

# FOLK DANCE SCENE



Sept., 1977

Los Angeles, CA.



## CLUB OF THE MONTH

### ODESSA BALALAIKAS

In November, 1976, I had the good fortune of meeting Paul and Joan Pritchard at their home (and editorial offices). The Odessa Balalaikas had just released a new record and I wanted to discuss with them the specifics of placing a mail order advertisement for the record in Folk Dance Scene. Having dispatched the business at hand, the three of us settled down to a lengthy discussion of Russia, balalaikas, and all items related. In the course of our exchange, it occurred to Paul that the readers of the magazine might be interested in an article exploring the balalaika, its heritage, and construction. Being an enthusiastic participant in any game of one-upmanship, I countered with a suggestion that the Odessa Balalaikas might be able to provide two, or even three, separate articles examining some aspect of Russian folk culture. Joan, (small but wiry) parried with the concept of an entire issue of Folk Dance Scene devoted to a series of articles written by the Odessa Balalaikas. . I had no choice but to accept the challenge.

As an introduction to this special balalaika issue of Folk Dance Scene, I would like to take these next few paragraphs to answer the question which is probably on the tip of your tongue right now:

Who are the Odessa Balalaikas  
(and why are they making those marvellously  
insightful observations on Russian Folk Tradition?)



The Odessa Balalaikas is a performing company specializing in Russian folk music. The troupe, formed in 1971, is generally acknowledged to be America's finest Russian folk group. Their concerts have been enthusiastically attended in numerous cities throughout the United States and Canada. Locally, they have dazzled audiences in such showcases as the Hollywood Bowl, Dorothy Chandler Pavilion, and the Hollywood Palladium.

The group takes its name from the Soviet seaport of Odessa, and from the balalaika, a stringed instrument strongly associated with the Russian folk tradition. In the Soviet Union today, small performance groups have been overshadowed by the larger, symphonic balalaika orchestras; thus, the traditional, smaller balalaika ensembles are conspicuous only in parts of the world where there are large numbers of Russian immigrants (i.e.; the United States, Scandinavia, Germany). The Odessa Balalaikas identify strongly with the immigrant tradition, considering themselves to be a part of it.

#### Personnel

Many people are curious as to how such a small troupe (5) as the Odessa Balalaikas manages to maintain such a high performance standard and yet create such variety in their performances. As an insider looking out, I would have to say the key to our professional reputation lies in the fortuitous combination of strengths and talents possessed by the individual members, whose investment in the group extends far beyond the time they spend on the stage. To develop this thought more completely, I think it would be instructive to provide a short profile on the members of the Odessa Balalaikas, outlining their main duties. (Besides, they would all be terribly upset if I did not take advantage of this opportunity to get their names in print!)

JONATHAN ROTHE is a graduate of the UCLA Department of Slavic Languages. Onstage with the Odessa Balalaikas, Jonathan plays the prima domra (not to be confused with the prima donna) and sings. Offstage, he functions as the group's resident language expert, translating all the song texts for Odessa Balalaikas' records and concerts programs, insuring that all of the songs are properly pronounced, including the subtleties of regional dialect and accent.

LINDA O'BRIEN is known as Ruzha Griboyedova (Rose, the Mushroom Eater) to the Los Angeles gypsies. She holds a Ph.D in Ethnomusicology from UCLA. Onstage, Ruzha is the group's gypsy vocalist and sekunda balalaikist. Offstage, Dr. O'Brien functions as costume mistress and attending physician for out sometimes-ailing bank statement.

DAVID LIEBERMAN is seldom seen when performing with the Odessa Balalaikas since his five-and-a-half foot frame is often hidden behind his six-foot tall contra-bass balalaika. Offstage, David is seen handling the group's business affairs and touring schedule, and writing articles of questionable taste for special-interest magazines. David has a BA in music from UCLA.

PETER ROTHE is the virtuoso prima balalaikist of the Odessa Balalaikas. Peter's duties offstage are numerous: as the group's luthier, he is responsible for maintaining and repairing the group's vast collection of Russian folk instruments; as musical director, he arranges most of the music; and as stage director, he designs all of the stage shows.

(please continue on page 5)



# 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

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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!  
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DEADLINE FOR THE OCTOBER ISSUE - SEPTEMBER 15 for everything including flyers (1350 needed) all delivered here to Ida Avenue address. All fees should be included when submitting any ads, flyers, or chargeable material.

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# COMING EVENTS

(some important events of the next two months)

- SEP 2- 6 - Malibu - Israeli I.D.I. Folk Dance Camp
  - SEP 8-10 - Council Bluffs - Old Time Festival, etc.
  - SEP 8-11 - Window Rock - Navajo Nation Fair
  - SEP 15 - Torrance - Fiesta Folklorico
  - SEP 17 - Eagle Rock - San Diego Conference party\*\*
  - SEP 17-18 - Sonoma - Fiesta de Sonoma ¶
  - SEP 18 - Westwood - Aman Children Concert UCLA §
  - SEP 17-18 - Solvang - Danish Days
  - SEP 25 - Yuciapa - Pilgrim Pines Folk Barbeque
  - OCT 1 - Torrance - Balinese Dancers, El Camino
  - OCT 1- 2 - San Diego - SDFD Oktoberfest \*\*
  - OCT 1- 2 - Pacific Grove - Asilomar Scottish conf.
  - OCT 2 - Laguna Beach - Turkish Institute §
  - OCT 2 - Westwood - Balinese Dancers, UCLA
  - OCT 2 - Vallejo - Harvest Moon Festival ¶
  - OCT 7- 9 - Malibu - Hess Kramer Institute \*\*
  - OCT 8 (?) - Torrance - Greek Festival
  - OCT 8-10 - San Francisco - III Regional Folkfest
  - OCT 8 - Santa Barbara - Ukrainian Spirit Concert §
  - OCT 8 - Barstow - Aman Chamber Concert §
  - OCT 15 - Long Beach - Ukrainian Spirit Concert §
  - OCT 22 - Denver - 36th Viltis Party
  - OCT 22 - Los Angeles - Aman Ensemble, Music Center §
  - OCT 22-23 - Fresno - Fresno Fall Festival ¶
  - OCT 22-23 - Los Angeles - International Inst. Fair '77
  - OCT 28-30 - New York - Folkthings' Oktoberfest
- (\*\* - A Federation South official activity)  
(§ - An activity of a Federation, South club)  
(¶ - A major event in the Federation, North area)

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# OUR COVER STORY

We start out our fall season with a very fine group on our cover, the Los Angeles-based "Odessa Balalaikas" dressed in authentic Russian costume, and with their fascinating instruments. They are also the authors of a large part of the material in this special Russian issue of Folk Dance Scene. Pictured L to R in front are: Linda O'Brien and Judy Sherman; in the rear, Jonathan Rothe, David Lieberman, and Peter Rothe. Their music is as happy as their smiles show!  
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# FROM THE EDITORS

Thanks to our collating crews who volunteered their help at the last session. Leslie Gould and her son Barry, and Cleveson Penn of Liberty Assembly\* Sunday, then on Monday, Ed and Perle were joined by Jane Spitzer, Fran Slater, Gerry Gordon and Roy (Please note temporary change of address for circulation department below).



## SPECIAL EVENTS

### SAN DIEGO CONFERENCE AFTERPARTY

One of the unfortunaticies of our annual September issue of Folk Dance Scene is that the time factor makes it difficult for us to bring you the last minute information concerning this always highly appreciated festival. As it is always wont to be, whilst we are up here in Los Angeles getting things ready for print, down there near the border, the members of the committee for the San Diego State University Folk Dance Conference Afterparty are busily working out the final details - so we can't tell you just who will be teaching what and when, nor who or if any of the exhibition performance groups will be. We will tell you what we do know, however.

The date is Saturday, September 17 at the wonderfully relaxing Eagle Rock Playground in Eagle Rock. The basic program includes a Federation South business meeting at 11 a.m.; an institute at which several dances from the 1977 San Diego Conference will be taught at 1:30 p.m.; an afterparty (actually, a festival) follows that at 7:30 p.m. The donation for the institute is \$2.50 which includes a syllabus; the evening bash is \$1.50, and besides the more popular older dances, some of the dances from this year's camp - and - those dances which will have been taught in the afternoon will be programmed. Exhibitions (as we say, as yet unnamed) and refreshments are also included.

Eagle Rock Playground is easily reached from the Ventura Freeway - just exit at the Figueroa off-ramp, and it lies directly west of Fig and S. of the Fwy, at 1110 Eagle Vista Dr. The entire event is sponsored and hosted by the Folk Dance Federation of California, South Inc. and the San Diego State University Folk Dance Conference Committee. Come and enjoy yourselves.

\* \* \* \* \*

### SAN DIEGO OKTOBERFEST

The season for Oktoberfests draws near, and it seems that it is Oktoberfest everywhere! In San Diego, the oldest folk dance club in town, the San Diego Folk Dancers\* will celebrate their 30th anniversary by hosting a Federation Oktoberfest on October 1-2. All events will take place at the Balboa Park Club in beautiful Balboa Park. You would enter from Park Blvd. or Laurel St. to the Palisades area of the park. The Saturday night party will run 7:30-11:30 p.m.; the Sunday afternoon festival will take place 1:30-5 p.m. On Sunday morning, the Federation South council meeting for October will meet upstairs in the club at 11 a.m. If you can come early, you might consider visiting some of San Diego's famous sights - the zoo; Sea-world; Wild Animal Park; the Space Theatre, Point Loma, and others. Come and enjoy a pleasant weekend - San Diego welcomes you.

\* \* \* \* \*

### HESS KRAMER INSTITUTE

The Annual Camp Hess Kramer Institute will be held over the weekend of October 7-9. Again, as in the case of the first item above, we do not have the final details due to last minute planning and arrangements. However, tentative (which are almost absolutely certain) plans do include the teaching of dances which were presented at the Idyllwild, Stockton and San Diego summer folk dance camps, and there are three teachers scheduled for your instruction

This annual camp has become an integral part of Southern California's folk dance picture, and it has become more and more popular each year, with reservations filling up earlier and earlier each time. In order to be fair and at the same time, try to alleviate the problem, reservations will be accepted after August 26, and will be cut off after the maximum enrolment is achieved. Requests received after will go on the waiting list and be taken in order if cancellations are received.

Make checks payable to:

The Hess Kramer campsite is located only a short distance from the ocean and the Coast hwy, a few miles north of Zuma Beach. The weekend starts with an opening session and a party Friday evening; classes through Saturday, a dance program Saturday evening. Reviews follow on Sunday morning. Charges include 60.00, the instruction and syllabus, lodging, all the parties and other recreation. The total cost is \$35 per person if application is received on or before September 26 - or \$40 after that date. Please use the adjacent form for convenience. Sheila Ruby is the Committee Chairman and she may be reached at 213/465-5063. For phone contacts and/or committee persons: Ed Feldman, 213/839-6719; Sam Schatz, at 714/474-2048; Donna Tripp for Orange County at 714/533-3886; Art Hurst, the Valley, 213/340-5011.



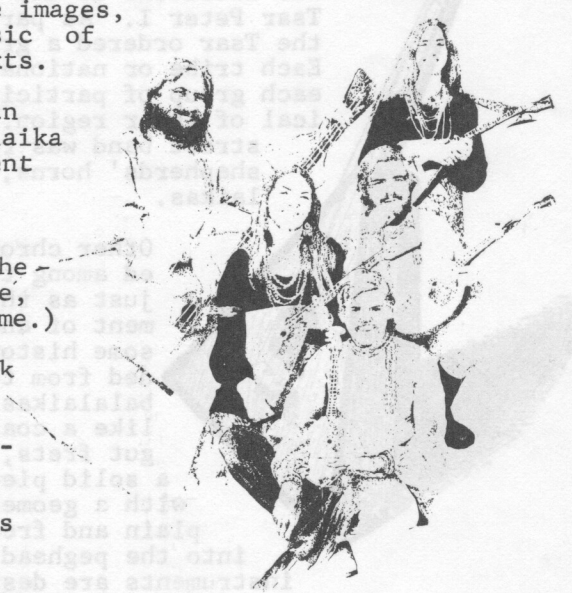
ODESSA BALALAIKAS, Con't.

JUDY SHERMAN is the Odessa Balalaikas' village vocalist as well as a prima balalaikist of great accomplishment. Judy holds a BA in music from UCLA also. When she isn't performing, Judy is usually doing research on a multitude of balalaika-related projects and preparing many of the group's vocal arrangements.

Odessa Balalaikas on Stage

A performance by the Odessa Balalaikas is not just a succession of Russian tunes, but rather, a series of images created jointly by music, costume and commentary. The Russian cultural landscape is a very rich one, presenting us with an inexhaustible source of material for our concerts. These images may be of significant events in the Russian peasant's life (wedding, birth of a child, etc.) or any of the colorful characters that live in his world (gypsies, the village story-teller, the traveling pedlar.)

Generally, a concert will explore several of these images, as this allows the group to perform balalaika music of various genres within their proper cultural contexts. These styles may include, but are not limited to, Andreev, village folk, popular folk, gypsy. (For an in-depth discussion of the various styles of balalaika music, I refer the reader to Peter Rothe's excellent liner notes which accompany the record, "Odessa Balalaikas in Concert".) Care must be taken when structuring a concert to accomodate the numerous costume changes that must take place to maintain the integrity of the image. (One would not, for example, perform a village piece when wearing a gypsy costume.) Likewise, musical arrangements must be approached with great restraint. Otherwise, one runs the risk of cluttering up what may have been a simple folk tune to such an extent that it becomes an exotic bit of chamber music for balalaika ensemble, bearing little resemblance to its folk origins. Often purely dramatic devices are employed. One of the most successful segments of this year's concert was the telling of a Russian folk tale, with musical accompaniment. When dance is utilized, it is done within the context of a dramatic exchange between two (or more) characters. Within the restrictions of the theatrical framework, this series of images must be approached with great care to avoid becoming too maudlin on one hand, or too frivolous on the other.



Assuming we have performed our craft correctly, an audience leaving an Odessa Balalaikas performance will take with them something of an insight into the basic life experience of a typical Russian peasant of a hundred years ago.

If you have made it this far in your reading, I can only assume one of two things: either you are a relative of mine, or you are genuinely interested in the Russian folk tradition. If the latter be the case, then I encourage you to read on. Courtesy of the Odessa Balalaikas, what follows is a delightful (?) compendium of sketches focusing on various aspects of Russian folk culture.

-- David Lieberman  
Odessa Balalaikas --

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**FROM THE EDITORS**

We wish to thank the members of the Odessa Balalaikas for the above and succeeding articles in this September "Russian" issue of Folk Dance Scene, for their contribution of talents. It is a pleasure to find a group of people so knowledgeable and dedicated to their art and craft, and the perpetuation of its purity. It is doubly so when, although professional artists, they are happily willing to share their knowledge with us all. Thank you, Odessa Balalaikas!

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 and incidental costs of the magazine. No payments are made for any material or pictures submitted for publication, and all articles printed are here through the courtesy and generosity of their authors. All copyrights are reserved, including the title of Folk Dance Scene. However, any news material may be reproduced with a few exceptions, provided it is not used for monetary gain. In the case of feature articles and by-lined stories, please ask us for permission to reproduce - it will in most cases gladly be given - and please give proper credits to the author and to Folk Dance Scene. For researchers, our International serials ISSN is by the masthead on title page for your convenience. Regarding recent requests for our subscribers' mailing list - sorry, it is not available for use.

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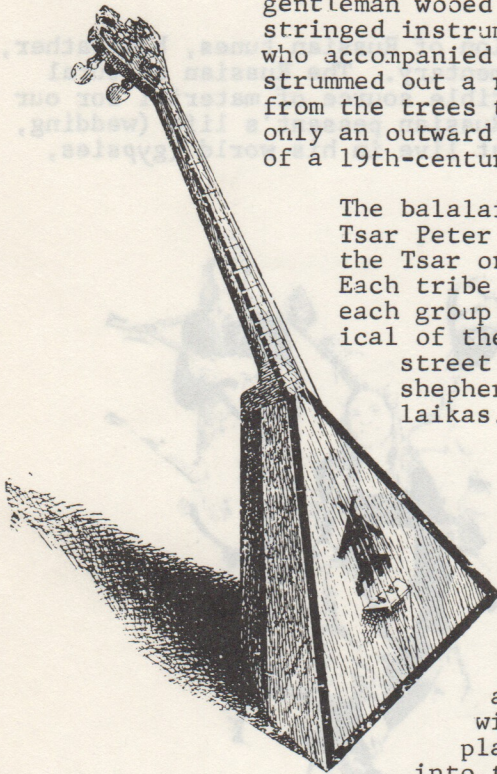


## FEATURE ARTICLES

### IT'S CUT OUT OF WOOD - -

### IT CRIES IN YOUR HANDS! - 18th century Russian riddle

The modern balalaika is the offspring of a mixed marriage of a country gentleman wooed by a peasant girl. The essence of this simple, three-stringed instrument belongs wholly to the folk; to the traveling bards who accompanied their epic songs on it, to the village musician who strummed out a rhythmic dance tune, to the peasant craftsman who cut it from the trees that surrounded his izba. But today's balalaika bears only an outward resemblance to its peasant prototypes, due to the work of a 19th-century aristocrat.



The balalaika is not ancient. It was first documented in 1715 by Tsar Peter I. As part of the festivities surrounding a royal wedding, the Tsar ordered a grand procession through the streets of Petrograd. Each tribe or nationality under his domain was to be represented and each group of participants was to carry musical instruments most typical of their region. The composition of this grand pan-Russian street band was recorded by Peter I himself. Among the drums, shepherds' horns, flutes, fiddles, and zithers, were four balalaikas.

Other chronicles confirm that, indeed, the balalaika appeared among the Russians at the beginning of the 18th century, just as the popularity of the domra, a tanbor-like instrument of ancient origin, was declining. This coincidence some historians take as proof that the balalaika was descended from the domra. Whether this is in fact true, early balalaikas appear to be truncated domras, in overall aspect like a coal shovel. They have very long necks with tied gut frets, a curved body made from a gourd or gouged from a solid piece of wood, and a soundboard of pine, pierced with a geometrical pattern. These early balalaikas are quite plain and free of decoration, save for a horse or bear carved into the peghead. All of the surviving examples of these early instruments are designed for two strings.

During the latter half of the 18th century and the first part of the 19th, the balalaika spread throughout Russia and became the most popular of Russian folk instruments. One observer wrote in 1769 that there was hardly a peasant home where the instrument was not played. Some ambitious musicians added a third string, increasing the instrument's range and technical potential. Carving and painting were applied in heavier doses to the peghead back and soundboard. Craftsmen abandoned the solid "dugout" back and soundboard and began to form this strips or "ribs" of wood into a triangular box. However, even with this innovation, construction remained simple. Home manufacture of the instrument far exceeded commercial production, and this factor undoubtedly contributed to its popularity.

Despite refinements, the balalaika won few admirers among the leisure class. Most aristocratic authors shunned the instrument and described it as "twangy", "strident" and "anti-artistic".

To a certain extent these prejudices were shared by the father of the modern balalaika, Vasili Andreev. His dissatisfaction with the instrument's limitations, coupled with a great affection for its intrinsic qualities, led him to reconstruct the instrument, develop an orchestra of balalaikas, expand its repertoire, and found a new style of virtuoso players.

-- Peter Rothe  
Odessa Balalaikas --

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3675 Clarington Ave #7. Los Angeles 90034		24013 Fairlands Road . . Hayward, CA 94541
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## ANDREEV'S LEGACY

Today in the Soviet Union, the balalaika exists comfortably in the world of symphonic art music as well as in the realm of Russian folk music. Such a situation is by no means peculiar to the balalaika. In numerous cultures today, folk instruments have been assimilated into art music traditions yet maintain a continuing involvement in folk traditions. (in the U.S. the violin is probably the prime example of such a dual existence.) What is unusual in terms of the balalaika is its rapid adaptation from a pure folk instrument to one which plays such a large role in both Russian art and folk music today. Literally, the expansion of the balalaika's musical domain took place overnight. This is due largely to the efforts of one man, Vasili Andreev, who, as we shall see, happened to be in the right place at the right time.

Consider the following: Russia, in the late 19th century, was in a precarious position. While Western Europe was bustling with the activity of the Industrial Revolution, Russia was in many ways still emerging from the "dark ages". The Russian nobility was extremely anxious to be admitted to this rather exclusive clique of "civilized" Western European nations. To achieve admittance, the nobility was playing a cultural catch-up game at breakneck speed. Any social affectation that was European was immediately adopted by the Russian ruling class, including styles of dress, standards of etiquette, forms of art, etc. The nobility was determined to transform what they saw as a sow's ear into a silk purse.



At this time in Europe, nationalism was the artistic as well as the political rage. Composers of Western art music were drawing upon folk themes as the basis for much of their music (Wagner in Germany, Rimsky-Korsakov in Russia, Grieg in Norway, etc.). Nationalism threw a real monkey-wrench into the works, for in order to follow the latest European vogue (i.e., become more European), the Russians had to reject some aspects of the European art traditions in favor of more Russian themes. The problem became how to deal with this apparent contradiction: "To become more European by becoming more Russian."

Enter Vasili Andreev (who was that masked man?) with a unique solution. Like the other nationalists of the period, he incorporated a European symphonic treatment of local folk melodies and themes. Unlike any of his contemporaries, however, Andreev discarded the typical Western European orchestra and created his own, based upon the balalaika and its close relative, the domra. In order to accommodate the technical demands placed upon his folk orchestra, Andreev added such refinements to the folk balalaika as mechanical tuning pegs, fixed frets, and standardized tuning. By the time he was through, Andreev had created an entire family of balalaikas and domras which would form the basis of his orchestra. The families of balalaikas were closely modeled (range, size, etc.) after the Western European violin family.

<u>Andreev's Balalaika Family</u>	<u>Andreev's Domra Family</u>
prima balalaika: e' e' a'	piccolo domra: b' e'' a''
sekunda balalaika: a a d'	prima domra: e' a' d''
alto balalaika: e e a	alto domra: e a d'
bass balalaika: E A d	bass domra: E A d
contra-bass balalaika: E' A' D	

The balalaika orchestra then in Andreev's legacy. It must have been a good idea, since today his basic complement of Russian instruments is utilized not only in the large symphonic orchestras of the Soviet Union, but also in smaller folk-oriented immigrant ensembles such as the Odessa Balalaikas.

-- David Lieberman  
Odessa Balalaikas --

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(please see next page for continuation of articles on the balalaika)

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## FOLK DANCE SCENE

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

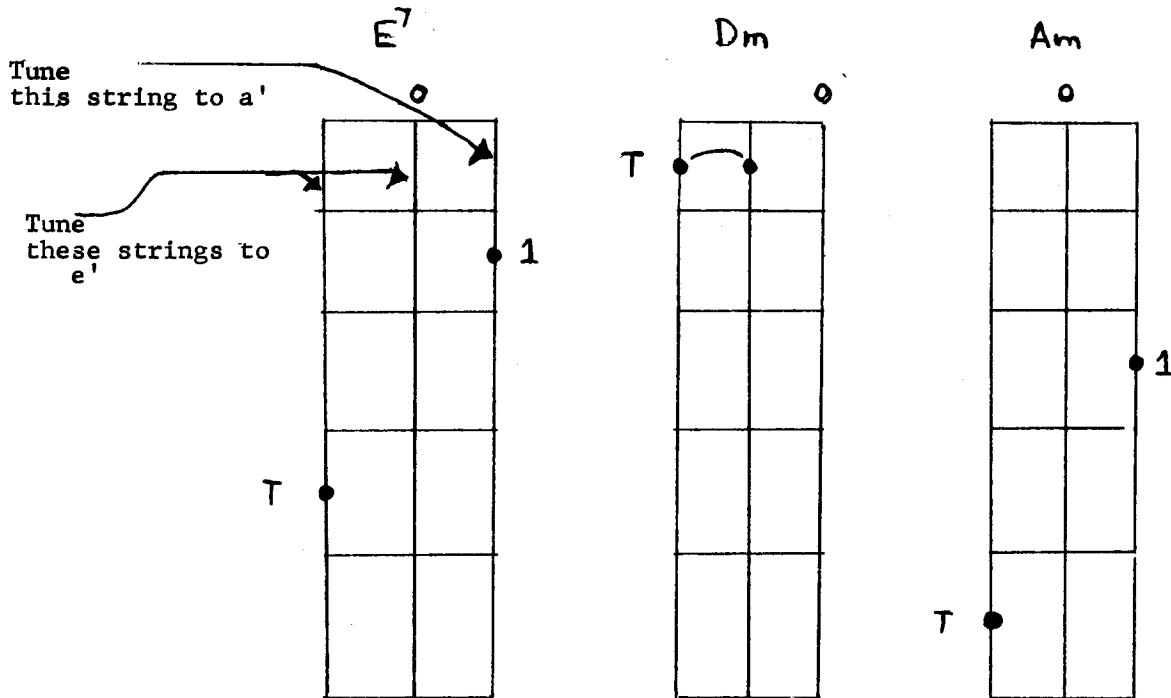
In estimating space for classified ads, count 90 characters, spaces and punctuation per line.



## BALALAIKA WORKSHOP

Aunt Bessie just returned from a tour of the Soviet Union, and knowing how much her favorite niece or nephew enjoys folk music, she presented you with your very own balalaika. What now? Assuming you have a smattering of musical knowledge, and a great deal of patience, these next few words of instruction should put you well on the way to using your balalaika for more than a wall-hanging.

- STEP 1:** - Check to see that all three strings are still there. All there? Good! Now remove them and throw them away. Replace them with new strings. The two e' strings should be nylon (La Bella G or similar). The a' string should be steel (Ernie Ball .012"). The bridge, which you may have noticed fell off when the strings were removed, should be repositioned so that the distance between the bridge and the 12th fret is the same as the distance between the 12th fret and the "nut". (The nut is that raised piece of ivory at the top of the fingerboard.)
- STEP 2:** - Tune the balalaika so that the two nylon strings sound at e' and the steel string is at a'. Note: If the mechanical aspects of this project are too confusing for you, then with balalaika in one hand and pocketbook in the other, trot on down to your local guitar shop. They will be happy to perform steps 1 and 2 for you.
- STEP 3:** - Sitting in an armless straight-back chair, hold the balalaika so the neck extends to your left at a 45 degree angle. The base of the triangle should be resting on the inside of your right thigh, the lower corner between your legs.
- STEP 4:** - Study the tablature below. These are the basic chord positions for the Russian dance tune 'Korobushka'. The vertical lines represent the strings of the balalaika; the horizontal lines are the frets. A solid dot over a string represents where (on which fret) the string should be depressed. A "T" next to the dot means the thumb is used to depress the string. A "1" means index finger, "2" means middle finger, etc. An "0" above any string means the string should sound but in an open position. The strumming of the chords should be done with the index finger of the right hand. Practice these chord positions until movement from one to the other is free and easy:



- STEP 5:** - Following is a basic arrangement of 'Korobushka' for balalaika. Note that above the musical staff are chord symbols. These should function as a basic positioning guide for the measures below them. Most of the melodic movement can be accomplished with the fingers, while the thumb functions as a pivot, maintaining its position as dictated by the chord tabs. Rarely (in this arrangement), does the thumb move from its basic position; however, please note that it sometimes does, as in measure 8. Here, the a' string is left open as the thumb moves diatonically down from the fifth fret to an open position.

(continued on next page, please)



BALALAIKA WORKSHOP, Con't.

Also note that the section beginning on measure 16 is a more difficult variation of measures 8-15. If it is too difficult for you now, then in its place you may substitute a repeat of measures 8-15.

BASIC KOROBUSHKA

The musical score for 'BASIC KOROBUSHKA' is written in 2/4 time. It consists of four staves of music. The first staff begins with an E7 chord and continues with a series of chords including Am and E7. The second staff starts with Am, followed by Dm (marked with an 8), and Am. The third staff begins with E7, then Am, and Dm16. The fourth staff starts with Am, followed by E7, and Am, ending with a 'HEY!' exclamation. The notation includes various rhythmic patterns and fingerings.

Should you desire a more detailed course of study, I would suggest that you obtain the Elementary Method for the Balalaika by Dorozhkin. It is available at McCabe's guitar shop in West Los Angeles. If you truly aspire to greatness and desire the services of a private teacher, then the best place to begin your search for one is at your local Russian Orthodox Church. Here in the Southern California area, the only two qualified teachers who come to mind at the moment are:

- Peter Rothe - 764 W. Sixteenth St., San Pedro - phone 213/547-5350
- Judy Sherman - 1718 Irvine Ave., Newport Beach - phone 714/642-4696

Enjoy!

-- David Lieberman  
Odessa Balalaikas --

\* \* \* \* \*

**SONGS WE DANCE TO**

If you are the average folk dancer, probably the very first Russian dance you ever learned was the progressive version of 'Korobushka'. If you learned your folkdancing in grammar school P.Ed or a young ladies' school in the Carolinas, in almost assuredly was your first! It probably had some wonderfully icky words too, that somehow got translated into "moon" rhyming with "spoon" or "pack" with "back" - which is quite some feat for any linguist working from Russian into English! Here however are some sing-along words which are a pretty good translation as to the meaning, along with the Russian phonetic words if you want to try them. - courtesy of the San Diego State Conference and its 1973 songbook.

Oi, palna, palna korobushka  
 Yest' i sitits i parcha.  
 //Pazhaley dusha zaznobushka  
 Maladyetskava plyecha.//

Oh full, full is my peddler's pack,  
 I have satins and brocades.  
 Take pity, my dear one,  
 Oh the weight on my aching shoulders!

Vyidu, vyidu v rozh vysokuyu,  
 Tam da nochki pasizhu.  
 //Lish vizhu chornya-okoyu  
 F'sye tavarye razlazhu.//

I walk and I walk through the tall rye,  
 There to wait until nightfall.  
 And maybe I will meet a dark-eyed one  
 And spread my wares before her!

If (God forbid!) you have never learned the dance - (and you now have the music and the words) - then it is written up in the very first volume of Folk Dances From Near & Far, published by the Folk Dance Federation of California in 1945. This California version was introduced in the Bay area in 1940 by a New York dancer, Romeo Rolette. According to Michael Herman, the original version originated here in the U.S., as danced by Russian immigrants at the end of World War I.

\* \* \* \* \*



## A SHORT DISCOGRAPHY OF RUSSIAN FOLK MUSIC

If you don't know which recordings of Russian balalaika music to buy next, perhaps we can help by describing some of our favorites.

The Kazbek Orchestra is a superb eight-piece balalaika ensemble, comprised of Russian immigrants living in Holland. Their selections, arrangements and individual performances are all excellent. Their record, entitled "Russian Balalaikas", is on Capitol - DT 10234. If you prefer modern, highly-arranged instrumentals with numerous Russian folk instruments, look for records by the Osipov State Russian Folk Orchestra, the symphony orchestra of balalaika ensembles.

For an exquisite virtuoso solo balalaika performance there is Boris Feoktistov's "Folk Balalaika" on ABC Westminster Gold/Melodiya WGS 8263. This has a very nice accordion accompaniment.

The Russians have many great choruses which are usually accompanied by balalaika ensembles. If all you've heard is the Red Army Chorus, why not try "Russian Folk Songs" on Monitor - MF 351, and "Tschastushki - Russian Ditties" on Universal Records - NM 103?. These give you selections from the Piatnitsky, Siberian, Ural, Voronezh, and Radio Chorus. For some rare recordings and a taste of the Fyodorov Sisters, there is "How the Mistress Met Ivan" and other favorite Russian wedding, festival and seasonal songs on Westminster Gold/Melodiya WGM 8320. "Folk Songs by the Omsk Russian Folk Choir" is a classic recording on International Records BAB LP5. You can try ordering it from R. Bab Company, 12 Cutler Street, Newark, N.J., but if it is not available, you'll find the "Omsk Choir" on Melodiya-Stereo 33C 01709-10(a). For more traditional choral styling, listen to the "State Russian Folk Choir of Northern Song", a 10-inch record MK Stereo C 761-762(a), and the "Penza Amateur Folk Choir" on Melodiya-M33D 034433-34(a), which has a great recording of folksong for 'Katia', a very popular Russian dance.

Lidia Ruslanova was a favorite vocal soloist in the 30's. She had her own stylistic approach to the Russian folk song, and Melodiya has patched up and re-released some of her old recordings on LP's M 33D 035125(a) and M 33D 028553-54(a). Also, a very popular singer today is Ludmilla Zykina. Look for the Echo pirate series such as ER 57, or get "Ludmilla Zykina: Russian Songs" on Westminster Gold/Melodiya WGS-8291. Both of these women are accompanied by the Osipov Orchestra. Another popular woman singer is Zhanna Bichevskaya, who accompanies herself on guitar. The Joan Baez of Russian folk songs, she gives a captivating performance on Melodiya Stereo C 60-05123-4. It's not the balalaika, but I can't resist mentioning it, because it is so beautiful.

Since it is a tradition for balalaika ensembles to perform gypsy music, I'll mention a few of our favorite gypsies. Yul Brynner, who is a real Russian gypsy with an incredible voice, has a superb record on Vanguard called "The Gypsy and I", VSD-7 9256. His vocal and seven-string guitar accompanist is Alyosha Dimitrievich, a famous gypsy entertainer. Also, singing beautifully in the gypsy style is the deep voiced Sasha Zelkin on Audio Fidelity - AFSD 6137. Monitor has several good recordings of gypsy women vocalists, such as "Sing, Gypsy, Sing!" - MFS 475 and "Marusia - Russian Gypsy Songs" MP 565. Don't let the covers scare you away. Also, the Moscow Gypsy Theatre has wonderful records on Melodiya such as the one featuring Sonia Timofeyevna - Melodiya-Stereo 03793-94(a). The selections in these albums are all good examples of the wild yet sensitive music of the gypsy. One final record representing a wide variety of styles is the "Odessa Balalaikas in Concert", SAM-2.

As you might expect, many of these recordings I have mentioned here, and especially the imported Melodiya releases, are not widely available. With the help of the following addresses you should be able to locate even those that are very hard to find.

Znanie Russian Bookstore located at 5237 Geary Boulevard in San Francisco - [phone 415/752-7555] is the most reliable source of any Melodiya releases. Ordering by mail is possible, with a complete catalogue for those who can read Russian. Those who don't, can inquire as to the availability of specific titles. Incidentally, if you are in the San Francisco area, and you're even mildly interested in "things Russian", you'll find an unhurried browse through the store to be a thoroughly delightful way to spend an afternoon. There is an extensive selection of not only Russian books and magazines, but also all manner of Russian decorative items, musical instruments, jewelry, and some fascinating imported food items. If you work up an appetite, don't miss the Russian delicatessen a block or so east of Znanie's on the same side of Geary. We recommend the pirozhki!

✓ The Viktor Kamkin Russian Bookstore, 2320 Westwood Boulevard in West Los Angeles [phone 213/474-4034], has an excellent, though somewhat more modest, selection of imported albums. Unfortunately, no music catalogue is available at this date, but you'll find the proprietor,

(please continue on page 12 )

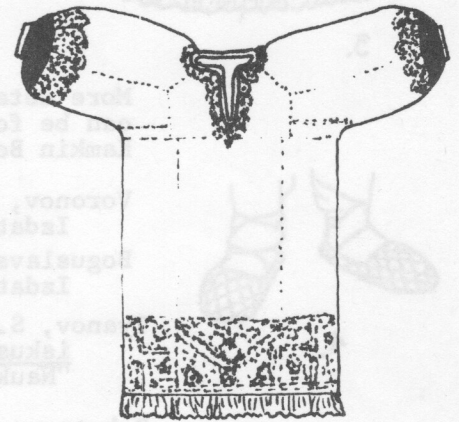


# COSTUME CORNER

## RUSSIAN FOLK COSTUME

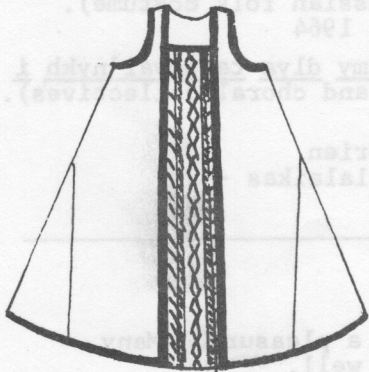
Before its gradual disappearance in the 20th century, Russian national dress varied greatly from district to district, nearly every one having its own distinct costume. The most notable feature of Russian peasant dress was the rich embroidery with which it was adorned. Perhaps the best developed of Russia's folk arts, embroidery reflects the deep sense of symbolism and the playful imagination of its creators. Essentially a woman's art, embroidery required only tools that were at hand: needle; thread of flax, silk or wool or cotton; and in modern times, the special stitching guide called "canvas" (a cloth resembling the backing used for needlepoint, but which is easily removed after washing, leaving the stitching on the fabric). The more affluent used gold and silver threads in their ornamentation.

Designs may be geometrical patterns (the oldest), or flowers and vines, sacred trees, heraldic animals and other motifs handed down from medieval times, and scenes from ancient folk tales and epics. Religious motifs, such as crosses, angels, churches, and religious processions, were also very popular. Such embroidery appears on the most practical of items: aprons, towels, tablecloths, curtains, as well as on clothing, so that its art graced what otherwise might have been monotonous in peasant life. Colors favored are those bright and primary; red embroidery on a white background was considered the most elegant. More subtle shades were also used with great sensitivity. Each region developed its own style of embroidery, stitches, colors and motifs, but the richness of these traditions has been gathered and preserved only in recent decades. A few 18th century pieces exist in Russian museums, and fragments of a 16th century tablecloth are the earliest that have been found.



1.

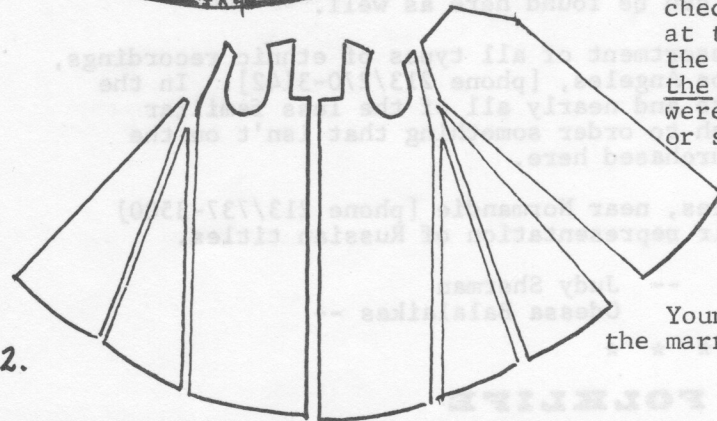
The most typical garment of northern Russian peasant dress is the women's rubákha, a long, full blouse or tunic made of rectangular pieces, gathered at the wrists and collar (fig.1). Usually of white linen with red decoration, the art of embroidery reached its peak on the wide sleeves of this tunic. Over it was worn a sarafán - a jumper-like dress without sleeves. This was of cloth of a solid color, often blue linen or cotton, or red or black wool or homespun (fig.2). A highly decorated apron was often worn over this.



2.

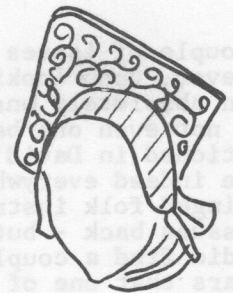
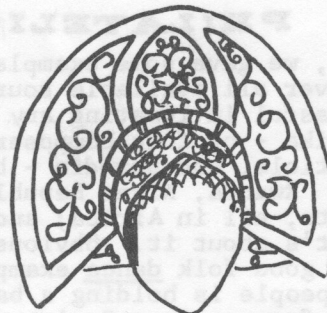
Southern Russian women seldom wore the sarafán over their rubákhas, using instead, the woolen ponéva of checkered woolen cloth, a skirt-like garment gathered at the waist and fastened with a cord, similar to the skirt worn by Ukrainian women. Aprons covering the whole body are very common in the south and were highly decorated (fig.3). Embroidered slippers, or simple "lapti" of woven birch or lime bark, fastened with straps and bound round and round the legs up to the knee were used (fig.4). Headdresses ranged from the elegant to the extravagant. They are crown-like pieces made of damask, velvet or brocade, heavily embroidered and stretched on a frame of heavy paper.

Young girls wore these with hair showing, (fig.5) while the married women added a veil to them to cover the hair.



2.

The Russian men typically used the rubashka (fig.6) - a shirt with stand-up, embroidered collar and a side neck opening, of white or colored linen and beautifully embroidered cuffs and collar. Pants of linen or of homespun cloth were full in the legs, and tucked into leather or felt boots, or wrapped quite tightly into the strips of cloth wound around the feet and legs, over which the lapti were worn.

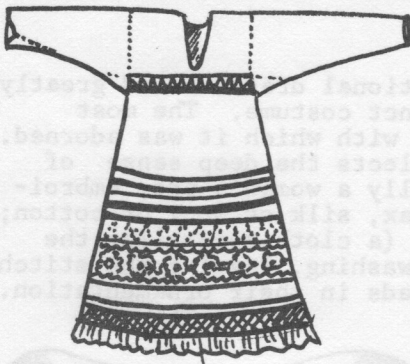


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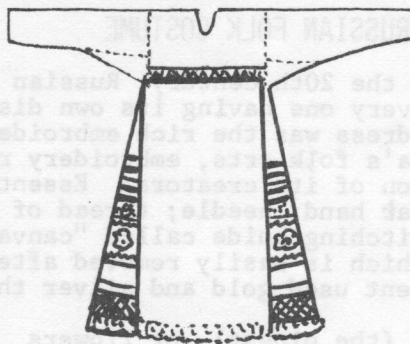
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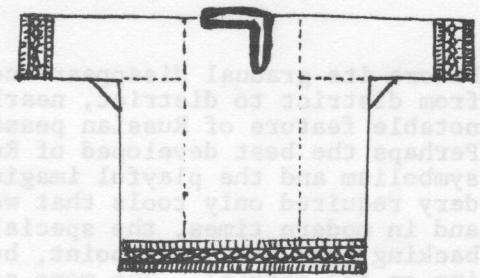
RUSSIAN FOLK COSTUME, Con't.



3.



(back view)



6.



4.

More detailed information and illustrations of Russian folk costumes can be found in the following books, most available through Viktor Kamkin Book Store, 2320 Westwood Blvd., West Los Angeles:

Voronov, V.S.: O krest'yanskoy iskusstve (About Peasant Art). Izdatel'stvo "Sovetski Khudozhnik" - Moscow, 1972

Boguslavskaya, I.Y.: Russkaya narodnaya vyshivka (Russian folk embroidery) Izdatel'stvo "Iskusstvo" - Moscow, 1972

Ivanov, S.V.; Antipina, K.I.: Narodnoye dekorativno - prikladnoye iskusstvo kirgizov (Kirghiz folk decorative art). Izdatel'stvo "Nauka" - Moscow, 1968

Rabotnova, I.P.: Russkaya narodnaya odezhda (Russian folk costume). Izdatel'stvo "Legkaya Industriya" - Moscow, 1964

Shul'gina, A.; Tomilina, L.; Zamalina, L.: Kostumy dlya tanseval'nykh i khorovykh kollektivov (Costumes for dance and choral collectives). Profzidat - Moscow, 1974

-- Linda O'Brien  
Odessa Balalaikas --

\* \* \* \* \*

RUSSIAN DISCOGRAPHY, Con't.

Evgenii Gordenev more than willing to help. A visit to the store is a pleasure. Many of the Russian gift items available at Znanie's can be found here as well.

Vogue Records, carrying an extremely thorough assortment of all types of ethnic recordings, is located at 1025 Westwood Boulevard in West Los Angeles, [phone 213/270-3142]. In the Russian section you'll find some Melodiya imports and nearly all of the less familiar domestic labels. Help is at hand should you wish to order something that isn't on the shelf - "Odessa Balalaikas in Concert" may be purchased here.

Festival Records, at 2769 West Pico in Los Angeles, near Normandie [phone 213/737-3500] specializes in ethnic music, and has quite a fair representation of Russian titles.

-- Judy Sherman  
Odessa Balalaikas --

\* \* \* \* \*

**PHILATELIC FOLKLIFE**

A couple of issues back, we gave some examples of Russian folk costume on postage stamps. However, upon looking over all available sources of information and catalogues, we have been absolutely unsuccessful in locating any other examples of either folk instruments - no, not even one balalaika - or folk composers (Yes, Grieg, Rimsky-Korsakov and even Wagner mentioned in David's article, and Borodin - but no others. In fact, instruments are rare indeed everywhere. Rwanda, Niger Republic and a somewhat dubious Haute Volta picture stringed folk instruments, all in Africa; and there was the set from Romania we had a couple of issues back - but that's about it. Obviously, instruments are not a good "topical" subject. We did find a couple of good folk dance examples in the USSR however - one of 1961 (and it appears that one of the people is holding a balalaika); - the 1971 set is very nice, showing examples of five dances from various Soviet areas.

\* \* \* \* \*



## A LA CARTE

by GLORIA HARRIS

Jonathan Rothe is a member of the Odessa Balalaikas, the famous performing group!

Jonathan Rothe is guest editor of A La Carte for September!

Спасибо, Jonathan Rothel

### BORSHCH

What could be as evocative of the Russian spirit and sentiment as the balakaika and the music played on it? Certainly the national dish, an unbelievably hearty soup known as borsch, says much for the strength of the Russian land and the robustness of its people.

Though the name borsch itself is given to a number of soups ranging from a clear beet broth to a variety of thick, sour cabbage soup, the best known Russian borsch found almost all of the treasures of the peasant garden taking part in a special alchemy that transformed simple foods that might be thought of only as staples, into fare that was extraordinarily rich in truly Russian Flavor. Borsch, which can be prepared from either a beef or a dried mushroom stock, will serve nobly as a satisfying meal accompanied by a loaf of dark bread and perhaps a simple salad made from chopped lettuce, small tomato wedges and onion sprinkled generously with fresh lemon juice. It can also hold its own as part of an elaborate feast that might include zakuski--appetizers such as pickled herring, pickles, green onions and even caviar; then the soup, followed by pirozhki--small baked pastries filled with meat, cheese or cabbage. Next might come a rich "Bef Stroganov", and later, a tangy Russian dessert called "kisel" made from fresh fruit and berry purees.

The borsch recipe given here is courtesy of Stepan Volovniak and has been dear to us for many years. We find that the dried mushroom stock lends a particularly rich flavor. Though borsch originated centuries ago among the Russian peasants, few people, having once sampled it, call it anything but "tsarski".

- Jonathan Rothe  
The Odessa Balalaikas-

\* \* \* \* \*

## SEEN ON THE SCENE

### SEMINAR IN SÁROSPATEK

by RICHARD DUREE

The Hungarian Folk Dance Seminar in Sárospatak, Hungary, July 9-16 has come and gone, and with it, one of my most memorable experiences since I began folk dancing. Organized by Rickey Holden of Folkkraft-Europe, and Dr. Csaba Pálfi, the seminar was one of the best organized and most imaginatively planned I have encountered. Not only was the faculty composed of some of the best and most respected persons in Hungarian research, but the excursions and activities planned as part of the seminar provided memories - and films - of enormous value.

Teaching at the seminar were: Sándor Tímár - the teacher of folk dance at the Hungarian State Ballet Institute and director of the "Béla Bartók Ensemble" and Dr. Ernő Pesovár - professional dance researcher with the Hungarian Academy of Sciences and well-known teacher of Hungarian dance in Hungary and (other areas in) Europe. Both men taught dance material from various parts and regions of Hungary and Transylvania. Most of the material was of intermediate and advanced skill level, requiring both skill and stamina. The teaching schedule was vigorous, with long hours spent in the studio.

Lecturing were: Dr. György Martin - perhaps the best known of all persons involved in dance research, lecturing about the various aspects of dance research and presenting several research films of dances filmed in various villages throughout Hungary, including some of those dances we were in the process of learning - a most memorable evening; and Mme. Ágoston Lányi - professional dance notator at the Academy of Sciences.

(please continue on page 23)



## PLEASE MEET....!



←.Canada's famous folkdancing Finn! (Paavo Nurmi was the noted track star - but Per-Erik Boij is Finland's contribution to folkdancing in Toronto.)

Per-Erik was born in Vasa, Österbotten, Finland - the oldest child of Mrs. Tuulikki Boij-Topp, and he received his formal education in Vasa, Stockholm, Helsingfors, Djursholm and Ekenås. He graduated from the secondary co-educational school in the latter town in 1956 and in 1957, emigrated to Toronto, Canada with his mother and brother (mother and brother have since returned to Sweden). In the fall of 1973, Per-Erik met Angela Whitty (who was born in Liverpool, England) while folk dancing, and in the fall of 1974, they were married. The picture shows the couple. If you have a 1977 calendar of the Ontario Folk Dance Association, Per-Erik is shown in his Österbotten costume on the last page. (Gravais. Angela's is also from Österbotten, area of Terjarv.)

Per-Erik states that regrettably, during his years in Finland and Sweden, he does not recall ever having come into contact with folk dancing to any extent. His first exposures were in Toronto as a member of the Sisu Athletic Club in 1959 and 1960 with its folk dance team. It was not a very happy experience, but quite typical as it was a very cliquish group and it was very hard - almost impossible to penetrate the shell. Dissatisfied, he joined a small, recreational international group in the fall of 1960. This group was led by Stig Sundholm, a very good leader. Unfortunately, Stig left Canada early in the spring of 1961, whereupon the group folded. Some of the members, and Per-Erik was among them, then joined the University Settlement Folk Dancers, with which he has mainly danced ever since and still does.

Over the years, he has been a member of (in addition to Sisu and USFD), Nirkoda, Netherland's Folklore Group, and Shevchenko, for various lengths of time. At present, he and Angela are not members of any larger exhibition group or team, but have on occasion presented solo performances or programs mainly of Scandinavian or Nordic content in the Toronto area and elsewhere in Ontario.

During the past 18 years, he has attended numerous workshops, weekends, camps, etc. all over North America and in Scandinavia, including the San Diego and Stockton camps; and the Inter-Nordic festivals since Odense, Denmark in 1966. He has also been active in and sponsored workshops with Tom Bozigian and Stig Sundholm in 1973 and 1975. To a limited extent, he has also taught folk dancing to two adult groups - the Nordic Society and to the Village Dancers; and to a children's group of the Macedono-Bulgarian community of Toronto - (2 levels) for one year. (Your editor feels that Per-Erik is rather modest in listing his activities - it seems from our observations in Canadian and eastern folk periodicals, that many, many folkloric events in their area have been enhanced by the expertise and knowledge of Per-Erik and Angela Boij.) Since 1970, at the Inter-Nordic in Bergen, Per-Erik has been the main source in information concerning Scandinavian folkloric events for Folk Dance Scene's columns.

His aspirations are to see a Nordic type festival develop in Toronto, consisting of: a parade through the city; exhibitions throughout the city; open air general participatory recreational folkdancing during the days of the event; folk dance and folk music workshops; evening folk dance parties; large combined mass presentations of folk dance and folk music for the general public; and a fellowship dinner for festival participants. The festival would be international in scope. He says, perhaps just a dream, but the blueprint has been on his drawing board for some time.

He concludes our 'interview' with the statement "I am very fortunate that Angela, my dear and wonderful wife, shares many of my interests and particularly the folk dancing, which is my favorite interest";- (a situation that, after 10 years editing 'Scene', I too can well appreciate.) . . . May you both always have - Happy folk dancing!

\* \* \* \* \*

## INDIAN AFFAIRS

Indian events upcoming in the near future include the big Navajo Nation Tribal Fair at Window Rock, ARIZONA, September 8-11; the Southern Ute Tribal Fair at Ignacio, COLORADO, September 11-13; a Pow-wow at Rock Island, ILLINOIS over Labor Day weekend; and very early in October, the Cherokee Nation Fair in Cherokee, North Carolina. Also, in the Pueblos in New Mexico, traditional ceremonies and dances for the harvests and such during the equinox time. (Check with the B.I.A. and/or the New Mexico Dept. of Highways regarding dates and places on this).

\* \* \* \* \*

AN EVENT to watch for when it's autumntime in the Rockies - October 22 is the date of the annual "Viltis Party" - 36th Anniversary - in Denver. Happy dancing to you too, Vyts!

\* \* \* \* \*



## Join hands with dancers from coast-to-coast— through the most comprehensive guide to American country and square dance ever published.

Here's a magnificent new treasury of history, lore, fact and instruction, a book that presents the classic square, contra and round dances. Richard Nevell—himself a veteran fiddler and dancer in New Hampshire—travelled across the country to watch, participate, and speak with dancers, callers, fiddlers and other musicians. Pointers and anecdotes from these men and women add an extra dimension to word-and-picture accounts of the most popular country dances in each part of the country: New England Contra Dances, Appalachian Mountain Dances, and Western Square Dances.

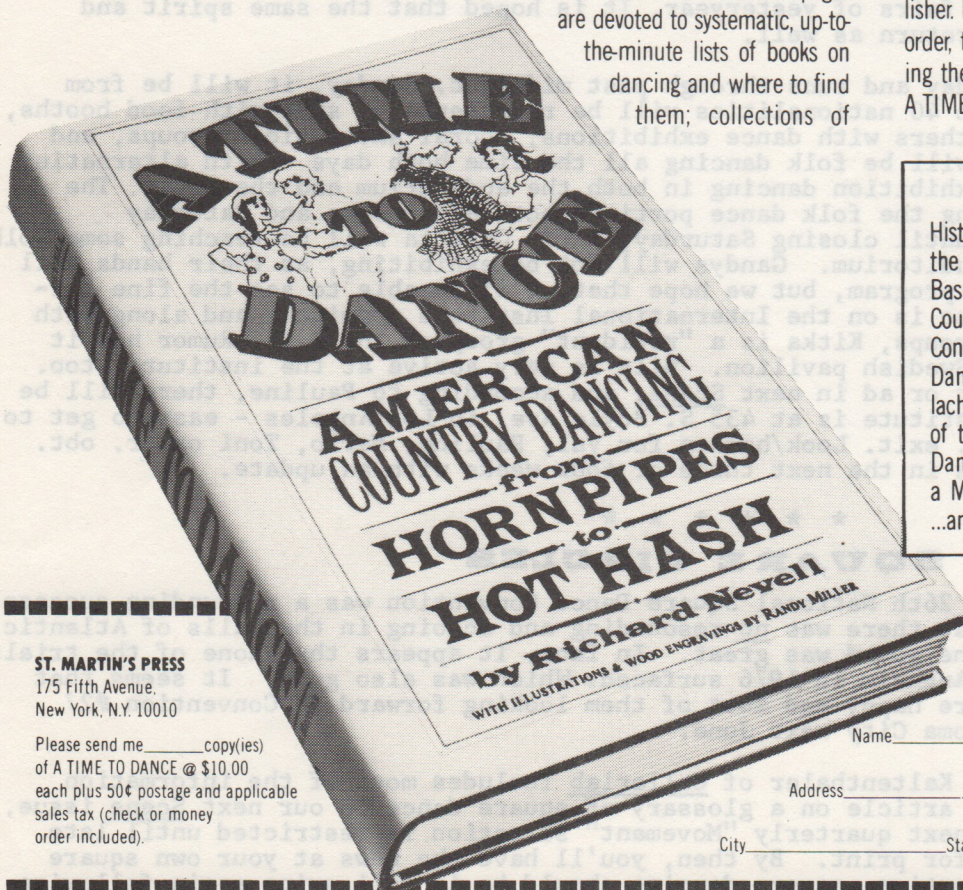
And to help you enjoy dancing even more, A TIME TO DANCE includes a wealth of photos, line drawings, wood-



cuts and diagrams, plus music from ten popular folk tunes. A TIME TO DANCE also contains an invaluable catalogue of sources of dancing aids and information. More than 50 pages are devoted to systematic, up-to-the-minute lists of books on dancing and where to find them; collections of

fiddle tunes currently available; directories of libraries, archives, and organizations devoted to country dancing; recordings and recording sources; periodicals and newsletters; organizations and folk-lore centers; there's even a listing of major country-dancing events.

In short, A TIME TO DANCE gives you the kind of information no true country dance enthusiast will want to be without—all in a handsome, hard-cover, permanent library volume, with dozens of photographs, drawings and engravings. You can see it for yourself wherever books are sold, or use the coupon to order direct from the publisher. But don't delay. The sooner you order, the sooner you can start enjoying the sound facts and sheer fun of A TIME TO DANCE.



### PARTIAL CONTENTS

History from Morris Bean Setting to the World's Largest Square Dance....  
Basic Figures: A Glossary of Common Country Dance Figures....New England Contra Dancing: Three Callers and the Dance Tradition....Southern Appalachian Mountain Dancing: In Search of the Real Country...Western Square Dancing: Tradition, Innovation and a Modern Urban Folk Art....catalogue ...and much more.

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TDS



SPECIAL EVENTS, Con't.

VALLEY OF THE MOON

The Fiesta de Sonoma, Valley of the Moon Folk Dance Festival is a two-day event scheduled for September 17 and 18 in Sonoma, northern California. It is a big event, sponsored by the Folk Dance Federation of California, Inc (North), and the host club is the Valley of the Moon Folk Dancers. It is presented by the Redwood Council of Folk Dance Clubs. The location is the Veterans' Memorial Building which is on 1st St. west, just N. of the railroad crossing. There will be an institute at 1:30 p.m. Saturday afternoon, which lasts until 4:30, then in the evening, there will be a "warm-up party", 8 to midnight. Sunday afternoon's program includes a festival of general folk dancing 1:30-5:30 p.m., with some interesting exhibitions signed up. In the evening, there will be an hour-long 6:30-7:30 no-partner dance program (yes, they do not call it a "kolo hour" happy day) and following that, another festival until 10:30. There will be exhibitions at that time, too. If you're in the Napa-Sonoma Valley area at that time, a good place to stop off and spend a day or more of folk dancing.

\* \* \* \* \*

AMAN CHILDREN'S CONCERT

On September 18, there will be a full-company children's performance by the Aman Ensemble\* at Royce Hall in UCLA. This concert will have the same format that the children's concerts at the Music Center had, when thousands of children were bussed in. There will be a narration accompanying it - and a great opportunity to introduce the kids to ethnic dance at a very popular price (we think it's \$1.50 for the kids, \$2.50 for their adults). Anyhow, you can call the UCLA ticket office at 213/825-2981. . . . Meanwhile, the other big bit of Amanews is the return of Aman Ensemble to the Music Center for - is this the fifth time? The date is October 22, and there will be both matinee and evening performances, with a post-concert reception in the Grand Hall following. We should have some information about the general program by next month. For ticket info, call the Music Center at 213/972-7211. For info about the reception or other Aman-eties, call the Aman office at 213/464-7225.

\* \* \* \* \*

INTERNATIONAL INSTITUTE '77

International Fair of 1977, a program of music, song and dance - arts and crafts and other areas of ethnic culture will be coming back again to Los Angeles and the International Institute the weekend of October 22 and 23. This is a revival of the old, beloved and popular Columbus Day weekend fairs of yesteryear. It is hoped that the same spirit and enjoyment and pleasure will return as well.

The Fair opens at noon Saturday and runs through past midnight. Sunday, it will be from noon until 6 p.m. Some 30 to 40 nationalities will be represented - some with food booths, some with arts and crafts, others with dance exhibitions, choral and musical groups, and others with displays. There will be folk dancing all the time both days - with alternating hours of participation and exhibition dancing in both the auditorium and the patio. The Gandy Dancers\* will be hosting the folk dance portions both afternoons and Saturday evening until 9 p.m. From 9 until closing Saturday, Mario Casetta will be teaching some folk dancing and hosting in the auditorium. Gandys will not be exhibiting, as their hands will be full with the rest of the program, but we hope that we'll be able to see the fine Bulgarian "Kitka" in action - Leo is on the International Institute committee and along with the Gandys and the Swedish groups, Kitka is a "resident" group of the I.I. Rumor has it that there may be a special Swedish pavilion. Nils is very active at the institute, too. We will probably have a flyer or ad in next Scene, and according to Pauline, there will be good media coverage. The institute is at 435 S. Boyle Ave. in Los Angeles - easy to get to from either freeway's 4th St. exit. Look/harken for Val, Pauline, Mario, Toni or yr. obt. svt. on the telly or wireless in the next three or four weeks with an update.

\* \* \* \* \*

SQUARE CIRCLES

It was good to hear that the 26th National Square Dance Convention was a resounding success. One particular aspect was that there was no resounding and echoing in the halls of Atlantic City's Convention Center - the sound was great. In fact, it appears that none of the trials and tribulations that beset Anaheim in 1976 surfaced. Which was also good. It seems that all 24,000-plus visitors were happy and most of them looking forward to Convention #27 which is scheduled for Oklahoma City next June.

A release received from John Kaltenthaler of Callerlab includes most of the information which is to be covered in an article on a glossary of square dance in our next Scene issue, and one from Bob giving the next quarterly "Movement" selection is restricted until late September, so not available for print. By then, you'll have the news at your own square dance club anyhow! By Octobertime, square dancing should be in full swing again following the summer holiday season, so meanwhile, we'll buzz around and dip and dive for some news.

\* \* \* \* \*

## PERSONS. PLACES. THINGS

AMERICAN ARMENIAN INTERNATIONAL COLLEGE is offering a credit class in Armenian folk dance. Stress will be on dances known to the Armenian communities in California and will include introductory steps to the advanced dances, 'Shalakho' and 'Lezginka'. 12 weeks, Tues. eves. 6-8, ½ unit. Richard Unciano instructor. For info and registration, write the A.A.I.C. at 2425 E St., La Verne, CA 91750, or phone 714/593-0432.

RIO HONDO COLLEGE Community Services class in Balkan and Armenian folk dance starts Sept. 14 for 12 weeks with a live music night; over 25 dances, special teaching techniques; Richard Unciano teaching. Enrolment limit 45 people - For information call 692-0921, Exts. #286 or #287, or register through the Rio Hondo Community Services, 3600 Workman Mill Rd., Whittier, CA 90608.

CAL POLY POMONA offers a beginning Greek and Balkan folk dance class for the fall quarter on Thursday eves, 7-9:30 - 10 weeks starting Sept. 22. Step-by-step instruction; learning reinforcement methods - over 25 dances - possible folk dance movies. Phone 714/598-4391, Cal Poly.

A MIDDLE EASTERN DRUMMING WORKSHOP will be taught at the studio of The Itinerant Dancer, by Mary Ellen Donald - #I on Sunday Sept. 11; #II on Sept. 25. Hours are 11 a.m.-2 p.m. The address is 12832 Garden Grove Blvd. in Garden Grove. For information, please contact Marina at that address or 714/636-1440. Marina writes us a very interesting letter commending Mary Ellen.

A BIG LABOR DAY WEEKEND is in store for Bluegrass and country music enthusiasts at Council Bluffs, Iowa. Arts, Crafts, guitar pickin, gospel sing - folk singing, and, don't know what it is exactly\* but the National Gandy Dancer championship will be held - this specific event sponsored by the Chamber of Commerce of Council Bluffs!(It's a sort of John Henry event\*)

MORE DRUMMING - BALKAN DRUMS, THE TUPAN, is an afternoon workshop on how to play the 2-headed drum of Bulgaria and Macedonia on Saturday 9/10 at 1 p.m. in Pomona. Instructor-percussionist of "Koroyar Folk Ensemble". Participants must bring their own tupan/davul. Only the first 5 enrollers accepted. Call 714/627-7150 for additional information.

SCANDINAVIAN DEVOTEES OF DANCE, TAKE NOTE - The monthly Scandinavian dance party regularly hosted by Dan Matrisciano and the Gollers will be back at Miles Playhouse in Santa Monica, September 10 and October 8. Afternoon sessions are 4:30-6 p.m. for teaching program; the evening dance parties, 8-11:30 p.m. Just N. of Wilshire on Lincoln Blvd. in Santa Monica.

FIESTA FOLKLORICO MEXICANO DE GRACIELA TAPIA, featuring dances of Mexico, with mariachi and marimba accompaniment and a Jarocho quartet from Vera Cruz will be at El Camino College Aud. in Torrance, Sept. 15. For info, call the ticket office at El Camino.

SHOPE DANCES OF BULGARIA III - on style, how to call and lead 7 challenging dances from Western Bulgaria. Requests and reviews. Limited registration. Saturday Sept. 17, 1:30-6 p.m. Call 714/627-7150 for details.

LOS ANGELES CITY COLLEGE Community Services classes in beginner and pre-intermediate Balkan, Greek and Armenian folk dance starts its 4th year Friday Sept. 23. Both classes will have a live music night. 8 weeks; 50 registrant limit. Early pre-registration advised. For info re costs, etc., call LACC at 213/666-1018.

TIGRAN SARKIS UNCIANO, born July 18 at 4:50 hours, a boy at 3.2 Kg and 49½ cm. (Scene is going metric)- In American, that's 7 lb 1 oz. and 19½ in. The names are both Armenian!

A CORRECTION ON A PHONE NUMBER - in last issue. The contact # for the Ottawa Canada International Folk Dancers should read - 224-0534. (Ottawa Ontario area code of course).

DID ANYBODY SEE THE WONDERFUL WRITE-UP in the L.A. Times at the end of June, all about Ann Litvin and her dance background and classes, etc.? It is really great - we never knew that Ann is such a versatile person - folkdance is only a part of her abilities!

SECOND ANNUAL FOLK DANCE CONCERT - "Hierlooms of Song & Dance" featuring authentic folklore of Armenia, Bulgaria, Greece, Pontos and Russia - presented by the Koroyar Ensemble\* and sponsored by the Protection of The Holy Virgin Orthodox Church in the parish hall, 2041 Argyle in Hollywood - Sunday Oct. 2 at 2 p.m. High-lights include a new 'Daichovo', the Georgian promenade 'Shimd' and a new Shope suite. Admission at the door. Call 213/664-5944.

GOOD NEWS FROM CHICAGO! Folk dancing is back at International House! A sudden shock at the end of June when the dances were abruptly cancelled - after-it must be 40 years or better (ask Vyts) - but Frank and Dee, along with hundreds of protesting dancers around the country, have come up with an agreement with the University and I-House and they're back in business again!



PERSONS & PLACES, Con't.

FRESH MOUNTAIN AIR and good eating, not to mention international folk dancing, will be the order of the day Sunday Sept. 25 at Pilgrim Pines Camp in the San Bernardino Mts. Diki Shields and Richard Duree are hosting a folk dance barbecue from 1 to 7 p.m. at Pilgrim Pines, the site of last winter's Holiday Camp and (remember, you read it here first!) a new camp to make its debut next spring. The combination of a rustic mountain setting and a perfect lodge for dancing might offer some welcome relief from Indian Summer, so check the ad in this issue for particulars.

CYPRESS COLLEGE COMMUNITY SERVICES is offering a new class in beginning folk dance. It is an 18-week course, beginning Sept. 15, Thursdays, 8-10 p.m. at Cypress College. Instructing will be Karan Codman. For more info, contact Cypress College Community Services.

THE CERRITOS COLLEGE ETHNIC PERFORMING ENSEMBLE will be accepting new members, beginning Sept. 13 - Tuesdays, 7-10 p.m. For info on location and registration, contact Cerritos College Community Services (Free).

TAKING A PAGE OUT OF the activities of England's folk dance groups' "jumble sales", the Gandy Dancers\*here have been conducting "garage sales" - which has resulted in: (1) considerable infusion to an anemic treasury of the club from its "rake-off"; (2) getting rid of a lot of miscellany heretofore unwanted from members' attics and garages; (3) extra spending and pocket money to same said members; (4) afternoons and evenings of conviviality - yea, even hilarity in the ensuing social get-togethering of members and friends. Epic III is upcoming in late September, probably at Dave and Ema's home. (Beats White Elephant parties wethinks.)

STRICTLY STYLE - a mini-series of 2 classes only on Balkan dance styling using familiar dances and steps. Learn the proper way for Macedonian, Serbian, Bulgarian and Greek dances like 'Bela Rada', 'Lesnoto' and more - request teaching and question/answer session. Fridays, 8-10 p.m. in Pomona. Enrolment limited. Call Richard Unciano 714/627-7150 for data.

TÁNC HÁZ WEST is the new name for the Hungarian Idiom Dancers. It is simply Hungarian for "dance house" and is used to describe the place where Hungarians gather to dance spontaneously, or as part of a more organized function. Today it is applied specifically to organized recreational dance occasions centered in Budapest, but spreading throughout Hungary where people, young and old, learn to do Hungarian dances, often to live music. Some dancers in Southern California have been exposed to the music of "Sebő" which is the name of one of the combos that play at these gatherings here. Tánc Ház West relies on recorded music, but will play any Hungarian dance requested - if they have the music. Sept. 25 will be an all-request night, including some of the more popular international dances as well. Come in costume. For info or ride, call Margaret Blankley 213/467-8178 or Sandy Wodicka 714/871-6943.

\* \* \* \* \*

Dear Israeli Folk Dance Teachers:

As the Jewish Year comes to a close, many of us would like to thank you for bringing us a renewed interest and enthusiasm for our dance tradition. You have enriched our Temple experiences by directing folk dance activities at Onegai Shabbot. You have held classes through the Universities, the Centers and Youth Foundations to enable many of us to participate with courage and skill. You have caused us to be more aware of the diversities in our heritage by exploring dance origins from the Yemenite and Hassadic to the 'rock' of the 'now' people. For all this we embrace you with a loving "thanks".

The New Year approaches and many of us will flock back to register for our night classes and we will rejoin you with much enthusiasm. This year, some of us have a "request number". Dancing is a social function. It should be an activity to promote fellowship. We are suffering from social alienation and isolation. Folk dancing has marvelous potential for breaking barriers of isolation. There is close physical contact; there is a common struggle to learn the dance and a common joy with the successful learning. An occasional interlude from instruction for exchange of names or the availability of name-tags for those who chose to wear them are a partial list of solutions to this dilemma. We are sure you can suggest more. . . Folk dancing is an art form that can build bridges to human contact. Let's begin this Year!! . . . Our good wishes for your continued success. Shalom!

-- A. Ben Zion --

\* \* \* \* \*

CERRITOS COLLEGE offers two classes in folk dance: beginning folk dance (1 unit) and dance culture of the world (intermediate 2 units). Classes Monday and Wednesday, 8-10 p.m. For further info and registration, contact Cerritos College registrar's office. Both classes at El Camino High, corner Beach and Rosecrans in La Mirada. Karen Codman is the instructor.

(continued on next page, please)

PERSONS, PLACES & THINGS, Con't.

THE UKRAINIAN SPIRIT DANCE COMPANY\* is getting set for two two-hour performance programs in October. First will be at the Lobero Theatre in Santa Barbara on the 8th; followed by one at L.B. Harbor College in Long Beach on the 15th. Additional shows are planned for Arizona in December and in Canada in the spring.

FROM SUE CLARK in Newport (Gwent that is, not Rhode Island) - some very welcome information for our future Welsh "Scene", and a note that Jim and Edie Kahan stopped by for a visit on route to the Netherlands. Unfortunately the Newport International Folkdancers were not meeting that night, but a pleasant evening was had by all, playing tapes and dancing. Sue and Vic hope that mayhap more of our Californian and U.S. friends will be by.

THE LARIATS\* will be adding a new class in the Torrance-Palos Verdes area this fall. And meanwhile, they have been enjoying some mighty interesting performances - including one in Prescott, Arizona and a 4-day houseboat tour on Lake Powell. Next summer's target is Hawaii, but the big event so far was a private party at the home of Lucille Ball, where they not only performed their Western Suite, but also got to dance with Farrah Fawcett, Lee Majors, Zsa Zsa and Eva Gabor, Allen Ludden, Vincent and Dick Van Patten and many others. (and conversely, those people also got to dance with the Lariats, remember!)

THE WEST VALLEY FOLK DANCERS\* weren't stopped by summer vacations. At Marilyn McDonald's, Woodland Hills, request Paul Waller, exhibition chairman organized the club's participation at the Bio-Dynamic Farming and Gardening Conference, and it included exhibitions and instructions by the West Valley members. The club will celebrate the end of summer with a dance Sept. 10 at the home of the Wallers, and their program will include dances taught during the year plus perhaps, some from San Diego. Club membership is open to the public - see "Teaching" for this month's schedule. Phone 213/782-5281 for information.

THE CENTER FOR SOUTHERN FOLKLORE has its current list of records, films, books, videotapes, etc. pertaining to the folk arts and crafts of the deep South, and information re same may be obtained by contacting them at 1216 Peabody Ave., Box 4081, Memphis, Tennessee 38104.

THE MINUTES OF THE Folk Dance Federation of California, (North) to hand, and the 42 present individuals completed the business of the Assembly meeting in 1 hour, 20 minutes. Apparently the length of the meeting is not determined by the square of the numbers above a quorum raised to the next power. By the way, they have another of their great Teacher-Training programs coming up in Sacramento September 30-October 1st.

YOUR EDITORS took Friday afternoon off and buzzed down to San Diego to see how the Conference was progressing. The survivors were all having a good time, and by lolloping to and fro during the afternoon sessions thru the three rooms, we managed to get a brief view of 8 of the 9 teachers at work, plus a sample of the once-over dances shown in the evening. We'll try for a review of all camps next month - but we were very happy to meet Yves Moreau and welcome back Bora Özkök who had just slud under the wire from Turkey safe home here at last, the day camp opened. Got to renew acquaintance and chat with Atanas after 20 years, and especially to meet Vonnie Brown, that dear person who edits the Louisiana "Scene" and has brought folk dancing to the Pelican State. We'll see a bunch of good dances here this fall!

THE LONG-AWAITED Index of Santa-Barbara/San Diego Conference Dances is out - a very limited "First Edition" says compenditeur Anthony Ivancich - lists and cross-lists all dances taught at these camps since 1956. For info, contact Anthony at P.O.Box 2252, Van Nuys CA 91404.

BORA ÖZKÖK just called to confirm the dates of his end-of-the-month institutes here in the Southland. They are September 30 in Riverside (phone 714/686-9218 for info); October 1 at Veselo Selo in Anaheim - an afternoon institute with an evening review and party - at 719 N. Anaheim Blvd. (phone 213/439-7380 days; 714/635-SELO eves); and Laguna Beach - see the ad and the Laguna news item. Also, possibly Horo and other places. Bora has returned from Turkey with some very challenging dances, as well as dances for those wanting easier level material. Some of his material is from the old Turkish minority of Macedonia in Usküb - now Skopje. All of it is pure and real dancing, which Bora feels is important to the presentation of genuine Turkish dancing, so that is what he will be teaching.

THE AMAN INSTITUTE WILL BE RETURNING - Save the last weekend in January, and watch Scene for further information. And for people in the Barstow area, the Aman Chamber Ensemble (known affectionately as the "small group") will be at Barstow College Oct. 8, 1977. (With all of the activities, Aman needs volunteers now more than ever. If you can spare a few hours or more, please call Marsha at 213/395-2025 or the Aman Office at 213/464-7225. Help is especially needed with the institute, in the office [a f.m. place to help], or come to some Well-Wisher meeting with your ideas!

\* \* \* \* \*



## TEACHING THIS MONTH

Each Folk Dance Federation of California, South Inc. member club may submit up to 4 lines of information about it's teaching program here free. Additional lines, 50¢ each. Non-member groups may also be included here, but there is a 3-line, \$2 listing fee involved. Member clubs are designated by an asterisk (\*) below. Please give a contact phone number where possible, and reconfirm your announcement each month by deadline date. Thank you.

### PALMS FOLK DANCERS (Wednesday)

At Webster Jr. High, 11330 Graham Place in West Los Angeles. Beg. 7:15 p.m.; intermed. 8:30 p.m. Miriam Dean teaching 'Lepa Anka Kolo Vodi' taught at Statewide, and reviews and teaching of dances from summer folk dance camps. Call 213/391-8970 for info.

### ORANGE COUNTY FOLK DANCERS\* (Friday)

At Santa Ana College Dance Studio, 17 and Bristol in Santa Ana. Time 8:30-11:30 p.m. Dark Sept. 2; Sept. 9, Dave Gold will teach San Diego camp dances; Sept. 16, no teaching; Sept. 23, Donna Tripp, another San Diego dance; Sept. 30, Richard Duree, a new 'Olahos', 'Delalsoldi Gras', Hungarian. Contact 213/430-8773.714/533-3886.

### HIGHLAND FOLK DANCERS \* (Monday, Friday)

At Highland House, 732 N. Highland Ave. in Hollywood. Phone 213/462-2262 or 462-2263. Time: Mon. 7:30-10:45 p.m.; Fri. 8-11:45 p.m. Teaching: (Mon.) 'Kiz Oyunu', Turkish; 'Tin Taroiul'; 'Ya'akov Eden's dances revue. Sept. 19 special - another of Highland's light ethnic dinners (Chinese) starts at 6:30 p.m. \$3.50. All welcome - reservations suggested.

### HOLLYWOOD PEASANTS \* (Wednesday)

At West Hollywood Playground, 647 San Vicente Blvd. in West Hollywood. Time 7:30-10:30 p.m. Teaching for September will mainly be a follow-up of Ya'akov Eden's dances - 'Bat Teiman', 'El Midbary', 'Shecharchoret', 'Shnei Shoshanim' and 'Rakefet'. These include both couple and line dances. Phone 213/474-2048 for information.

### STONER STOMPERS \* (Friday)

At Stoner Ave Playground, Missouri at Stoner Ave. (near Barrington-Olympic) in West Los Angeles. Time 7:30-10 p.m. This is an intermediate level folk dance class, taught by Dave and Fran Slater. Teaching for September: 'Kapuvari Verbunk', 'Freilachs', 'Iste Hendek', and hopefully, two new dances from the folk dance camp. Phone 213/556-3791 for any other info.

### HUNGARIAN IDIOM DANCERS\* (Thursday)

At Magyar House, 1975 W. Washington Blvd. in Los Angeles, 8 p.m. September teaching will include 'Széki Táncrend', 'Tápéi Olahós', 'Vanyai Csárdás', 'Michael's Csárdás'. Sept. 25 is all-request party night, come and wear a costume. [New name "Tánc Ház West" - see "Persons & Places".] For info, call Sandy Wodicka, 714/871-6943 or Margaret Blakley, 213/467-8178.

### STARR KING FOLK DANCERS \* (Wednesday)

NOTE - new night and place! At Glassell Park Rec. Center, 3580 Verdugo Rd., Los Angeles (near Ave. 35 and San Fernando Road). Beginning and intermediate. Time 7:30-10 p.m. For info, call Ralph Miller at 213/225-0429.

### VIRGILEERS FOLK DANCERS \* (Tuesday)

At Commonwealth School, 215 S. Commonwealth Ave. Time 7:30-10:30 p.m. Josephine Civello teaching dances from the camps plus reviews and oldies. For info, call 213/284-4171.

### WEST VALLEY FOLK DANCERS \* (Friday) (Ph. 213/782-5281)

At Canoga Park Elem. School, Canoga and Topanga Canyon Blvd., Canoga Park. Beginning teaching 7:30 p.m., intermed.-adv., 8:30. Requests to 10:30. Sept. 2, 'Sherr' reviewed at 7:30. 'Sweets of May' taught at 8:30. Bal. of month, 7:30 will be reviews; 8:30, Sept. 9 and 16, 'Ada's Kujawiak'; 23 and 30, 'Lesi' (Macedonian line) - both taught by Art and Donna Hirst

### THE LARIATS \* (other, Friday)

Childrens' classes in folkdance with some squares and social too. Fri. grades 1,2,3 at 3:15 p.m.; grade 7 thru college, 4 p.m.; grades 4,5,6 at 5 p.m. At Westchester Methodist Church 8065 Emerson, Westchester (LA 45). ~~Classes to be offered grades 1-6 at a South Bay location - see next mo.~~ All classes start October - \$1.25 per sess. Call Denise Delargo, 213-375-0741.

### SOUTH BAY FOLK DANCERS \* (Friday)

At Valmonte School, 3801 Via la Selva, Palos Verdes Estates, 7:30 p.m. NOTE! Sept. 2 and 9, the club will be meeting at Torrance Scout Center, 2365 Plaza del Ano in Torrance. Miriam Dean teaching. For info, call Fran Rudin at 213/374-0982.

### UKRAINIAN SPIRIT DANCE COMPANY \* (Monday, Friday)

At the Ukrainian Cultural Center, 4315 Melrose Ave. in Los Angeles. Phone 247-1492 for info. Ukrainian and Eastern European folk dances, exhibition level. Monday, begin. and inter. level, starting 7 p.m. Fri., advanced 8-10 p.m. (See Classified and Persons-Places columns also)

(continued on next page, please)



TEACHING THIS MONTH, Con't.

INTERMEDIATE FOLK DANCERS \* (Friday)

At Emerson Jr. High in the gym, 1650 Selby in West Los Angeles. Time 8-11 p.m. Dances for the month are: 'De-A Lungul', Romanian; and the Scottish dances, 'Wicked Willie' and 'Miss Allison Rose'. Phone 213/39-5039 or 213/275-4611 for info.

WEST HOLLYWOOD FOLK DANCERS \* (Monday)

At West Hollywood Playground, 647 San Vicente Blvd. in West Hollywood. Beginners 7-8 p.m. Ruth Oser will teach '1898' and 'Dror Yikra'; Harry Cimring, a Jewish 'Sherele' for 1 man and 2 women; Jeanne Schulman, 'The Hustle' during September. Dark Sept. 5, Labor Day.

LAGUNA FOLK DANCERS \* (Wednesday)

At Laguna Beach High School in the gym, Park and St. Ann's Dr. in Laguna Beach, 7:30-10:30 p.m. Teaching program: 'Pasarelska' by Margaret Epstein on Sept. 7; 'Kevi Csardas' by Sandy Wodicka, Sept. 14; 'Atvay Hatsaftsafat' by Richard Lippa and Ann Litvin, Sept. 21. Sept. 28 is all-request night. Watch for ad re special Bora Özkök institute Oct. 2.

GANDY DANCERS \* (Friday)

At International Institute, 435 S. Boyle Ave. in Los Angeles. Time 8:15-11:25. Dark Sept. 2. Intermediate, advanced, and exhibition dancing. Also, an 8-week beginners' class starting Sept. 9 and continuing through Oct. 28 concluding with a Halloween party.

SHALOM FOLK DANCERS \* (Tuesday)

At the Highland House, 732 N. Highland Ave. in Hollywood. Teaching new dances and reviews. Phones 213/838-0268; 213/939-7175; 213/462-2262.

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 bring the excitement of summer camps to class, when she will teach many of the new dances which were introduced at the various camps. For information, call her at 213/478-4659 or 213/836-2003.

CRESTWOOD FOLK DANCERS \* (Monday)

At Brockton School, 1309 Armocost in West Los Angeles, between Barrington and Bundy, 1½ bloc n. of Santa Monica, 8-10:30 p.m. Dark on Sept. 5 and 12. Beverly Barr will bring the summer camp fun here too, when she teaches many of the dances which were introduced at those summer folk dance "vacation" camp sessions. Call her at 213/478-4659 or 213/836-2003 for info.

PHONE 397-4564 - THE FOLK DANCE FUN LINE for information on where and when to dance at the many college groups in the area for the free or nominal donation category. Have your pencil ready to take notes - a recorded service provided by Rich Langsford and the Folkdance Underground.

WESTWOOD CO-OPERATIVE FOLK DANCERS \* (Thursday)

At Emerson Jr. High, 1670 Selby Ave. in West Los Angeles - upstairs gym. Time 7:30-10:30 p.m. First hour teaching - "Waltz Minuet" by Cameron Williams and "Walls of Limerick" by Rena Nadler. For info, call 213/279-1428; 213/276-2644; 213/474-6748.

\* \* \* \* \*

Three lines - \$2.00

**CLASSIFIED ADS**

Each additional line - 50¢

LA BASTRINGUE, a delightful French Canadian dance - instructions and a sing-along sheet - for a free copy, write Folkdance Underground, P.O.Box 2563, Culver City, CA 90230.

LARK IN THE MORNING offers for sale: Gaidas, Kavals, Saz, Gadulkas, Irish Harp, Bodhrans, Opanke, Hungarian folk instruments, C clarinets, Irish flutes, Bagpipes - from Italy, Belgium, Scotland, Northumberland, Ireland, Hungary, etc. . A fine selection of books and records. 45080 Little Lake St., Mendocino, Calif. 95460. Phones 707/937-5824; 707/964-5569. Send \$1.00 for our catalogue or come see us. Irish tin-whistle tutor, cassette tape and tin whistle includes shipping - \$12.00

THE UKRAINIAN SPIRIT DANCE COMPANY\* is in need of male and female dancers - we rehearse Monday and Friday eves in Los Angeles. Also needed, a responsible and mature woman to go wherever the company travels and manage all costumes. Travel and accommodation expenses paid when travelling with the company. Call Gaston Mantero at 213/247-1492 for information.

\* \* \* \* \*

**CAFE SOCIETY**

CAFE DANSSA (Closed Wednesday)

At 11533 W. Pico Blvd., West Los Angeles. Phone 478-7866. Dancing at 9:30; lessons at 8 on weekdays, 8:30 on Sundays. Monday, international with Paul Sheldon; Tues.-Thurs.-Sat. eves are Israeli with Dave Paletz, Dani Dassa and Israel Yakovee. Greek on Friday with Athan Parnavelas; Sunday, Balkan with Maria Reisch.

\* \* \* \* \*



## BEGINNERS' CLASSES

Each Folk Dance Federation of California, South, Inc. member club (\*) may submit up to 3 lines of information about it's beginner class which it sponsors here free, provided such class is on a different day or place than the meeting of the parent club (in which case, see under "Teaching This Month). See note at head of that column for other information, please.

### WEST LOS ANGELES (Monday)

At Stoner Ave. Playground, Missouri Ave. at Stoner. Time 7:40-10 p.m. Sponsored by the Westwood Co-operative Folk Dancers\* and taught by Dave Slater. Start anytime. Phone 556-3791.

### CULVER CITY (Thursday a.m.); SANTA MONICA (Thursday p.m.)

At Veterans' Memorial Aud, 4117 Overland Ave., Culver City - Beginners 10 a.m.; intermediates 11:30 a.m. At Marine Park, 1600 block Marine Ave Santa Monica - Beginners 7:15 p.m.; intermediates 8:30 p.m. Miriam Dean teaching. Easy dances first hour. Phone 213/391-8970.

### CAMARILLO (Monday)

At Pleasant Valley School, 2222 Ventura Blvd., 8-10:30 p.m. John Tiffany teaching beginning and intermediate level dances. Phone 805/482-5117 for info. Dark Sept. 5(?). (watch for move.)

### SAN DIEGO (Wednesday)

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

### CLAREMONT (Monday)

At the Youth Activity Center, 1717 N. Indian Hill. Starting Sept. 19. A beginning class in Scottish country dancing, taught by George Bogart, the Royal Scottish Country Dance Society\*. For more info, call 714/624-3830 or 714/629-8341.

### EAGLE ROCK (Friday)

At Eagle Rock Recreation Center, 1110 Eagle Vista Dr. Time 7:30-10 p.m. Sponsored by the Virgileers Folk Dance Club - Josephine Civello teaching. Phone 213/284-4171. Beg. & Int.

### SANTA ANA (Friday)

At Santa Ana College Dance Studio, 17 and Bristol, 7:30-8:30 p.m. For 12 weeks starting Sept. 23, 50¢ per session. Sponsored by Orange Co. Folk Dancers, Richard Duree teaching.

### LAGUNA BEACH (Sunday)

At Laguna Beach High School, in the gym, Park and St. Anns Dr. starting 7 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 - 8-10 p.m. Beverly Barr teaching beginning level 1st hour; advanced-beginners follow. For information, call Beverly at 213/478-4659 or at 213/836-2003 - or the Temple at 213/277-2772. Dark Sept. 13 - no class.

### WESTCHESTER (Wed. Sept. 28 only)

At Temple B'nai Tikvah, 5820 W. Manchester Blvd., 8-10 p.m. Usually 1st, 3rd, 5th Weds., but this month only, just the one meeting (holidays). Beverly Barr teaching. Call her at 213/836-2003 or 213/478-4659 for information.

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## THE FOLK MEDIA

### FOLKTIIVITIES

From time to time, you have read here in various columns, mention of the Alsbergs or of Folktivities, but so far, we've never told you just what and who they all are. Well, let's get to it a bit. Folktivities is in its fifteenth year as the folk dance voice of the greater Chicago area. Frank and Dee Alsberg put out quite an effort in producing this valuable aid to folkdancedom of the area. And the price is right - it comes 1st class and I believe, 11 times a year - for \$3. It is mimeographed, runs 6 to 12 pages per issue, handy and easy to read. The contents include information about the International House and immediate activities there. Its "Anticipation Department" lists all the important events coming up in the Chicago area plus a few occasional odd ones from afar. There are lists of dances which have been taught at the I-H, and other like coverages. Frank and/or Dee must work overtime to locate all of the events covered in their "Hinterland Department" - there are events over here in California listed that even Scene never heard of - Vonnie says the same for Louisiana and her Scene. Then there is a "Codicil Department" which gives last minute additions or changes to the regular Chicago scene - there is a "Nostalgia Department", and the "Omnium-Gatherum Department" includes vital statistics and personal items such as Vyts "Among Our Friends" and our "Persons, Places". A short folk dance article usually concludes the issue. Their address is 1331 Washington St. in Evanston, Ill. 60202 - the phone is 312/864-9779. Real good to know if you're Chicago bound.

\* \* \* \* \*

SAROSPATEK SEMINAR, Con't

Dr. Pálfi assisted in the teaching of all classes and translated from the teachers' instructions into English and German, and he conducted several excursions into the countryside. Rickey Holden was the guiding force for the seminar, calmly and efficiently conducting the countless chores and attending to the many problems which arose with some regularity.

The town of Sárospatak is located in the lovely Tokaj region of northeastern Hungary, and a number of delightful excursions were planned in the area. Most memorable was a Sunday afternoon visit to Pusztafalu, a tiny village at the end of a long and often primitive road, located less than a kilometer from the Slovak border. The remote location of Pusztafalu was responsible for the preservation of its old folk art forms until recent times, and we discovered the entire village gathered on the soccer field on a ridge overlooking the village and its lovely valley. Most of the villagers were in costume, the local folk orchestra was playing, and we were entertained, wined, and danced with by the people.

The town of Tokaj, from which the Tokaj region takes its name, was the site of a visit to a 300-year old wine cellar, now operated by the government and accessible only by special permission of the government. Here, four varieties of the very finest Tokaj wines were sampled with much appreciation for the quality of the golden fluid.


The border town of Sátoraljaújhely was the site of the last night's festivities. A performance by the local amateur dance ensemble, a feast in a local csárdá with two bottles of wine per person, and one of the finest meals I have ever had, then dancing to live music at the local táncház, served to bring the seminar to a fitting climax.

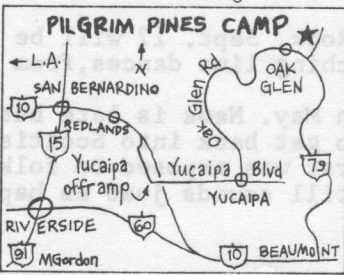
Plans are well underway for next year's seminar, which will be in a different location and on different dates, and I, for one, intend to be there.

\* \* \* \* \*

SEVERAL OF OUR READERS also sent cards from spots abroad where they were at one or another camp, festival, or on one of the tours which were advertised here last spring. All seemed to be having a good time. Funny thing is, they are coming in faster than reports from our Californian camps. In fact, the Balkan Camp in Mendocino and the San Diego Conference are the only Pacific Coast camps that we have had any information on so far!


\* \* \* \* \*


  
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## FEDERATION IN FOCUS

In the last issue of Folk Dance Scene, we promised a list of those many Federation clubs which had assisted at Statewide in various capacities. Art and Donna Hurst have supplied the list, along with other items of interest, and here 'tis. As will be noted, some of the clubs did yeoman service even though small in size. At least half of the Federation South clubs were represented, plus a couple or more of non-Fed representations!

Friday night, 7 South Bay members and 30 from Westwood Co-op tended the registration tables - the Westwooders doing it in 1-hour shifts. Saturday's Institute had an even dozen from the Crestwood and West Los Angeles clubs, 2 from South Bay again, and 2 more from Silverado. In the evening, the big contingent of 20 West Valley Folk Dancers started the evening off, followed by 6 members of the Shalom Dancers, 2 from the San Diego Folk Dance Club, and 5 from Camarillo (which was welcome, for Camarillo is not yet a member group). The small but active Neighborhood Church Dancers of Pasadena took the late evening shift with 5 members at the desks. The Gandy Dancers reported in full force for duty, but were not needed then. On Sunday afternoon, 5 members from China Lake were joined by 3 each from the Royal Scottish Country Dance Society and the Orange County Folk Dancers, plus 2 from non-Federated Scandia. The latter part of the afternoon, a representative each from San Diego and West Valley were on hand to catch the stragglers. In the evening, Santa Maria Folk Dancers fielded 3 and the Valley Folk Dancers of Van Nuys, 6 members, which about covered the registration story. Art and Donna are to be commended for their generalship in not only keeping the actual door-registration going smoothly, but also for the many hours and days of preliminary work.

Dave and Bertha Gold had charge of the Hospitality Committee, and for this, their volunteers came from Westwood Co-op (10); West Valley again, (8); Orange County Folk Dancers, (3); Silverado Folk Dance Club, (2); as well as the Hollywood Peasants (4); Pasadena Co-op, (2); the Virgileers (2); and the Highland Dancers (1).

Beverly and Irwin Barr, in charge of afterparties reported that all of their volunteers came from their groups, West Los Angeles Folk Dancers, Crestwood, and Temple Isaiah (non-Fed. again). We don't know just who Sol Gura got his Door-Spectator control people from, but some were from Westwood, 1 from China Lake and 4 "loaned" from West Valley, plus others from the clubs previously listed.

Bunny Hogan's Decorations Committee had 3 helpers from Westwood Co-op and 5 from West Valley at the Aud on Saturday morning, plus 3 from West Valley prior to Statewide at workshops assembling the decorations and the centerpiece. There was also a Registration Workshop priorly at which 10 West Valleyites "stuffed" brochures into packets. Typesetting of the registration cards and tickets was done by Marilyn McDonald of West Valley, and the printing and cutting by Ralph and Elsa Miller of Starr King. A most-dedicated-volunteer award should go to Flora Satt of South Bay who worked 2 hours Friday and 4 on Saturday, and smiled through it all. The most popular volunteer was Ben Dvoskin who was giving out kisses with the packets.

In earlier issues of Folk Dance Scene this year, and in the Statewide review, those other dedicated workers had been duly noted (we hope no one had been left out) - but as a rule, they were individuals - leaders and Federation people who are and have been regularly active. The above list will show however, that it also takes the general membership of clubs to help make a festival a big success. It also shows that that success was due in great part, to an abundance of enthusiasm from some very dedicated clubs.

\* \* \* \* \*

As for other Federation importancies of the last meeting of the Council (which was in June - next won't be until Sept. 17) - we're glad to announce the admission of two new groups - Koroyar, an advanced exhibition group specializing in dances of the Balkans, Caucasus and Near East, directed by Richard Unciano - Ballet Mexicapan, an advanced exhibition group also, which specializes in dances of Mexico and meets two nights a week. Glad to have you aboard! Most of the other subjects covered at the meeting such as upcoming events, scholarships, etc. have been covered in this or last issue of Folk Dance Scene.

\* \* \* \* \*

## FOLK DANCE NOTES

FLASH - The Institute teachers at the San Diego Afterparty in Eagle Rock, Sept. 17 will be Craig and Elaine Leff, teaching couple dances, and Maria Reisch, teaching line dances, from camp.

ANOTHER NEW FOLK DANCER? Terence, a boy, born to the John Burgers, in May. News is late but we have it now. "Mom" Marti (nee Gunzberg) tells us they're about ready to get back into Scottish and other dancing, (including Westwood) now... I remember when Marti first was exposed to folk dancing and to folk dance camp, and how enthusiastic she was. She still sounds just as happy about it. Keep it that way, Burgers three!

\* \* \* \* \*



## THE CABOOSE

THE SANTA BARBARA SYMPOSIUM is about ready to start - some of you will get this issue before it does on August 30. At U.C.S.B. August 30-Sept. 4 with Mihai David, Ya'akov Eden, John Pappas, Dennis Boxell and Tom Bozigian. Call 213/487-1479 or 213/467-6341 for information.

ANOTHER LABOR DAY CAMP - THE I.D.I. "Dalia" Israeli Dance Institute at Camp Hess Kramer is Sept. 2-6. an all-Israeli event with Dani Dassa, Shlomo Bachar and Israel Yakovee teaching. We have no phone no., but the mail address is P.O.Box 3194, Van Nuys, CA 91407.

SAVE THE FIRST Saturday on February 4th. for another "Andor Day" - probably at Rustic Canyon nr. Santa Monica, with Andor Czompo teaching in the afternoon and an all-Hungarian party in the evening. He'll bring new material. More on this, next issues - or call Sue Tiffany.

UCLA has the Balinese Dancers scheduled for October 2 at Royce Hall and following that, the Soviet Georgian troupe Nov. 6 and the Hungarian Folk Ballet February 12 (the latter two at Pauley Pavilion). Ticket info from the UCLA ticket office in Westwood Plaza.

A THANKSGIVING WEEKEND folkdance festival in the Bahamas, Nov. 24-27 featuring Atanas Kolarovski, Mihai David and Nomi Spear. Instruction in folk dance, plus Bahamian fun in Nassau. Contact Nomi at 61-26 171st St., Flushing, N.Y. 11365 for details.

ARTS OF GHANA exhibition presented by the Museum of Cultural History is in the Fred Wright Gallery, Dickson Art Centre, UCLA. October 11-December 11. For info, call 213/825-4361.

WORD FROM CLAREMONT of Jasna Planina\*doings and plans for the 1977-78 season. Principal of which is that Nancy Ruyter, the director, will be on a leave of absence during the coming year, when she is joining the faculty at Tufts U. in Massachusetts as an Assistant Professor of Dance. Taking over as acting director during her absence will be Michael Gordon of Riverside, whose immediate projects include polishing up a new suite of Romanian dances taught them by Sunni Boland this year. Aide will be Carol Basinger, who is responsible for the women's dances and styling. Business mgr. will be T. Lindsay Moore Jr. of Claremont. The group has also now an orchestra. John Meador of Belleflower and his musicians have been rehearsing since June and will be ready to perform with Jasna Planina in the fall. The ensemble has a repertoire of dances, song and music for 1977-78 which includes suites from Macedonia, Bulgaria, Romania, Croatia and Turkey. Dancers, singers and musicians are always welcomed. For info, call Michael at 714/1200 (work) or 714/683-7505. Or Lindsay Moore at 714/624-5585. (Ed. reminder - watch for a festival in Claremont on November 20, too!)

EUNICE UDELF AND RUDYARD BELDNER were a Westwood Co-op\* marriage on June 26 with a folk dance wedding in the park in West L.A. with Pecurka playing. A dancing honeymoon followed, with stops on England, Scotland (and St. Andrew's) and Wales (just too late for the Eistedfodd!)

\* \* \* \* \*

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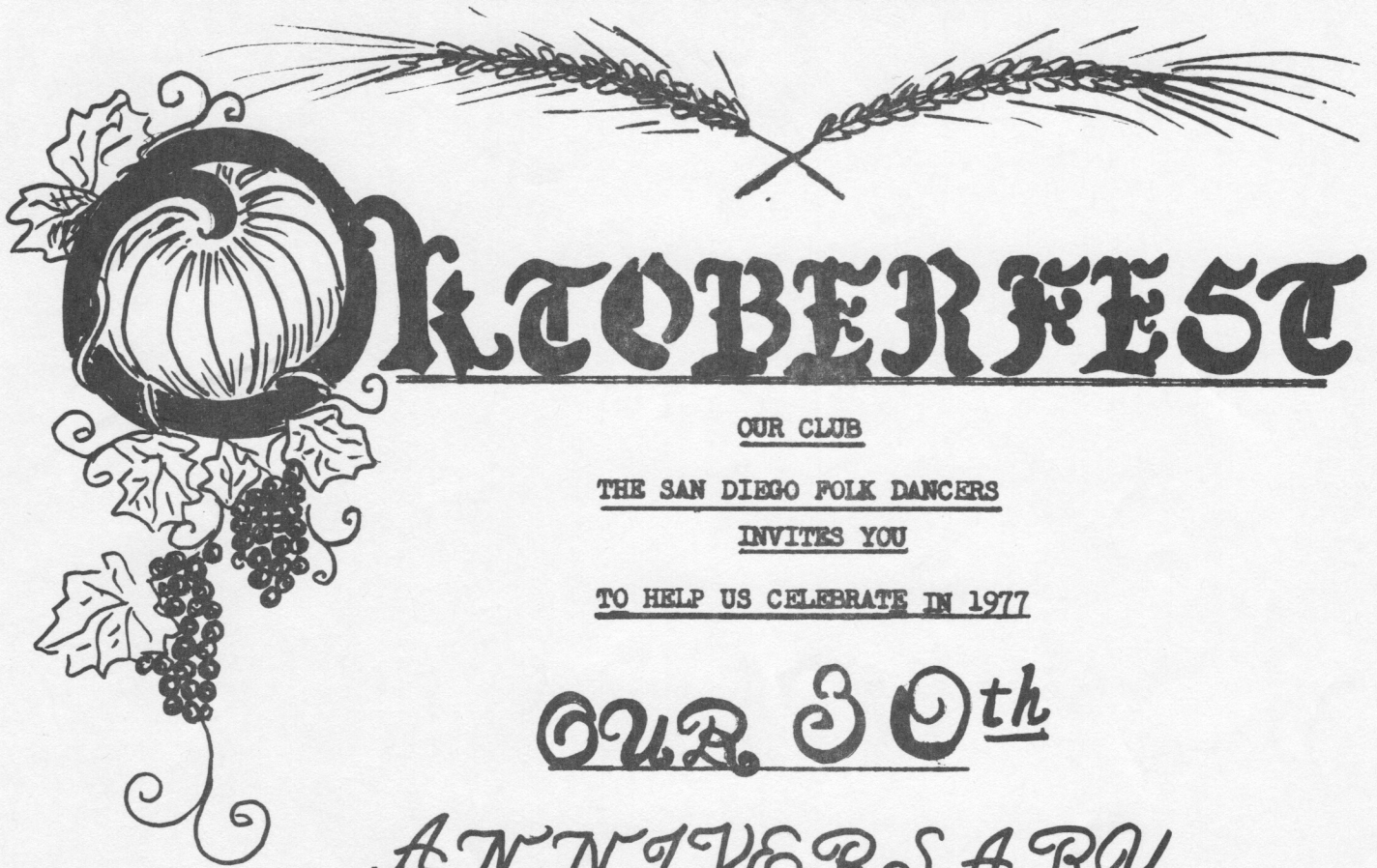
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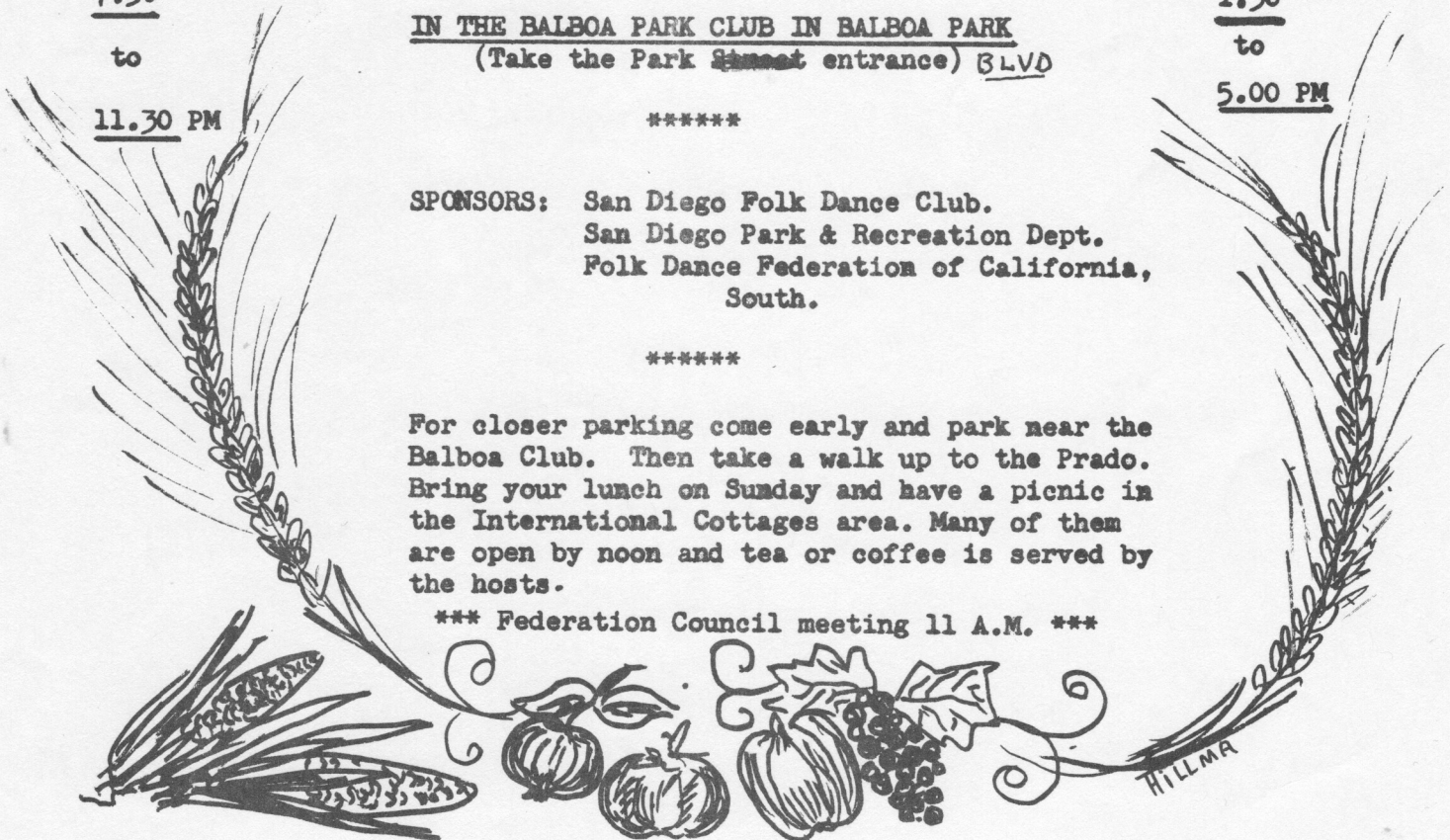
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For closer parking come early and park near the Balboa Club. Then take a walk up to the Prado. Bring your lunch on Sunday and have a picnic in the International Cottages area. Many of them are open by noon and tea or coffee is served by the hosts.

\*\*\* Federation Council meeting 11 A.M. \*\*\*



HILLMA