Tuesday)

At the LBJCC, 2601 Grand Ave., Long Beach. Time 8-11 p.m. Intermediate and advanced workshop level, line and couple dances taught by Donna Tripp. Closed August 9, 23 and 30. For info, call 714/533-3886.

PALMS FOLK DANCERS (Wednesday)

At Webster Jr. High, 11330 Graham Pl. in West Los Angeles. Beginners at 7:15 p.m.; intermediates 8:30. Miriam Dean teaching 'Walpole Cottage', 'Syrtos Pylaias' and a review of other dances previously taught. For info, call 213/391-8970.

PHONE 397-4564 - THE FOLK DANCE FUN LINE for information on where and when to dance at the college groups in the area for the free or minimal donation category. Have pencil ready to take notes! A service provided by Folkdance Underground.

* * * * *

PLEASE MEET....!

It seems to me that it would be proper and fitting at this time, the month of the San Diego Conference (and the year it has come of age - if we include its prior stand in Santa Barbara) - to introduce you to the one person who has done more than any other to make it the grand success it is. Not to neglect those great co-founders, the late Elizabeth Sanders and Frank Cole, and Minnie Anstine now living in Santa Barbara; along with the others who have co-chaired the Santa Barbara/San Diego Conference Committee in the past, and its many members - But in the back, or in the front as you will, of everything that San Diego Camp has come to mean - the name of Valerie Staigh stands out. Without her managerial ability, coordinating, time spent in planning, organizing, and personality - I believe it would not be what it is today. Her experience in public relations as a livelihood has stood the committee, the Federation, and all folk dancers in great benefit, and her ability to plan, then delegate tasks helps everything run smoothly and successfully. Val moves in a low key and does not believe in making waves, but if waves are made contra, she is well able to dike the flow back!

Valerie started folk dancing, I believe, at the old Griffith Park club in the early '50's, and soon joined the International Dance Circle and the Gandy Dancers, where in course of time, became the president of both clubs, as well as holding other club offices. She has not been a "joiner" - that is to say, not a member of 7 clubs for one-every-night-status, but those she has belonged to, she has served loyally and well. In exhibition work, she was always the one who could be most relied on to be available for performances - and to appear for rehearsals. Her costumes were - and still are - among the earliest, and nicest on the dance floor. Upon becoming more and more involved in Federation activities, she devoted her time with the same loyalty and diligence that was given to her clubs. Although her highest Federation office was the Presidency - and you can't go higher than that - she is undoubtedly known best as Miss San Diego Conference. And oh yes, many are the evenings past that Valerie has been over to help us get "Scene" out and in the mails, as well as aid in other ways too numerous to list here. Indeed, Valerie Staigh is one of those people who without, the Folk Dance Federation of California South, would not be as it is now.

* * * * *

JUST A REMINDER - This is a double-month issue, for July and August, so don't go watching for the letter-carrier come August 1st! See you with the September issue - and a Russian Balalaika special!

* * * * *



International Folk Orchestra
 (213) 867-2532 (714) 526-6101

GANDY DANCERS

present
a
Folk Dance

Now!
Two Fridays **Showcase**

August 19th & 26th: 8:30.

These Fridays will be devoted to all the summer folk dance camps. Bring the music to your favorite dances taught in California or elsewhere.

INTERNATIONAL INSTITUTE
435 South Boyle Ave., LA
Guests - 75¢

Change of Address
 If you're moving, to avoid delay in your Scene please let us know two weeks before changing your address. Print your new address below. Send to Folk Dance Circulation Dept. 3455 Loma Lada Dr. Los Angeles (Ca 90065. In order to make the change we must have address sticker from the envelope of your Scene.

 Name Date

 Address Phone

 City State Zip

BEGINNERS' CLASSES

(See note at beginning of "Teaching This Month") - (also see there for other beginner classes)

CAMARILLO (Monday)

At Pleasant Valley School, 2222 Ventura Blvd. 8-10:30 p.m. John Tiffany teaching and reviewing dances from the Statewide Festival. Phone 805/482-5117 for info.

WEST LOS ANGELES (Monday)

At Stoner Ave. Playground, Stoner at Missouri Aves. Time 7:40-10:15 p.m. Sponsored by the Westwood Co-operative Folk Dancers* with Dave Slater teaching. Start anytime.

SAN DIEGO (Wednesday)

In the Balboa Club Bldg., Balboa Park. Time 7-10 p.m. Sponsored by the San Diego Folk Dance Club* and taught by Alice Stirling. Donation 50¢. Phone 714/422-5540

SIERRA MADRE (Monday)

At Sierra Madre Rec. Center, 611 E. Sierra Madre Blvd., 8-10 p.m. Sponsored by the Sierra Madre Rec. Dept., an 8-week series June 27-Aug 22 (-July 4), \$10. Open for registration thru July 11. Chuck and Dottie Lawson and Dennis Evans instructing. Phone 213/334-9268.

EAGLE ROCK (Friday)

At Eagle Rock Playground, 1110 Eagle Vista Dr. (just off Freeway); 7:30-10 p.m. Sponsored by the Virgileers Folk Dance Club* - Josephine Civello teaching beg., interm. Phone 284-4171.

HOLLYWOOD (Tuesday)

At Poinsettia Rec. Center, 7341 W. Willoughby Ave (W of La Brea; N of Melrose) Summer hours 10-12 a.m. Rhea Wenke teaching beginner and advanced-beginner levels. For information, call her at 213/645-7509 or the center at 213/876-5014.

LAGUNA BEACH (Sunday)

At Laguna Beach High School in the girls' gym, Park Ave. at St. Ann's. Time 7-10 p.m. Sponsored by the Laguna Folkdancers* and taught by Ted Martin. Phone 714/494-4272 for info.

WEST LOS ANGELES (Tuesday)

At Temple Isaiah, 10345 W. Pico Blvd. Time 8-10 p.m. Beverly Barr teaching beninning level 1st hour; advanced-beginners following. For information, call Beverly at 213/478-4659 or 213/836-2003; or the Temple at 213/277-2772. Dark August 9 - no class.

WESTCHESTER (1st, 3rd, 5th Wednesdays)

At Temple B'nai Tikvah, 5820 W. Manchester Bl. W of San Diego Freeway. Time 8-11 p.m. Beverly Barr teaching. A new class - Call Beverly at 213/836-2003 or 213/478-4659 for info.
* * * *(late arrivals continued in Caboose section)





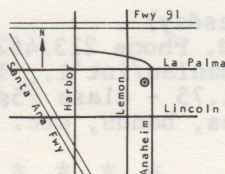
Veselo Selo

(Happy Village)

Folk Art Center

719 N. Anaheim Blvd
Anaheim, CA

INTERNATIONAL FOLK DANCING
(PLUS SPECIAL WORKSHOPS)



Fri. & Sat. -- Live Music
with Borino Folk Orch.
Classes during the week.

(213) 439-7380 (days)
(714) 635-SELO (eve.)

Bora & Margarita Gajicki

COSTUME CORNER

COSTUMES OF AMERICA

by GERRY GORDON

Truly American in origin are the blue jeans or "Levis". Fashioned of strong indigo blue cotton denim, and reinforced at crucial points with copper rivets, these were the creation of Levi Strauss in the 1850's. Levis, worn with a gingham checked blouse are about as close to modern American ethnic dress as one can come.

Of course, the dress of the various American Indian tribes are truly "American". Of particular interest to the folk dancer is the contemporary dress of the Seminole Indians of Florida. Beautiful, intricate patchwork-type designs are fashioned of modern fabrics in brilliant, primary and secondary color combinations. For those of you who may be interested in this type of work, your Federation Costume Committee has detailed instructions. The borders are particularly nice on skirts, although they lend themselves to use on men's shirts and women's blouses. Perhaps at a later date we can do an entire piece about this type of trim.

A look at the regional festival dress in the United States reveals some interesting facts. This country is a mosaic of ethnic areas, created when refugees crossed the Atlantic and settled in groups during the various periods of colonization. For example, Wisconsin and Minnesota each have large Scandinavian and Swiss populations, descended from ancestors who settled there. Many of these people still wear the traditional costumes of their forbears for special occasions, and often, festivals have a charming old world look.

Pennsylvania has the descendants of several distinct colonies among its inhabitants. There are the Mennonites, or "Plain People" who came from Switzerland in the late 17th century and settled in Germantown. The Amish are a branch of the Mennonite sect, and many still follow the ancient customs in both dress and social behavior. The men wear black, sans lapels or buttons, and use string or hooks and eyes instead to fasten their garments. Every male must, after marriage, wear a beard! Women wear soft muted colors or black in public, but are permitted to wear printed dresses at home.

In the 1890's, a Russian colony was settled in Erie, Pennsylvania. Descendants of these original settlers, called "Old Believers" still live there and still wear the costumes of their ancestors on special occasions.

Orange County, New York became the home of Polish farmers in the 1880's. Each year, Polish festival costumes are worn to celebrate the harvest in song and dance. The Southwestern states have typical costumes, worn for special occasions, which reflect the Spanish or Mexican influence so prevalent there.

The Southern states have a rich heritage left from an era of great wealth and palatial mansions. Women of that time often wore beautiful gowns and crinolines from Paris. On many special occasions now, women don these bouffant, elegant gowns and the beholder is transported back in time to a sumptuous elegant era of this nation's history.

I have touched on only a few of the areas which have an ethnic aura. It becomes clear that there are many, many places in the United States worth closer study and that it is hardly necessary to leave the country to find folk costumes and flavor.

* * * * *

(Ed. note: Gerry is co-chairman of the Costume Committee of the Folk Dance Federation of California, South Inc. Write committee % 1944½ S. Holmby Ave., Los Angeles, CA 90025 for info.)

* * * * *

CAFE SOCIETY

CAFE DANSSA (nightly except Wednesday)

At 11533 W. Pico in West Los Angeles (upstairs) - phone 213/478-7866. Classes start 8 p.m. (8:30 Sunday); dancing at 9:30. Tues-Thurs-Sat are Israeli nights; Fri. is Greek; Monday, international; Sunday, Balkan.

VESELO SELO (nightly except Monday)

At 719 N. Anaheim Blvd., Anaheim. (Fwy 91 and Harbor Blvd.) - 714/635-SELO or 213/439-7380. Tues. - Belly dance 6 p.m. w. Teresa; Israeli 8:30 w. Claire Disney; Wed. International w. Sherri Cochran; Thurs., Greek w. Rick Knee; Fri. Balkan w. Bora Gajicki followed by live music; Sat., Open dancing (live music and requests); Sun. - special July 17, Ann Litvin; various workshops; Sat. special - costume and embroidery workshop w. Marge.

HORO (eves except Sunday and Tuesday)

At 5635 Melrose in Hollywood. Phone 213/462-9213. Classes start at 8:30 p.m. Dance to 2 a.m. Balkan, Monday; Greek, Wed.; Romanian/int'l., Thurs.; International, Fri., Sat. Admission Mon. and Wed., \$1.50; Thurs.-Sat., \$1.75 - class 75¢ additional. Big anniversary party July 9! Phone for info re special parties, bands, etc. during the summer.

* * * * *

À LA CARTE

by GLORIA HARRIS

Vi Dexheimer is Guest Editor for À LA CARTE this month.

All French people possess an inherent appreciation of good food. The peasant has as much discrimination of fine foods as does the bourgeois. The same dish may vary in different families, according to the water used, the vegetables chosen and the quality of wine used.

French cooking is governed by logic. Recipes are followed very carefully and scales are used. Only the finest of ingredients are considered.

Bread, of which there are dozens of varieties, might be considered a national dish. Soup or stew would possibly be a runner-up.

Regional dishes are many and varied. Each region keeps to itself, its favorite dishes. In the Basque and Bearnaise countries, Poule-au-Pot is a favorite; in the Toulouse region, there is a Cassoulet; Marseilles and the Mediterranean area claim the Bouillabaisse, and so on. In the whole of France can be found about two hundred or more different kinds of cheeses.

Whereas our dessert course is usually quite heavy, the French favor fruits, creams, ices, light pastries and cheeses. Probably the most widely famed of these "entremets" is the pancake. Crepes Suzette is one of the best known varieties, the final preparation of which, is a ceremony in itself. After the pancakes or crepes, are prepared (they may be stacked and kept warm until ready to be served), they are dipped into a sauce in a chafing dish, usually at the table in the presence of guests. This sauce is made of butter which has been creamed with sugar, flavored with Curacao and brandy. The pancakes are then folded, sprinkled with sugar and covered with brandy, ignited and served in flames.

(Source: "Round The World Cook Book - Culinary Arts Press, Reading, Pa.)

Most of us are already acquainted with Vi Dexheimer and those who were not, were brought up to date with Vi's Folk Dancing activities in the recent April issue of Scene.

You might have heard that Vi is compiling a book of favorite recipes contributed by Folk Dancers. She tells me that the delay in the completed project is due to the fact that she needs more recipes from more Folk Dancers. Why don't we all send her at least one or two recipes to help her finish her project.

* * * * *

THITHER & YON

Gadding about the world these next two months? Try the week of July 14 in Tahiti for a series of Bastille Day events. Polynesian folklore galore, including spear throwing, coconut chopping, dancing and music (groups from the islands have dance competitions in Papeete); other celebrations on Bora Bora, Raiatea and Huahine. . . The Landsstaevnet at Tønder in Denmark, July 7-10. . . The famous international festival at Schoten, Belgium, probably the 2nd weekend of July (this draws top exhibition groups from all over Europe). . . Hoorn, the Netherlands, also in July. . . The Smotra Folklore Festival in Zagreb, Yugoslavia, the last week of July (Yugoslav and other lands). . . The National Eistedfodd in Llangollen, Wales (probably one of the world's best known festivals - dancing competitions usually the Wednesday, singing and music, plus any "starring" exhibition group rest of week - this year, July 5-10. . . In England, the Sidmouth International Folk Festival July 31 to August 5, and the Whitby Folk Festival in Whitby, August 21-26. . The Cornish Folk Festival in Cornwall (don't know which town) August 27-29. . . Closer to home, the usual "double-header" in Manitoba - the Icelandic Festival in Gimli and the Ukrainian Festival in Dauphin, both first weekend of August. . . Highland Games at America's "Braemar", Grandfather Mt. near Linnville, North Carolina - believe the dates are July 9-10, and usually, the Craftsman's Fair of the Southern Highlands follows immediately after in Asheville. The Mountain Folk Fair the next weekend also in Asheville and the 50th Annual Mountain Dance & Folk Festival also in Asheville, with singing, music, circle, clog dancing, etc. is about the 1st weekend of August. . . . Back abroad again to Yugoslavia, and the Ohrid Festival (you'll miss it now) July 3-8 in Macedonia; a festival in Djakova, Slavonia, July 8-10; the long Dubrovnik series running July 10-August 25, featuring the performing groups such as "Lado", "Kolo", and "Tanec" alternating nightly; plus the Macedonian festival in Bitola, July 30-August 2nd. . . The Isle of Man has its Tynwall Festival July 5; and there are numerous special performances set up for tourist consumption along the Bulgarian and Romanian Black Sea littoral resorts.

* * * * *

POULET A LA MARENGO

FRANCE

Chicken Marengo

1 chicken, cut in portions
3 Tablespoons Oil
10 small White Onions
10 Mushrooms
1 Clove Garlic
2 Tablespoons butter

4 Tomatoes
Salt & Pepper
2 Tablespoons Flour
½ Cup White Wine
½ Cup Chicken Stock

Heat oil and brown chicken. Place in casserole. Sauté the onions, mushrooms and garlic in butter about 5 minutes. Add to the chicken. Peel and cut the tomatoes into quarters and add to the chicken. Season with salt and pepper. Cover the casserole and bake in moderate oven (350°) about 1½ hours or until chicken is tender. Remove chicken to hot platter and keep warm while making sauce. To the liquid in the casserole, stir in the flour which has been mixed with a little cold water and blend; add the wine and stock and cook until the mixture thickens. Pour sauce over chicken and serve.

SQUARE CIRCLES

IN RESPONSE TO the many letters of encouragement, the committee in charge has registered and paid the entry fee for the Square Dancers' float in the 1978 Tournament of Roses parade in Pasadena, January 1. The theme is "The Road to Happiness". Thus, this will be the third year that the "Square Dancers of America" (the official name of the organization sponsoring the float) has had representation in this annual spectacular. This has been a successful venture, and its success has been through the perseverance of John Fogg and Charles Naddeo who initiated the idea in 1975 for the upcoming parade that year. Naturally, these things cost considerable money, and although there is still a small balance due to the float builder on the last one, it is felt sure that donations by square dancers all over who will benefit from the world wide exposure of square dancing (you know, it is beamed around the globe via satellite TV), will not only take care of the deficit but also finance the new float. Contact P.O.Box 2, Altadena, CA 91001 for information, etc.

DELEGATES FROM 36 OF THE United States, 2 Canadian provinces, and Germany, convened in Memphis for the 1977 meeting of Legacy trustees. Those 200 present represented square dancers, square dance associations, caller associations, round dance teachers, the National Square Dance Convention committee, square dance publications, record companies, dance suppliers, and various special interest groups that make up the Legacy program. Two years ago, Legacy spawned the now active association of square and round dance suppliers. This year saw the formation of the International Association of Round Dance Teachers. Much ground was covered in the four-day conclave, and the next Legacy meeting will be in Louisville, May 1979.

AS THIS IS BEING WRIT, the 26th Convention is getting set to go in Atlantic City, and by the time this is printed and delivered to Sandusky, Cathy and Stan Burdick will be off for the Square dancers' tour "down under - in New Zealand and Australia. We should have a report on the Convention for next issue, and possibly some news of the Burdick's trip by then, too, to whom we send them off with a long "cooeee!" and wish them "Kia Ora!"

* * * * *

FEDERATION IN FOCUS

What is the Federation? It is an organization of folk dance clubs and individuals formed for the mutual advantage of each of its members - and the advantages afforded by it are usually the reasons most join - these include services such as publicity, festival coordination, dance research, scholarships, and an opportunity to solve problems through the combined experience and knowledge of its members, and a new, vital benefit, a strong, liability insurance program.

We finally have the complete list of the newly elected or reelected officers of the Folk Dance Federations of California, both North and South. They are as follows:

<u>Office:</u>	<u>South</u>	<u>North</u>
President	Ed Feldman	Raymond Olson
Vice President	Alice Stirling	Bruce Wyckoff
Treasurer	Avis Tarvin	Al Lisin
Recording Secretary	Dorothy Daw	Irene Brower
Corresponding Secretary	Elsa Miller	--
Director of Extension	Dick Oakes	Walter Land
Director of Publicity	Perle Bleadon	Leonore Fifer
Director of Publications	--	Max Horn
Historian	Evelyn Prewitt	Leona Faoro

The winners of tuition-scholarships to the Idyllwild and San Diego folk dance camps, as awarded by the Scholarship Committee of the Folk Dance Federation of California, South, include three teen-agers this year, which is a healthy sign. The complete list, with home town area, follows:

Lisa Schultz	- San Diego	**	Judy Blanton	- Covina
Carolyn Rees	- Downey	**	Daniel Slater	- Los Angeles
Beverly Barr	- West Los Angeles			

For other Federation foci, we hope to have the San Diego and Idyllwild (i.e. Valentine Party and Bacchanal) Scholarship winners by next issue. There has been no Federation business meeting since our last issue, so there is no new news to report from that front - there were club membership applications on file, so perhaps by September, there will be some new names on our lists. . . As for clubs, we have just this afternoon received the report of the list of volunteers who handled all the registration, staffing, and gofering at Statewide 77. It is quite revealing, and those clubs who participated are to be commended. The list is lengthy, and at this moment we are in a tight squeeze between time and space (Sounds sort of Einsteinish?), so with the kind indulgence of Art and Donna Hurst who compiled the information for us, we will publish these credits next issue.

* * * * *

Sponsored by L.A. Dept. of Recreation & Parks

INTERNATIONAL FOLK DANCE FESTIVAL

Wear a Costume!



16 JULY - 8 PM
SATURDAY

Hosted by WESTWOOD CO-OP FOLK DANCERS

WEST L.A. Civic Center MALL

Santa Monica Blvd. at Purdue

FREE ADMISSION
PARKING

FESTIVAL DANCE PROGRAM

WESTWOOD COOPERATIVE FOLK DANCERS
WEST L.A. MALL, 16 JULY 77, 8 P.M.

1. Savila Se Bela Losza	Serbia	28. Hora Fetelor	Romania
2. Alunelul	Romania	29. Squares	U.S.A.
3. Misirlou	Greece	A N N O U N C E M E N T S	
4. Karapiet	Russia	30. Tarina De La Abrud	Romania
5. St. Gilgen Figurentanz	Austria	31. Dodi Dodi	Israel
6. Tubarosza Csardas	Hungary	32. Mason's Apron	England
7. Silistrenski Opas	Bulgaria	33. Hopak	Russia
8. Li Lach	Israel	34. Divcibarsko Kolo	Yugoslavia
9. A Trip To Bavaria	Scotland	35. Sleeping Kujawiak	Poland
10. Ciuleandra	Romania	36. Postie's Jig	Scotland
11. Salty Dog Rag	U.S.A.	37. Trata	Greece
12. Mexican Mixer	Mexico	38. Po Zelenoj Trati	Slovenia
13. No. Neapolitan Tarantella	Italy	39. Korobushka	Russia
14. Aly Aly	Lebanon	40. Ardeleana Cu Figuri	Romania
15. Vrtielka	Czechos.	41. Sweet Girl	Armenia
16. Gustav's Skoal	Sweden	42. Rorospols	Norway
17. Godecki Cacak	Bulgaria	43. Sweets of May	Ireland
18. Alexandrovska	Russia	44. Joshua	Israel
19. Bal In Da Stratt	Belgium	45. Corrido	Mexico
20. Hambo	Sweden	46. Doudlebska Polka	Czechos.
21. Debka Oud	Israel	47. Sonderhoning	Denmark
22. Somogyi Csardas	Hungary	48. Syrto	Greece
23. Double Sixsome	Scotland	49. Michael's Csardas	Hungary
24. Hasapikos	Greece	50. Italian Quadrille	Italy
25. Scandinavian Polka	Scandin.	51. Iste Hendik	Turkey
26. Apat Apat	Philippin.	52. Dodi Li	Israel
27. Santa Rita	Mexico	53. Hesitation Waltz	Scotland
		54. Yovano Yovanke	Yugoslavia

WESTWOOD COOPERATIVE FOLK DANCERS meet every Thursday night at Emerson Jr. High School on Selby Ave., just north of Santa Monica Blvd., West L.A. Everyone is welcome! Teaching: 7:30. Dancing: 8:30.

Westwood's BEGINNERS' CLASS meets on Monday nights at Stoner Ave. Playground, Stoner at Missouri Ave., West Los Angeles. Teaching starts promptly at 7:39 PM. For info call Dave Slater: 556-3791.

the
★ **Ukrainian**
Spirit
Dance Company ★



CASTING

DANCERS

NEW

AUDITIONS -- FIRST WEEK OF JULY

BEGINNING CLASS	MONDAY	7-8:30 PM
INTERMEDIATE CLASS	MONDAY	8:35-10 PM
ADVANCED CLASS	FRIDAY	8-10 PM

4315 Melrose Avenue, Los Angeles

For further information call: 247-1492

6 OPENINGS FOR MALE DANCERS AND FEW FEMALE DANCERS

FOIK Dance in ISRAEL

17 Days

Aug. 29, 1977

To

Sept. 14, 1977

Tel Aviv Jerusalem Haifa Massada
Jaffa Beersheba Bethlehem Rehovot Ashkelon
Caesarea Hebron Upper Galilee Lower Galilee Jericho

\$1152⁰⁰ INCLUDES

AIR FARE - 1st CLASS HOTELS -
FOOD (FULL ISRAELI BREAKFAST - A FEAST)
SIGHTSEEING (INCLUDING ENTRANCE FEES)
LICENSED GUIDE - TRANSFERS + PORTAGE

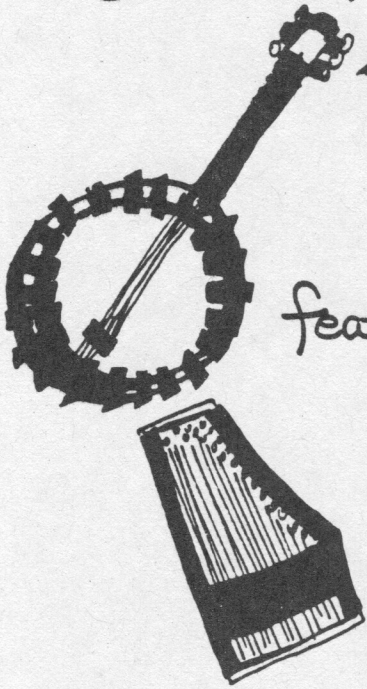
For Information
Call Beverly
478-4659 or 836-2003
AFTER 5:00p.m.
or Irwin 564-1761
DAYS

Fun - Sightseeing - Leisure Days
PLUS FOLKDANCING
Led By
Beverly and Irwin Barr

3rd Annual

YOSEMITE FOLK MUSIC - DANCE WORKSHOP

featuring the LIBERTY ASSEMBLY



PIONEER HISTORY CENTER - Wawona - Yosemite National Park

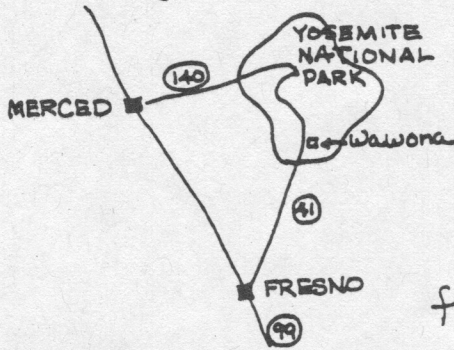
Friday July 22 through Sunday July 24th.

Friday 6:00pm. to 10:00pm. - Saturday 11pm. to 11am.
Sunday 11am. to 3pm.

Costumes are suggested from 1860's to 1910 era

* * * * *

Experience the unique historical setting of Yosemite National Park and its Pioneer History Center. See and be part of the living history of Yosemite with everyone dressing in costumes of the period.



Admission is free - this is a charity event for the community of Wawona.

NO PETS ADMITTED

Bring a blanket and sit on the grass

Buy food or bring a picnic

BRING INSTRUMENTS for relaxed jam sessions

for information call Chuck Cushman (213) 274-1879

IMPORTANT!

Please do not bring Alcohol or Drugs! This is a National Park Pioneer History Center. We must preserve our future ability to use these facilities.

- * There will be workshops held all weekend on Folk Music and Dance with the Liberty Assembly holding a workshop on Saturday Night after their performance and on Sunday.
- * Anyone who wishes to play or perform on stage must sign up ahead of time. Please don't be left out. Sign up early using the sign up sheet below.
- * Performers will be provided camping space and some food for the weekend as space and facilities permit, so mail your entry now. Since this event is non-profit there can be no fees paid.
- * All attendees should mail in an information slip for a free brochure on camping and other facilities. ADVANCE REGISTRATION IS SUGGESTED.

* * * * * tear off and mail

Name _____

Names of other musicians in your group _____

SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

after party



17 SEPTEMBER, 1977

11:00 a. m. FEDERATION COUNCIL MEETING

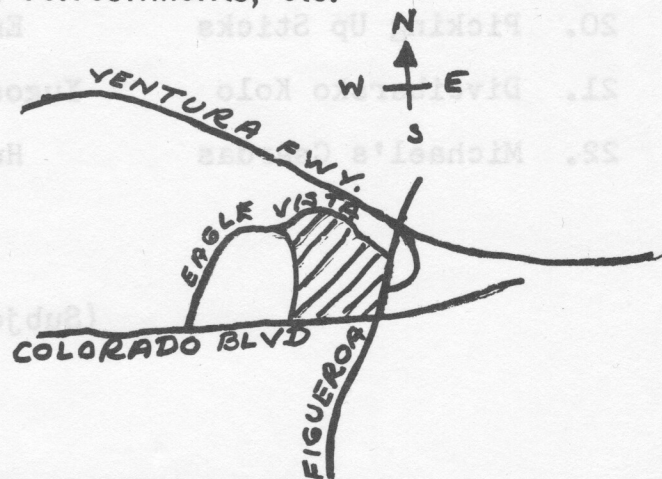
1:30 p. m. INSTITUTE ... \$2.50 Donation *

Teachers to be announced - dances to be taught from the 1977 San Diego State Univ. Conference
* (includes syllabus)

7:30 p. m. AFTER PARTY ... \$1.50 Donation

Program includes old favorite dances, institute dances, camp dances, exhibitions, refreshments, etc.

ADDRESS: EAGLE ROCK PLAYGROUND
1100 EAGLE VISTA DRIVE
EAGLE ROCK, CALIF.



SPONSORED BY THE SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE COMMITTEE AND THE FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH, INC.

PROGRAM FOR SAN DIEGO FOLK DANCE CONFERENCE AFTER-PARTY

1.	Bre Devojc - Pod Ona	Serbia	23.	'77 Camp Dance	
2.	Bal en Da Straat	Belgium	24.	Iste Hendek	Turkey
3.	'77 Camp Dance		25.	Ardeleana cu Figuri	Romania
4.	Caballito Blanco	Mexico	26.	Orcha B'amidbar	Israel
5.	Double Sixsome	Scotland	27.	'77 Camp Dance	
6.	Baris Halayi	Turkey	28.	St. Gilgen Figurentanz	Austria
7.	'77 Camp Dance		29.	Sauerlander Quadrille	Germany
8.	Ylelat Haruach	Israel	30.	Tin Tin Tini Mini Hanim	Turkey
9.	Olahos	Hungary	31.	'77 Camp Dance	
10.	Polyanka	Russia	32.	Hambo	Sweden
11.	'77 Camp Dance		33.	Joshua	Israel
12.	Kafan Wedding Dance	Armenia	34.	1314	Scotland
13.	Sweets of May	Ireland	35.	'77 Camp Dance	
14.	Vossarul	Norway	36.	Guzelleme	Turkey
15.	'77 Camp Dance		37.	Santa Rita	Mexico
16.	Tarantella Napoli	Italy	38.	Odessa Mazur	Poland
17.	Doudlebska Polka	Czechoslovakia	39.	'77 Camp Dance	
18.	Belasicko Oro	Macedonia	40.	Sleeping Kujawiak	Poland
19.	'77 Camp Dance		41.	Roros Pols	Norway
20.	Picking Up Sticks	England	42.	Ali Ali	Turkey
21.	Divcibarsko Kolo	Yugoslavia	43.	'77 Camp Dance	
22.	Michael's Csardas	Hungary	44.	Rustemul	Romania
			45.	Waltz	

(Subject to Change)

SUNDAY FAMILY FOLK FESTIVALS

JULY 10 & 24
AUG. 7 & 21
12:30 - 5:30 PM

AT THE JOSLYN CENTER OF THE ARTS 3335 TORRANCE BLVD. TORRANCE

• BRING A PICNIC LUNCH AND SHARE ETHNIC GAMES AND MUSIC.

• SAMPLE THE DESSERTS OF GREECE, HUNGARY, ISRAEL, MACEDONIA.

• GROWN UPS CAN LEARN THE EUROPEAN GAMES OF BOCCIE, BACKGAMMON, CHESS AND OTHERS.

• PICNIC AND LAWN GAMES FOR THE KIDS

• INSTRUCTION GIVEN IN THE FOLK DANCES OF GREECE, MIDDLE EUROPE AND THE MID EAST.

12:30-1:30 PICNIC TIME

1:30-2:30 PICNIC & LAWN GAMES FOR KIDS

2:00-3:30 ETHNIC GAMES FOR ADULTS

3:30-4:00 MUSIC & DANCE EXHIBITIONS

4:00-5:30 INSTRUCTION & GROUP FOLK DANCING.



PRESENTED BY THE CITY OF TORRANCE PARK & RECREATION DEPT. 3031 TORRANCE BLVD. 328-6840