

December, 1977

Folk Dance Scene



Los Angeles, CA

CLUB OF THE MONTH

AANDSTER LAER

In the town of Belleville, which is about 15 miles more or less from Cape Town there is a group of ardent folk dancers who are dedicated to the preservation of and the dancing of, the dances of their land, the Republic of South Africa. They use the term "Volkspele" for folk dancing, and the group is called a "laer".

This one is called "Aandster Laer", which means "The Evening Star Club", and, once a week, every week, they meet together for two hours or more. During the time they are together, they dance the 90 or more dances they know, or are learning. These are mainly dances of South Africa, and, what is a very pleasant and inspiring action, they sing the words of the songs that accompany the dances. In addition to the singing while dancing, they always spend an additional 15-20 minutes singing typical Afrikaans songs.

During the year, each "laer" has an opportunity to invite all of the other "laers" to a "saamtrek" - a festival or get-together in its own hometown. This is always held on a Saturday evening, lasting 3 hours. The festivals hosted by Aandster Laer are popular, eagerly awaited, and well-attended.

Aandster Laer has a policy also of visiting (or perhaps at times entertaining at home), members of senior citizens' clubs and old-aged homes. In cases like this, these people will usually join in with dances that they know, especially like 'Tant Hessie'. Then, once each month, the club gives a performance at a restaurant in Cape Town. There too, the diners like to join in with the folk dancers.

The leader of the Aandster Laer, Gwen Swanepoel tells us - "Whenever we have the opportunity, we drive the 140 km. to our own property in Citrusdal. In the beginning of September, we entertained 60 immigrants in our self-built hall at Citrusdal...." (This is a small town by the Olifants River to the north en route to Namaqualand.) As a group, they have other "extra-curricular" activities aside from folk dancing, such as some of our well organized and gregarious Californian clubs do - and Aandster Laer people often attend the opera, theatre performance, concerts, when touring folk ensembles are visiting South Africa, or at church services. Picnics, etc. of course, are naturals too.

Aandster Laer is the group which Caroline Thomas visited and was hosted by, as mentioned in her story in this issue. They are also interested in knowing more about our Californian groups. In fact, Gwen tells us that the fact that we dance 'Tant Hessie' here in Southern California recently made the front page of "Die Burger", which is one of the largest Afrikaans newspapers!

* * * * *

SONGS WE DANCE TO

Folksongs of South Africa seem to abound in fountains, horses and aunts, and the diminutive form of endearment is liberally applied to many. Here are two dance-songs concerning aunties, one of which most of you well know - with approximate translations (my Afrikaans isn't what it used to be!), telling about Aunt Hessie and her white horse:

'TANT'HESSIE SE WITPERD

Kyk hoe ry Tant Hessie se witperd, Hessie
se wirperd, Hessie se witperd;

Kyk hoe ry Tant Hessie se witperd, Hessie
se witperd, ho!

Jul-le maak verniet Tant Hessie se witperd sleg,
Tant Hesse se witperd maak die hel-le wereld
reg, o!

Kyk hoe ry Tant Hessie se witperd, Hessie se
witperd, bo!

(general translation)

See how Aunt Hessie's white horse rides,
see how it goes.

You must not be critical of the way
Aunt Hessie's white horse runs,
For he makes the whole world bright
and gay.

And Aunt Alie apparently looks on while Aunt Mina brews up a batch of that rich apricot syrup! (If you've ever tasted the apricots and apricot preserves from South Africa, you can imagine how delicious the syrup must be!) Here is "DAAR KOM TANT ALIE" (see score)

Daar kom Tant Alie, Tant Alie, Tant Alie.
Daar kom Tant Alie, Tant Alie om die draai.
En Tant Mina kook stroop van die miebos konfynt
Van die Wellingtonse suiker ker van'n trippens
die pond.

There comes Aunt Alie around the
corner
And Aunt Mina is cooking syrup from
dried fruit (apricots),
With Wellington sugar at threepence
a pound.

* * * * *

--- We are marching to Pretoria, Pretoria, Pretoria.....! (1)

FOLK DANCE SCENE

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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 item this issue for advertising and flyer specifications etc., or phone or write us. This is not a commercial enterprise and therefore, all of the material must be folklore related!

DEADLINE FOR JANUARY ISSUE - DEC. 15!!
For everything - 1350 flyers needed - all delivered here to the Ida Avenue address. All fees should be included when submitting any ads, flyers, or chargeable material. Thank you!

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COMING EVENTS

(some important events of the next two months)

- DEC 8-11 - New York - Balkan Arts Winter Festival
- DEC 10 - Long Beach - Hungarian Institute
- DEC 11 - Eagle Rock - Idyllwild Partytute **
- DEC 16 - Pretoria - Day of Covenant Festival
- DEC 26-JAN 1 - San Bernardino Mts. - Holiday Camp
- DEC 26-JAN 1 - Berea, KY - Christmas Dance School
- DEC 31 - San Rafael - Karlstadt Ball ¶
- JAN 7 - Riverside - Aman Concert, Loma Linda §
- JAN 8 - Culver City - Beginners' Festival **
- JAN 22 - Glendale - Pasadena Co-op Festival **
- JAN 27-28 - Los Angeles - Aman Institute §
- JAN 28-29 - San Jose - Peninsula Council Festival ¶

(** - An official Federation, South, event)
(§ - An event involving a Fed. South club)
(¶ - An event of the Federation, North area)

OUR COVER STORY

This month we go to visit a folk dance group in South Africa. We don't have the name of the club, unfortunately, but they do seem to be having a good time! Maybe they're celebrating their holiday, on December 16. (In keeping with the theme, Walt has selected the typeface, "Pretoria" to identify us. Photo courtesy of the South African Information Bureau of that city. (By the way, we hear that the horse races are run in the opposite direction down under, and that vine tendrils curl opposite to ours and water whirls down the drain contrary to Northern hemisphere water - but - which direction is this dance group circling???)

FROM THE EDITORS

At this time, we would like to wish all of our readers and other folk dancers - for that matter, everybody, a very happy holiday season, and the best of things to come in 1978, - from the whole "Scene" staff. We also do want to remind you to send in any information about events for 1978 so that they can be included on our January calendar.

As for our last month's collating session, we had not too many, but the few on hand did a grand job in getting Scene ready for the mail. Ed had our "regulars", Perle, Gerry and Fran, plus Mike and Elaine Kamen - all true Westwooders. On the Sunday session, Jim Brownfield and Shake Mamigonian of the Calstate L.A. group were our able and welcome aides. Evan and Hugh did the stamping. (We do need label help though!)

Folk Dance Scene
13250 Ida Avenue
Los Angeles, CA 90066

HAPPY
HOLIDAY
SEASON!

Enclosed please find a check in the amount of \$4.00 (\$5.00 foreign), for a one-year subscription to Folk Dance Scene, to begin with the next issue. [If this issue is desired, add 50¢ for additional handling and postage costs.]

NAME _____

ADDRESS _____

CITY & STATE _____ ZIP _____

SPECIAL EVENTS

IDYLLWILD PARTYTUTE

If someone tells you that he is going off on a 'toot' on Sunday December 11, it will most likely mean that he is a folk dancer, and headed for the Idyllwild Party-tute, at Eagle Rock Recreation Center, 1100 Eagle Vista Dr., in Eagle Rock. There have been a great many fine folk dance festivals held during the past three years at this very pleasant location, and so far, the weather has always been fine. There is plenty of surrounding park area to spread your picnic blankets if you want to make a day of it, and bring the family along. Lots of fun area for the kids, too. Also, very easy to get to - just take the Ventura freeway to the Figueroa exit and biff, there you are, right at the foot of the off-ramp-across the street. Or come on up Figueroa, past Colorado, and you're just about there.

The Idyllwild Conference Committee of the Folk Dance Federation of California, South, has this as their winter warm-up, or reunion, each year in December - following the summer conference in mountain-top Idyllwild. Dances that have proven popular, not only of the preceding conference, but others as well, and also other popular international folk dances are always on the program, and usually, a brief cue-thru on some of the dances requested if need-be. The time of the festival is 1:30-5 p.m., with kolos the first half hour. The \$1.50 donation includes refreshments. For the Federation officers and delegates and committee people involved in council business, there will be a council meeting at 11 a.m. preceding the dance event. We hope all can come and join in for an enjoyable afternoon.

* * * * *

BEGINNERS' FESTIVAL

The next important Federation event is not until January, but as it is quite early in the month, we think you should know about it now so you can plan to attend - the holidays coming in between could tempt you to spend all of your bankroll, so we urge you to hold out one dollar right now and put it aside where you'll have it handy on Sunday afternoon January 8.

The event which we have just roundaboutedly prolouged is the annual Federation South Winter Beginner's Festival - one geared for beginner folk dancers, but which has so far, turned out to be a mountain of fun for all levels of folk dancers. Beginner Committee chairman Dave Slater has been putting it together, along with excellent cooperation from other leaders of beginner classes, and it is already all set to go. The program consists of some 60 dances. It will be held at the Culver City Veterans' Memorial Auditorium in Culver City, at the corner of Culver Blvd. and Overland - easily accessible from the San Diego Freeway. (Same location as the big annual April Westwood Festival - and with the cooperation of the same helpful Culver City Parks & Rec. Department). The larger facilities this year should make it a real pleasure to attend, and we are sure that you will enjoy your afternoon. If you know anyone who is just beginning folkdancing and who may not have heard of this Federation South project (and sad to say, some beginners in unaffiliated groups do not hear all they should), please bring them along - they will really be happy. Again, the donation is only \$1, and that works out at only a quarter an hour for the 1:30-5:30 schedule. How can you beat that?

* * * * *

SPECIAL EVENTS in the usual form, festivals, concerts, etc. are hard to come by this month, and our deadline is upon us and past. However, there are a few activities scheduled which by virtue of long-time tradition, or special interest; we'll fill this page with said items.

HOLIDAY CAMP - the winter week-long folk dance camp up in the San Bernardino Mts. We have heard nothing directly since last time, but assuming no news is good news, its A-OK and you can contact them at 517 Glenhill Dr. in Riverside for info - the dates are Dec. 26-Jan 1st.

THE ORANGE COUNTY NEW YEARS PARTY, which has been a fabulous success for several years now: It will be in Fullerton at Hillcrest Park, New Year's Eve, and will feature live music by Pečurka. The Orange County Folk Dancers*are your hosts. See the blue flyer attached.

PASADENA CO-OP'S*NEW YEARS' EVE PARTY goes almost back to antiquity! This one will be at their home base, the Westminster Church in Pasadena, on N. Lake Ave. A pot-luck supper is planned. See the golden flyer also here in this issue.

LATE IN JANUARY, THE AMAN INSTITUTE, will return. This event, a regular end-of-January "special" for the past several years is co-hosted by the Aman Well-Wishers, and noted instructors from the Aman Ensemble* will teach - consult the flyer for more details. Dates are January 27,28.

IN ADDITION TO THESE, numerous holiday parties are scheduled during December, and in more distant places, some camps, festivals, and such. See the Calendar on page 3, or the "Persons, Places & Things" columns of this Folk Dance Scene if looking for something special to do.

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FEATURE ARTICLES

A HISTORY OF SOUTH AFRICAN VOLK SPELE



Jan Pieriewiet

Folk dancing was never performed on an organized basis in South Africa before about 1912. Until then, it consisted mostly of "piekniespeletjies" - picnic games or play-party games, which were spontaneously played on festive occasions and celebrations outdoors in the open air. No effort had ever really been made to collect, notate, or refine these "games" for performance. In the olden days, the Dutch Church in South Africa did not look kindly on dancing, and the term of "picnic" or "party" games came into use as a sort of subterfuge. Of course, South Africa was not alone in this - the same conditions often existed right here in the United States. In fact, you may remember Vyts Beliajus telling about his experiences even in the relatively liberal atmosphere of Fairhope, Alabama. Let it not be said however, that the Afrikaners of South Africa didn't like dancing - they really enjoyed it - but there had been as we say, no concerted effort to preserve that what was done.

In 1912 however, Dr. Samuel Henri Pellisier, who was studying in Sweden, realized that every nation in the world had its own folk songs and folk dances which originated out of its folklore, its history, and its rituals and traditions. Moreover, most of these other nations danced these dances or sang these songs or played those instruments wearing the costumes of the history of their ancestors. South Africa - (European or "white" South Africa) - had nothing of the kind whatsoever. So, after his return home to South Africa, Dr. Pellisier translated these four Swedish dances into Afrikaans, and at a Sunday school picnic on the last day of February in 1914, on a farm named "Vuisfonteinpan" near Boshoff in the Orange Free State, he had these four dances performed as an exhibition by the people present. Thus in this strange manner, the first "official" folk dances done in the (then) Union of South Africa were - Swedish!

From that date forward, Dr. Pellisier regularly instructed students how to dance these Swedish dances, but also went on to encourage the research and performance of truly South African folk dances, of which there were many.

Gradually, folk dancing developed, and with it, the collecting and the singing of folk songs. In fact, the hundreds of beautiful little folk songs of South Africa lent themselves perfectly to the accompaniment of folk dancing, and today, almost every South African folk dance has a song to go along with it. Enthusiasm was stirred up all over the country in the early 1930's as the centennial of the Great Trek drew near, and by the year 1938, folkdancing was a well-



A South African couple dance at a Saamtrek

established part of the cultural heritage. The outbreak of the second world war affected folk dancing there as it did everywhere, but in all of the cities and towns, folk dancing clubs (called "laers") were founded and regular rallies were held - folk dance festivals - where the groups could get together for an evening of folk dancing. This was about the time that the Nasionale Raad vir Volksang en Volkspele came into being. Prior to that, folkdance had been directed, as part of a recreational activity, through the Reddingsdaadbond. The Raad was the country wide organization, and in addition, subordinate Provincial and Area Committees were formed. It was at this point that the three principal Dutch churches of South Africa came into the picture again, and it was with their cooperation that the Raad got under way. A folkdance course was held in Bloemfontein, Orange Free State, in late 1940 (just preceding the NRVV, and another one followed in the Cape of Good Hope the following April. Right on top of that one, a third rally, or festival/course was held in the Transvaal. The enthusiasm was intense - to each course, South Africans came in droves - and often many more than it was comfortable to teach (and learn). In fact, it became necessary to break down the classes into groups, teach separately, and then gather together outside on the lawns for a "once over lightly". (These courses are still held each year - not to learn hundreds of new dances, but to maintain the correct steps and styling and authenticity of the old ones.)

Along with the dance institutes came books describing the dances. The first one in 1941 had 32 dances. Further manuals appeared in 1942 and 1945. These publications helped to spread

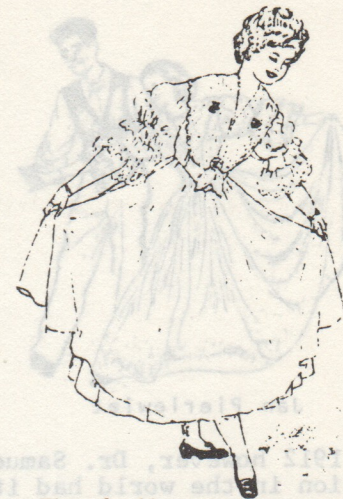
(continued on next page, please)

"---Hiers ek weer, met my rybroek voor die deur..."(2)

HISTORY OF SOUTH AFRICAN VOLKSPELE Con't.

folk dancing like wildfire throughout Southern Africa. However, three books seemed too many, so they were replaced by one large book containing 54 Afrikaans dances. A committee was also formed to pass on and authenticate new dances. Thus we had a system that combined elements of the Scottish, English and Californian folk dance organizations.

In December 1949, the Voortrekker Monument was dedicated at the capital in Pretoria, and a mass gathering of several thousands of folk dancers performed for the ceremony - all in costumes of their areas (but of a general similarity, so it was almost as a gigantic pattern of matched rings and circles). This gave a tremendous additional boost to folk dancing, for that day was a holy of holies, and every Afrikaner in the Union was aware of the day's activities.



The ladies curtsey in 'Tant Hessie'

In 1953, a large group of over 100 dancers and directors toured Western Europe - visiting the lands of their ancestral heritage; Holland, Germany, England, Flanders, and Scandinavia - and others followed in 1958 and 1969. On the latter occasions, the eastern Mediterranean was added to the tour, with Greece and Israel included. Their charming dances were highly received, and the tours a great success. It was about 1955 that a great festival was held in Pretoria, and a "tent city" was set up where over two thousand South Africans, joined by some 120 visitors from their host lands in Europe, danced together. A mass dance? Indeed, for in the neighborhood of 90,000 people of the audience joined in. A special train was commissioned, and the folk dancers went on a dance-tour of the country. The spectators reached a total of over 120,000 when the festival was held in Potchefstroom. Since then, there have been many other large folk dance events - and cultural exchanges, too - as folk dance "ambassadors" from South Africa visited European lands, and in turn hosted visiting dancers from abroad, taking them on tours of the historic and scenic spots of the country. Since the formation of the Republic in 1961, the interest in national heritage and culture has increased, and folk dancing is very much a part of Afrikaner life. The Nasionale Raad (National Committee) has sub-committees dedicated to not only the teaching of folk dances, but also songs, costume research, music and cultural tours, language studies, cinema, and almost every area of joint participation where cooperation and friendship may be found to further unity and the preservation of South African culture and heritage.

And what of Dr. Pellisier? Now in his late 80's, he is still enthusiastic about folk dancing, and is truly regarded as the "Father" of folk dancing in the Republic of South Africa.

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[Ed. notes: The above article was written in part by Gwen Swaenpoel of Goodwood, Cape of Good Hope, South Africa, and developed from the handbook on folkdancing, published by the Nasionale Raad and introduction by Dr. Pellisier. Thank you, Gwen for this and other folk dance material you sent, especially the several dance descriptions. Should the records ever become available here in California, we have something to work with on Afrikaans dances!]

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PHILATELIC FOLKLIFE



The Republic of South Africa, and her predecessors, have not given us too much in the way of folklore philately. However, there is one very noticeable example - and that is the postage stamp issued in 1962, especially in commemoration of the 50th anniversary of the establishment of organized folk dancing in the country. We can't think of any other country that has done anything like that (USSR has one for Moiseyev, and others have had general folk groups, but the South African one is almost the equivalent of U.S. issuing one in honor of our Federation! Other examples pertain more or less to the Voortrekkers who appear in traditional dress - rather small though - in 1934 and 1939. Noted Cape architecture turns up in a few cases. The other item of much interest though, and it is not folklore related at all, - is the very first issue of the Cape of Good Hope - way back in 1853, when that colony issues the very first triangle-shaped stamps ever - and now, some of them are among the most valuable in the world. . . If you are interested in numismatics, the coinage of the Republic of South Africa is beautifully clean, fresh and delicate.

** ** ** * * * *

-- Vat jou goed en trek, Ferreira, Jannie mit die hoepelbeen.....--" (3)

SEEN ON THE SCENE
A VISIT TO A SOUTH AFRICAN FOLK DANCE CLUB
 by CAROLINE THOMAS

I have just spent two months working in South Africa. While in Cape Town, I contacted an Afrikaner folkdance group who meet in the hall of a Dutch Reformed Church. The leader, Mr. Pienaar, and his group were very friendly towards me. The first evening I went, they were suffering from the usual problem of small numbers. The next week, they had rounded up members from a group in Bellville, just outside Cape Town, to swell the numbers for my benefit. I thought that this was a very touching gesture. Later, I visited the Bellville group, and they took me for a walk and a drive one weekend.

The dancers generally wear costumes to all their classes; it helps their style and makes the class more comfortable and enjoyable. A white poke bonnet and elbow-length black velvet cape are accessories to the girl's costume. The girls hold out their overskirts at 45 degrees with fee hands. The men hold free hands on their hips with clenched fists. The "honouring" position (man bowing forward gently, girl in light curtsey - sketch elsewhere) occurs frequently throughout the dances.

In describing the steps in Afrikaans, the dancers use the word "neef" (nephew) for "man" and "niggie" (niece) for "girl". They sing in Afrikaans throughout every dance. Line piano or accordion music accompanies the singing if available; otherwise it's tape-recorders. The words often relate to the movements. Later in the class, they (usually) have a singing session without dancing.

All dances are in couples, and mostly in circles. The style resembles many of the North European dances; close to the ground, dignified and precise. Their "Tant Hessie" is poles apart from the boisterous dance seen in (our) circles! The movements are simple; it is largely the singing which makes the dances so charming.

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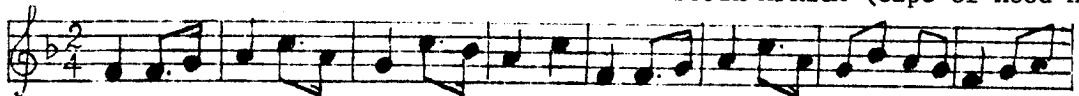
(Ed notes: Caroline is active with the Society For International Folk Dancing in London, and the above article, as well as the dance description/notes below were reprinted with her kind permission and that of the SIFD News from that publication of last winter. She is very active in the field of international folkdancing in England, of all nationalities, but is one of only a very few who have introduced the dances of the South Africans to the Northern hemisphere. Two of them are "Daar Kom Tant Alie" (described below) and "Afrikaners is plesierig".

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DANCE NOTES

DAAR KOM TANT ALIE

SOUTH AFRICA (Cape of Hood Hope)



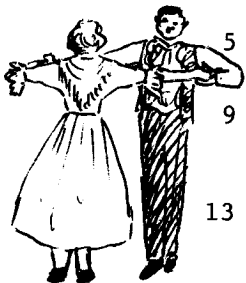
DAAR KOM TANT A-LIE, TANT A-LIE, TANT A-LIE. DAAR KOM TANT A-LIE, TANT A-LIE OM DIE DRAAI EN TANT



MI-NA KOOK STROOP VAN DIE ME-BOIS-KOW-FYT, VAN DIE WEL-LING-TONDE SIJ IER VAN 'N TRIP-REMS DIE TEND.

March on in couples to form a circle, ending up to turn and face each other, man on inside of circle. Honor (girl curtseys, man bows lightly, right hand at chest, other at hip.)

- Meas. 1 - 4: Man stands still; girl steps L R L R in 3/4 turn to L until she faces CCW around circle. (steps on cts. Daar kom A-lie A-lie A-lie above) She moves CCW LOD 4 steps, turning 180° on ct. 8 and retraces steps CW to meet man.
- 5 - 8 He claps hands on ct. 4 and steps out to meet her facing CCW forming single line on last notes of phrase.
- 9 -12 They both hold hands chest high, something like the start of Alexandrovskaja, and step-close (begin M L, G R) twd. center, and jump on ct. 3 on spot and hold. Repeat to the outside.
- 13 -16 Both step immediately to the left, bending left elbows but still holding hands. Right arms are straight. Take 6 steps in a small circle (tikiedrai) together, ending facing as at start - step away on ct. 7 and honor on ct. 8.
- 17 -32 Repeat entire dance from the beginning.



* * * * *

"-- I am going far away, Dolly Grey - I may never see you more, Dolly Grey.....--" (4)

PLEASE MEET....!



JOSEF MARAIS & MIRANDA

....two people who, in the opinion of your editor, have had a very large share in the development and encouragement of international folk music and dance in the United States - by virtue of their own involvement as well as by the "spin-off" which resulted after their ardent fans went on to spread the ideas of folk music/dance/arts further. I am thinking of Josef Marais and Miranda.

Until the 1930's, even American folk music was quite provincial and limited in scope - and folk dance likewise. Records were scarce, and except for the big Saturday night country music programs from the radio stations in Cincinnati, Chicago and Nashville, there was nothing much to be heard except on a local basis. As for international folk music and dance, it was mainly the classical interpretations - Brahms, Liszt, Ippilov-Ipanov, Enesco, Kodaly, and so on - recorded, or at concerts. There was the National Folk Festival out of Saint Louis with Sarah Gertrude Knott, and a few other pioneering individuals such as Michael Herman in New York, Vyts Beliajus in Chicago and Song Chang in San Francisco - names now known to most of us - who were doing their part in educating America to the mysteries and fascinations of international dance and music. All other foreign music - and there was actually plenty of it - was generally limited to the ethnic groups and played for their own people. The old Victor and Columbia international series of phonograph records - Arabic to Yiddish (Black music was called "race records" then) were bought primarily by those ethnic groups.

In 1938-39, Decca introduced a new idea into the picture, and some recordings of foreign music and dance albums came out, under the baton of Harry Horlick and other light-concert and gypsy-type orchestras. Very soon after that, an entirely different album followed - a small combo, directed by a talented folk musician who was extremely understanding of and adept at presentation of the music of his own homeland. This was the "Songs of the South African Veld", by Josef Marais. About the same time, a radio program was produced on the NBC Blue network from New York - (locally on KHJ quite early Sunday mornings) - called "African Trek". On it, Mr. Marais took his listeners on little treks into the countryside - across the Kalahari Desert, on to the Karroos, and along the river banks of South Africa, with a small group of friends who composed the little band, telling a short story or sometimes, a fascinating African myth. Then they would play a song or two - often one with which a dance rhythm was entwined - then another story and more singing and playing as the wanderers sat around the campfire. The "African Trek" program was real - you were there - you could see the sun rising over the distant mountains or setting beyond the thorn trees - you could smell the breakfast cooking and hear the river rippling. Although there was no video, your imagination was more powerful - you felt confident that Dr. Paul would be able to handle any injuries - you knew the little Hottentot, Koos, would use his native instinct to avoid dangerous insects or locate a waterhole. You could "see" them as they would break out into a little dance around the campfire and probably wished you knew the steps to join them in "Tante Mina" cooking the syrup, or 'Old Tante Koba', 'Sugarbush' and 'Jan Pieriewiet'. The music was infectuous and magnetic.(1)

The radio program continued for 2½ years and other albums followed the first. (I believe that during this era, this was the only - at least, it was the first - international folk group to go into more than one album - it had reached 4 by the mid-40's!). Then came the war and things changed. "African Trek" disappeared from the airlines and Josef Marais was appointed director of broadcasts transmitted by the U.S OWI (Voice of America) in the Afrikaans and later, Flemish and Dutch languages.

The head of the OWI was John Houseman who thus, by accident, was instrumental in Marais meeting Miranda. The latter was appointed as translator of the Dutch language broadcasts by Marais. In addition to news, the OWI added music programs to attract attention of overseas listeners to the American broadcasts and especially wean them away from the powerful Nazi transmissions reaching all of Europe and Africa. Miranda worked the Dutch- and Afrikaans desk, and one day while monitoring a program by the French desk, Josef was surprised to hear her singing a program of French songs - and that is when he became aware that his assistant news editor/translator was fluent in French (her mother was French, father, Dutch), and also, possessed a clear beautiful voice.

At the end of the war, the team of Marais and Miranda was born - the first job being at the Village Vanguard, famous for having presented Pete Seeger, Richard Dyer-Bennet, Josh White, Burl Ives and others. Max Gordon, the boss and shrewd talent-hound booked the team for two weeks, and held them over five months. One night, concert agent Ted Zittel after hearing them at the village said "how about presenting you in N.Y. Town Hall on the

(continued please on page 9)

MARAIS & MIRANDA, Con't.

'Music-at-Midnight' series? Without a moment's hesitation, the duo exclaimed in unison, "Yes!" It was then they realized a new pathway was open on their career - the concert platform. Zittle's series had become a popular success in New York, drawing many night-workers, musicians, actors to applaud the various folk artists in those two-hour sessions, and Dyer-Bennet, Ives, White, and now, Marais and Miranda became the idols of the fans of folklore in the Big City. From there, Marais and Miranda west west, married in Los Angeles, and settled down there. They had a summer home up in Idyllwild, too, and became part of the cultural community of that scenic mountain resort.

It was in 1951 that a group of Los Angeles area folk dancers - the Gandy Dancers to be exact - under the direction of Paul Erfer - at the invitation of Dr. Krone, went "up the mountain" to sense out the possibility of presenting folk dance as part of the cultural summer program on the ISOMATA Campus, and others there at the time were Ataloo and - Josef Marais and Miranda. Some short films were made, and in the evenings, the three folk cultures, -music, -dance, and -lore met in international harmony. We learned, or relearned South African music and dance tunes again, and were happy in the knowledge that it was indeed to be heard regularly here in the Southland by its principal exponents!

Under the aegis of NCAC, the career of these artists grew, with long trips across the USA and regular appearances in large cities. Fifteen years in a row sponsored by Roosevelt U. in Chicago; Columbia; the New York YMHA. Mary Bran was their sponsor here at the Wilshire Ebell and the old Philharmonic, and critics waxed rhapsodic. Their repertoire was now expanding - "Marching to Pretoria", "Sugarbush", "Henrietta's Wedding", "Around the Corner" spilled over into the "pop" market with Frankie Laine, Jo Stafford and Doris Day, but the style of Marais and Miranda remained unchanged and their vocal arrangements were always based on the artistic approach. Both are trained musicians - he plays besides the guitar, the viol d'amore, violin and viola in symphony orchestras and she is an accomplished pianist, having accompanied her mother in songs by the classic masters on concert stage. As a youth, Josef became the youngest member of the symphony orchestra in Cape Town (not too far from his beautiful little hometown of Paarl). A well-heeled uncle then sent him to Czechoslovakia to train under the renowned violinist, Ottakar Sevcik.

Though advertised as folk singers at the start of their careers, they later adopted the title of "World Balladeers", feeling their approach more nearly resembled the tradition of the ancient troubadors, in the creation of their own material from ethnic sources. He wrote special arrangements for the Columbia Masterwork series to include the ancient viols of the Pardo Players of Ancient Instruments - this group was also included in the Decca "Christmas with Marais & Miranda" consisting of Christmas material, largely unfamiliar, translated into English and orchestrated by him. (heard annually over many radio stations). One of their interests is the theatre and their series of plays with music "Long Live the Bruegel People", about the great Flemish painter was premiered at the Legion of Honor Theatre in San Francisco. (Flemish-TV plans to produce this work now in the Flemish language). They have just received a grant from the California Arts Council to become Artists-in-Residence for Schools and Community in Orange County, based at Mabel Paine School in Yorba Linda, where several thousand school children are already becoming familiar with them and their music, and learning "We Are Marching To Yorba Linda", we expect. (2)

So, over the years, the music of South Africa has been kept alive in America - and the world. During the past 25 years, several South African dances arranged to the songs made popular by Josef Marais and Miranda have trickled down, too. In fact, "Sugarbush" was even given as an exhibition in Glendale years ago (though we doubt that it could be presented today, costumed as it was then - not even in Glendale!). Anyhow, we thought that our readers would like to know that indeed, South African music and dance were heard very very early in the script of the "International Folklore Story" in this country - long before Gary Player or rock lobsters or apartheid, and that those responsible for it lived right here in our midst in Los Angeles! Tot Siens!

* * * * *

- (1) - "Koois, the Hottentot", by Josef Marais - published by Alfred Knopf, 1945 - music and legends of the land of "African Trek".
- (2) - Marais & Mirands souvenir cassettes at Fideree Music, 3915 Prospect Ave., Los Angeles CA 90027; educational records on Periscope and Motivation labels at the Children's Music Center, 5373 W. Pico, Los Angeles CA 90019.

* * * * *

--... 0 bring my terug na die ou Transvaal, daar waar my Sarie woon; Daar onder in die mielies by die groen doringboom, daar woon my Sarie Marais....-- (6)

FEATURE ARTICLES

SING, THE BELOVED COUNTRY

BOEREMUSIEK

"Musicologists find it difficult to agree on an exact definition of the term 'folk song'. Some define it as a song without a composer, sung by 'the people', and passed on from generation to generation by ear. Other musicologists concede that a creative musician could possibly have been involved in a folk song somewhere along the line and that most probably a composer was responsible for the song's original form. If we accept the first definition, then these songs are not folk songs, for they are re-creations based on folk material. Although I favor the second definition, I prefer to leave the definition 'indefinite'. Instead of 'folk', I call the songs 'Veld' songs!" Thus writes Josef Marais regarding one of his albums of South African folk(?) music. Indeed, a great many of the songs of South Africa have had composers - of lyrics, of melodies, or of both - but over the passage of time, they have become part of the (folk?) (Veld?) (Boere) music of the land.

The word "Boeremusiek" literally translated would mean "Farmers' music". This however is not quite the case. Afrikaans-speaking South Africans often refer to themselves as "boere" because prior to the industrialization of the country, they were primarily farmers. "Boeremusiek" therefore really means a distinct type of Afrikaans music. Through three centuries, boeremusiek, which is light and nearly always danceable, has retained its own peculiar style and color, and uses only a traditional combination of instruments.

Because of the very religious background of the people, nearly every home owned a pedal organ or harmonium which was used at evening prayers. This, plus a concertina and a guitar, formed the basis of a traditional boeremusiek combination. Because an accordion is easier to handle and transport, this instrument has replaced the harmonium to a large extent, and though some other instruments may be added here and there, - some, such as the saxophone and trumpet are still "verboden". It is on record by the way, that the first accordion was used by the Voortrekkers during their Great Trek from the Cape, up through the Free State and into the Transvaal and Natal.

As the Hollanders, the English, Germans, French, and others came to the land, bringing with them their songs, dances - and their languages - an intermingling of the cultures and crafts began to occur - and a common language developed, - the 'Taal', or Afrikaans, based to a great part on Dutch, but much simpler - there was no time to be wasted on frivolities in grammar - and it is now one of the easiest languages to learn. = "The 'taal' is understood and spoken by the many races of South Africa, white and colored, all having contributed their share to the folk-lore and folk-songs which have grown with it at the periodic 'tikkiedraai's' or 'get-togethers'. From the earliest days, farmers and their families foregathered at these festivities from miles around, outspanning their big ox-wagons in the village square and camping there. Around the campfires they would exchange tales of adventures, recount incidents of their farm life, dance, and sing. To the rhythms of their concertinas and guitars, Afrikaans words were fitted to tunes vaguely remembered from their European past. These newly born (or reborn) songs were greatly influenced by the Cape Coloured people - descendants of the Hottentots, Bushmen, Malays, and other strains, who acted as wagon-drivers, camp cooks, etc. Intensely musical, and with a keen sense of humor, they took many a musical phrase and added words to their liking. In many cases, their quaint versions were in turn adopted by the whites, and this continuous interchange probably accounts for the number of differing versions and the unintelligibility of some of them... In many cases, the original sentiment has been completely lost - to the native, a word is valuable because in a song, it sounds well there, not because it conveys a meaning...." Again, quoting from Mr. Marais' writings.

Thus, 'La Varsouvienna' turns into a song about a little boy with a funny name; Holland's 'Vastrap' becomes 'Suikerbos' in which a boy asks a young lass to forget the other chaps; the War Between the States in America, with its immensely popular "Just Before the Battle Mother" (some say it was the Crimean War) turned up in the Cape with a lovelorn swain asking his lady love Gertjie "when will we be married?" - to name but a few. Of course, brand new melodies and lyrics were also created by the more talented Afrikaans-speaking South Africans.

Boeremusiek can perhaps be somewhat explained is compared with traditional or Dixieland jazz in the United States, which has remained unchanged. This is the case with South African boeremusiek which is in fact, a traditional Afrikaans music. Its rhythm is peculiar to itself - it has a color very much its own, and most important of all, still has a very large and loyal following in South Africa. It, too, is part of the intense folk-national heritage that is the very soul of South Africa. The first Boeremusiek musical combination on record was performed in the 1850's. Today, at large "volksfeeste" when the nation goes into festive spirit, at private braaivleis parties, at campfire sessions, on on the beaches of Natal or the Cape - one will find the accordion, the concertina and the guitar making music the "South African" way. Folk dance groups will be dancing to it - and singing as they dance to these boeremusiek melodies. As Caroline and Gwen write in their articles, the

(continued please on page 11)

"....Jan Pierewiet, Jan Pierewiet staan stil..." (7)

folk dancers have through the years cultivated a continuous interest in boeremusiek and always sing when dancing to these melodies. One of the most popular and widely used song-books is the F.A.K.-Sangbundel (Songbook of the Federation of Afrikaans Cultural Societies) which contains some 388 songs, most of which is traditional folk and boeremusiek and songs of the South African veld. The Federation has now started their F-A-K Record club which is intended to acquaint today's generation with traditional Afrikaans music and song. In addition to this, the South African Broadcasting Co. is contributing to the preservation of the music of the land by a never-ceasing effort to collect and record the folk songs of yesteryear - and individual musicologists have made it their life work to visit elderly folk, asking that they play or sing some of the old songs, music, or perhaps even a few steps of a dance, so that they may be taken down for posterity.

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[Ed: Our thanks to Mr. Josef Marais and to the South African Information Bureau for the use of material in the development of this article.]

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FOLKLIFE THITHER & YON

AN OLD COURTING CUSTOM OF THE TRANSVAAL

Many years ago - long before the current "life-style" - before Mulholland Drive, or rumble seats - in fact before almost anything like that - there was a courting custom we should like to tell about. In fact, we'll even name the young couple who bring it to mind. . . In the small farmer-Republic of Rustenburg, which was part of the Transvaal, S.J.P. Kruger, a young man, farmer and son of moderately well-to-do landowners of the district, and recently advanced in the local militia to Field Cornet, decided to set up a home for himself, and of course, a prime necessity would be to acquire a wife. A farm in the vicinity, owned by the DuPlessis family, boasted a very attractive, (though not beautiful) young woman - so young Paul Kruger attired himself in his showiest costume, sallied forth on his best horse, to visit his intended lady-love. He pranced his horse around at the doorway, showing off, then was invited in. The whole family knew why he had come, so he was invited to stay for supper. Following the meal, the family all disappeared, except the young Miss DuPlessis, leaving the young pair alone in the sitting room. Then came the ceremony of "sitting-up" - known in no other land. Two candles were lit, and so long as they kept burning, the two young people sat together - and no one else entered the room. Sometimes, a young lady would set out a couple of short and slender tapers, but apparently, this young woman had taken care to have them made of extra length and thickness. Anyhow, hour after hour passed, and the young Boer, used to early to bed and early to rise in order to work on his farm at daybreak, found sleepiness almost overpowering him - but to leave before the candles burned out would have shown a strange lack of love, and be little short of an insult to his sweetheart. . . What did they talk about all that time? Probably mutual dislike for the British - plans for next Sunday's church - improvements planned for his farm - their own future? - but probably never a thought about what his future held for him and his role in the creation of the eventual Republic of South Africa, 112 years later.

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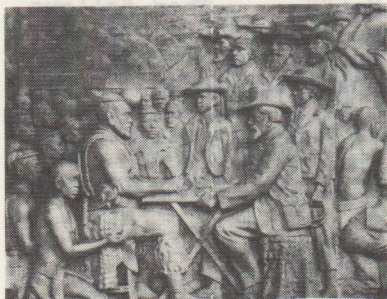
[-Source: Paul Kruger - his Life Story; F.A.McKenzie, Street & Smith, NYC 1900]

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"-- Vra vir jou ma, verneuk jou pa, kom stap vanaand met my, kom stap vanaand med my..." (8)

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THE DAY OF THE COVENANT



Retief & Dingaan sign treaty

To the Afrikaans speaking white person of South Africa, December 16th is a day of remembrance. Not necessarily so to the English speaking person - certainly not to the non-white South African. It is not a celebration of independence such as our July Fourth. Perhaps it could be likened more to Cinco de Mayo in Mexico. It came about as the result of the Voortrekker's victory over the armies of Zulu King Dingaan at the Battle of Blood River in 1838. Nearly a year previously, in Dingaan's kraal in Natal, trek leader Pieter Retief along with his men were slain following the signing of a peace pact, and the tribesmen then went on to where the families were encamped and there was another massacre. The new leader, Pretorius, vowed just before the Dec. 16 battle, to keep the day holy if God would give them the victory - which came about.

Ever since, the day has been celebrated by the Dutch (later Afrikaans) people of the land. At first called "Dingaan's Day", a few years ago, it was changed to "Day of the Covenant", and is celebrated in song, much dance, prayer, and the rhetoric of days and deeds long past.

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".....Ons vir jou, Suid-Afrika." (9)

SATURDAY NIGHT IN THE ORANGE FREE STATE

"Hey Jannie! Apie! Are you going to the Cotillion Saturday? I am, and there will be many pretty miesies there - and lots of good food, too!"

A Cotillion you ask - in this day and age - but where? No, it isn't in suburban London or Boston or even in Spottsylvania County - it is in a city far removed from either - it will be in Bloemfontein, the capital of the Orange Free State - one time a most puritanical town where even the trains were forbidden to run on Sunday so 'tis said, and the strict church burghers frowned on the very mention of the word "dance" or any of its connotations.

But we are now in the late 1970's, not 1877, and things are a bit different. The 'Cotillion' (remember Fred Vajda's article here last July) wandered around quite a bit and picked up its name in France, before returning to Anglo and American shores. The sound of the word has a "happy" and bouncy feeling, and besides, it is French - and many of the good people of Bloemfontein can trace Huguenot blood in their veins way back to times long before the Great Trek - to the early days in the Cape.

So we'll move on to the present days - and to the annual Cotillion presented by the Vryburgers, a social and service organization of the town. "Vryburger" means literally, "free burgher", and refers to the stalwart men of the old Boer Republics and the other "Dutch" of South Africa. This special yearly event is an endeavor to spontaneously recreate some event - some scene - some phase of social life - in the nostalgic past of South Africa - primarily in Bloemfontein or the Orange Free State, but not excluding the rest of Afrikaans South Africa.

This annual party - Cotillion - let's call it an 'old tyme party' - might be based on the theme of say, - a small town variety show - one year it was in the imaginary setting of the old marketplace in Bloemfontein, around 1896, just before the Vryheitsoorlog (the Anglo-Boer War) - or a festival following the grape harvest and wine making in one of the neighboring province's vinyard towns. This year*however, it is to be "a re-creation, celebrating a Free State boere wedding reception following the close of World War I in 1919 after the groom has returned home." (*By "this year". we mean 1976.)

The Bloemfontein city hall is all decked out - it represents a barn on a nearby rural farm - and the "decking" includes some real live "props". There are pigeons cooing everywhere (in cages of course, for - well, you know how pigeons are, and you don't want them flying around while you're dining and dancing!) There is another pen in the corner with some big Muscovy ducks squawking. A goat or two tethered, and some dogs, with bleats and yaps add to the clamor of a country scene. Sacks of meal - fodder grass in bales - a maize (corn) grinder and a couple of wagon wheels stand around - a couple of saddles, some harness and a pelt hang on the wall - and say, isn't that a still over there by the bar?

Soon the sound of music is heard - and as the concertina or accordion, followed by a guitar and drums of the small burgher combo begin a popular melody (circa 1919 remember!), the men present take their partners out onto the floor and begin the dance. The aroma of food cooking assails the olfactory senses and it is time to eat. . . Such delicious traditional dishes, too! Here are some sassatjies, broiled on skewers with an apricot sauce - some stuffed potroast - brown raisin rice with turmeric and South African chicken pie (try it, you'll like it!) - and for the sweet tooth, maas-boletjies and rolypoly with cream - and of course, a wedding cake. Yes, the old folks sure remember how to cook!

Then there is the entertainment. The "stage", canopied, is filled with the town's citizens in costume of the period. In fact, for this particular play, an even earlier period, for remember, this is "1919" and they are going back a few years - to do a comedy dramatization of an old hit song of America and England, "Where Did You Get That Hat?". . . Then follows some more dancing and up comes an old vintage touring car and out hop the bride and groom. Toasts are made, and the groom tells a few jokes (in Afrikaans, no doubt), and the couple waltz around. . . Songs are sung by those present - old boere folksongs, traditional songs, and contemporary ones. Coffee and koekisters (South African doughnuts) are served to those diehards still remaining, chatting with the parents of the newlyweds, leaning against the old wagon wheels, sitting on the barrels, or discussing the current price of gold on the Swiss market - and suddenly, it's time to go home. Another Bloemfontein Cotillion is gone!

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[Source and research material: South African Panorama; Goodbye, Dolly Grey; Niuwe F.A.K. Sangbundel; RSA Dept. of Information, Pretoria; etc.]

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"--- Oh, if I can't have one like Pa had yesterday, when he kissed the housemaid in the hall."(10)

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THE GABLED HOUSES OF THE CAPE OF GOOD HOPE



Groot Schuur



Groot Constantia

Probably the second thing that comes to mind when speaking of the province of the Cape of Good Hope is the Cape Dutch architecture. (First would be Table Bay, or if a philatelist, the 4d red triangle.) The old houses and farms of this part of the land are noted for their great gables and the equivalent perhaps of the pillared porticoes of the plantation houses of America's South. Cape and Dutch are both somewhat erroneous terms to use now, as the style has spread into all the other provinces as well, and besides, the original prototype ideas came not only from Holland, but from Flanders, Denmark, Germany and Alsace as well - and especially the cities of Bruges, Cologne and Rotterdam. From them though, the architects of the Cape evolved a style essentially "Cape Dutch", born of convenience and necessity and practicality to fit the climate, family needs, and economics of the South Africans. . . The white walls remind one of the California Missions - and there was a shortage of wood in many areas there. Floor plans included inverted T, sideways H, the U plan and double-T - with central hall or voorhuis and the foyer leading back to the achterhuis, with bedrooms and kitchen to the sides - courtyard in the center, and the granary in the attic. Some European ideas retained included the Dutch double door, which was very useful with the upper half open to let the cooling breezes in and the lower half closed to keep the livestock (and kids) out. Some doors are heavily carved; others have iron or brass fittings. The gables were the most striking element however, with their symmetrical and beautifully crafted scrollwork. Many are now National landmarks, such as Groot Schuur, the home of the Prime Minister (built for Cecil Rhodes); Groot Constantia, (founded around 1685 by Gov. der Stel); Sterelberg, and Veergelegen.

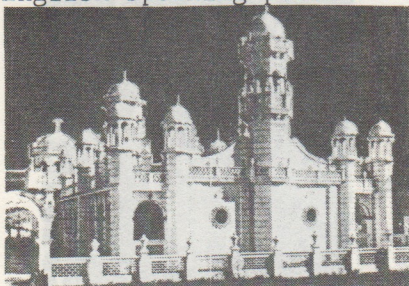
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"--De Vrijstaat en zyn burgerij, in deugden groot van smeten vrij..." (11)

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THE KALIEDOSCOPE OF NATAL

If you like color, you've got it as soon as you drop down from the Drakensberg into the English-speaking province of Natal. First come the rich greens of the forests and fields - then the plants and flowers in the fields and along the roadways. Enter the pretty little city of Pietermaritzburg and you will find the tree-lined streets ablaze with purple Jacaranda, red poinsettia, cherry bouganvillia, or orange bignonia. You might see instead the flamboyantia, or the scarleterythrina - depending upon the season you choose. It is then that one will understand why this is called the "Garden Province". Flora is not the only source of color. The people are colorful too, and no pun is intended, but in the areas where the non-whites are allowed to live, the black members of the African tribes are very often seen in native costume, and the Indians in their colorful saris and dhotis add to the kaliedoscope. Extremely ornate temples and mosques abound, and among it all, are modern and colorful buildings of the latest trend. When you reach the Indian Ocean at Durban, another vivid city, there is the white sand and the green ocean and the blue sky to greet you. And above all, if you go off the beaten track, you can find the Bantu dancing their thrilling and colorful native folk dances - but that is a story of another Africa.



A Mosque in Natal

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INTERNATIONAL FOLKDANCING IN SOUTH AFRICA

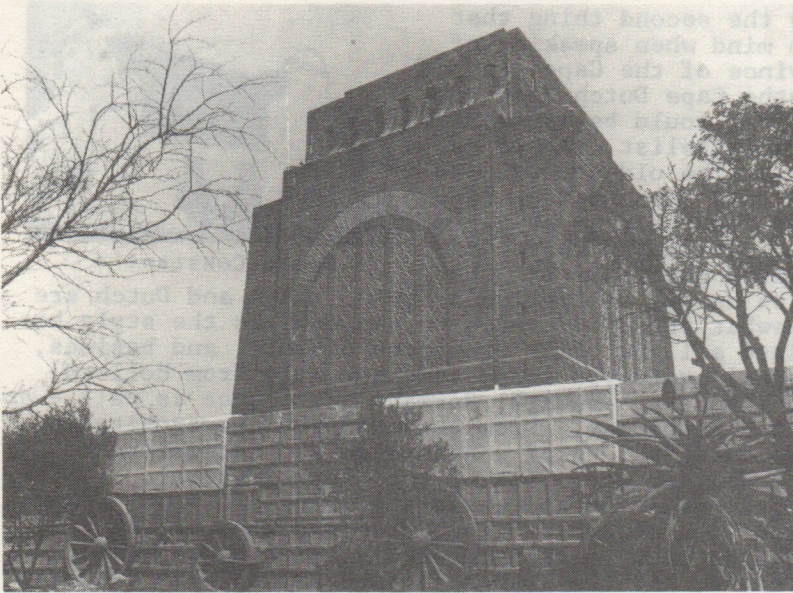
International folk dancing per se as we know it in California or New York does not exist to any extent in South Africa - there are no Westwoods or Columbias or Swamp Stompers. However, ethnic dancing very much exists, and there are many nationalities which have their own folk troupes. The Greeks, Bulgarians, Portuguese, Germans - all have sizeable communities. Both, the English Country Dance and the Scottish Country Dance Societies have several branches, and there are American square dancers there, too. The Cape Coloured people very much love to do folk dances, and the African tribes put on special performances every Saturday at the mines for visitors. Finding them though, then making contact and getting invited, are not so easy to do, even when one is of the same racial background. Perhaps this will one day change, and if so, then indeed, there is a wonderful opportunity for a Folk Dance Federation of South Africa.

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"Ver in die wereld, Kittie, liefstsie Kittie, ver in the were:ld Kittie..oor die See.." (12)

MUSEUMS OF FOLK ARTS

THE VOORTREKKER MONUMENT & MUSEUM



The Voortrekker Monument, Pretoria

Crowning the top of a hill approaching the outskirts of Pretoria, stands a massive monument, sharply outlined against the bright blue South African sky. Although it is in and a part of the Transvaal, it symbolizes the life, the faith, and the soul of the Afrikaner everywhere.

Commemorating those pioneers who took part in the Great Trek of 1836-38, it depicts in many forms, the events that took place during those trying days, and shows - in carved granite, tapestries, friezes, dioramas, arts and crafts - the scenes and settings of battles, of home life among the pioneers, their farms, homesteads, and graphically describes their tribulations.

The entire monument is a museum in a sense. The main monument stands over 130 ft. high, and the base is of the same dimensions, built from Transvaal granite, quarried from the Zoutpansberg.

There is a cenotaph on the bottom level bearing the words, "Ons Vir Jou, Suid-Afrika" - which is positioned so that the rays of the sun, shining through an opening in the dome, strike the inscription precisely at noon on Dec. 16 each year. A staircase leads to the Heroes Hall above where a frieze of 27 panels depicts in bas-relief, scenes relating to the epic march. Around the outside, the monument is ringed by a wall of 64 ox-wagons in granite, representing the laagers the trekkers formed when threatened by danger. They bear a striking similarity to the Conestoga wagons of America's West, and the laager was later adopted by our pioneers when forming their wagon rings for protection against Indian attacks.

At the entrance stands the famous bronze group - the statue of the Voortrekker mother protecting her children, and at the four corners of the main monument, large statues of the trek leaders, Pretorius, Retief, Potgieter, and the Unknown leader. On the hillside to the east, a topographical map has been laid out showing the routes of the five largest migrations. In the museum, the scenes are just as one might expect to find on a farm or in the farmhouse of an Afrikaner of 150 years ago, all in full scale, with original antiques and hand-crafts, and models of the people. An ox wagon, buckets, an outdoor oven, water barrel, old tools, even some chickens scratching. In the kitchen, a woman in traditional dress of dark brown homespun cloth is kneading bread - pots and kettles on the hearth. The bedroom has the mother holding a candle while the child is saying her bedtime prayers. The furnishings of the rooms are originals - utilitarian and simple. The floor is a mixture of clay, cattle-dung, and for a rich brown russet coloring, cattle blood. All the artifacts and the little personal items of Boer life - snuff boxes, Bibles, bedspreads, smoking pipes, powder horns, kappies, coal scuttles, etc. are placed around the floors, on the walls, or in the museum cases at the edges of the rooms.



The Boer Woman

Outstanding among the exhibits of beautiful Afrikaner artcraft however, is the series of needlework tapestry panels, which are of recent creation. They were presented to the museum in 1960 by the Vroueden Moederbewegen van die ATKF. Each approximately 32 in. high, they vary in length from 5 to 9 feet. Some 130 different colors of wool have been used, and it took over eight years to complete the work, by nine gifted women. The colors are outstanding, and it is most regrettable that we cannot reproduce them here in full hue. They tell the story of the Trek - a birthday party for grandma in Graaf-Reinet just before its start; the crossing of the Orange River at Aliwal North; the attack by natives at Vegkop; the rendezvous at Thaba 'Nchu; a funeral for a little girl; the descent into Natal; the massacre at Dingaan's Kraal, and finally, the Battle of Blood River.



Folklife Panel in the Frieze

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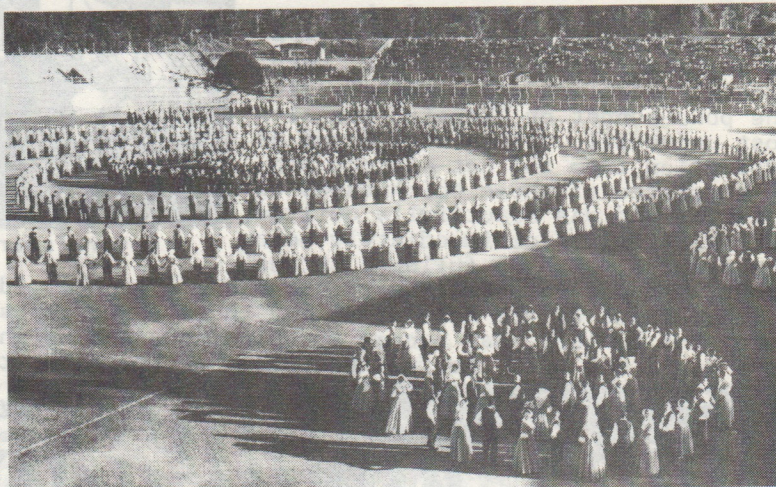
VOORTREKKER MUSEUM, Con't.

So graphic are these tapestries, so true to the picture of the times, it is hard to believe that these works are the creations of women born 50 to 100 years after the events had occurred, but it visual evidence of the intense feeling of their heritage that enables the South Afrikaner to live the part of his ancestors.

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COSTUME CORNER

Members of a contemporary Afrikaans folk dance laer or club usually wear costumes all alike, or at least, quite similar. The dresses of the women are all of a color, or occasionally made of alternating gores of different subdued hues (an example would be the Maria Clara skirt of Manila). The dress is long, floor-length, and tight waisted. There is a cape or tipduk - a shawl of black or dark velvet, and a kappie or poke-bonnet. The man wears a white shirt, dark colored trousers, and a vest of felt, buckskin or other sturdy material. This may be also of brocade or embroidered. Each laer will have its own costume, so it may be possible to recognize which club that a dancer belongs to at a glance. It is very striking to see a great festival - such as the one before the Monument in Pretoria (see picture) where thousands of folk dancers in similar but different costumes are moving in their circles and lines. (A clip of this was seen on Channel 28 TV this summer - watch for a possible rerun.)



Huge Festival in Pretoria-- Dec. 16th.

This costume was adopted by the Nasionale Raad and the many dance groups after considerable research into historical South African costume lore. The basis is of the Trekker era, 1838 and thereabouts, with modifications adapted for present day materials - and convenience - yet still in an effort to maintain as much of tradition as possible.



The Museum - Mother and child

As for actual historical folk costume information, it has been sketchy, and took a lot of research to develop. In fact, in assembling the articles for the display rooms in the Voortrekker Museum, clothing was the most difficult to locate. What little in the form of early day dress that was donated was unidentified - articles garnered from the trunks in attics, etc. - the donors knew little of its origin, except that it used to belong to some remote ancestor. However, the Transvaal Museum, which had been established back in Kruger's time, came to the rescue, and was able to identify materials, and from that point, the gaps in costume history were filled in gradually. Now, things are fairly complete.

Prior to 1820, South African costume followed European trends - the well-to-do, elaborate and court dress; the poor, crude and unimaginative peasant garb. There was an interim evolution between that date and 1838, and then a more definitive attire began to appear, one that could be considered the "European" South African costume. About that time, the man's attire usually consisted of trousers of corduroy, mole- or buck-skin, in black, brown, or a dark green; or of blue nankeen. He wore a duffle-coat and a shirt of checked material. On Sundays, he would wear a velvet coat and weskit, cashmere trousers, and a linen shirt. A short jacket was for everyday wear - a frock coat for special occasions. By 1860, the short jacket had become the fashion even for festive wear.



Children in Boer dress - c. 1850?

(please continue on next page)

"--Rokkies wou ry dra maar niemand kyk darna en almal staan versla oor die rokkies wat ry dra..." (14)

* * * * *

COSTUME CORNER, Con't.

TAPESTRIES OF 19TH CENTURY FOLKLIFE

The women of the earlier period wore dresses of lawn, muslin or silk. Outdoors, pelisses - Shawls were usually worn. These were for the more well-to-do ladies. The woman's everyday dress of the trekkers was of chintz or some such material, and a plain dress of the usual natural or dark brown homespun (picture of the woman with the child p.15 in night attire is an example.) Her dress for very special occasions was often of silk.



Before starting: Birthday Party at Graaf-Reinet

The skirt fell from immediately below the arm-pits, with no fullness in the front, and was gathered toward the back. A general idea may be gathered from the picture of the statue of the Boer Woman and these three tapestry panels here. Petticoats were worn, but by 1850, had become so voluminous and weighty that hoops - by now called crinolines, came back, and with the fullness drawn to the back, the bustle; this was trimmed with



En Route: Gathering at Orange River Crossing

pleats, ruchings and quilting. The aprons usually contrasted from the skirts (and aprons were usually worn, because the woman of the South African republics and colonies, whether rich or poor - slaveholding or not, was a homeperson, and her kitchen or farmyard was the big part of her life). Sometimes, the aprons were exquisitely worked in lace or embroidery, or in white openwork (see the Boer's wife below). Children's clothes were of necessity, of very sturdy material - and simple. Unfortunately, as mentioned earlier, examples of the dress of the real peasant are scarce. Those which had been donated to the museums were of better quality which had been preserved for special occasions and laid away, carefully packed in trunks. The clothing of the trekker, slogging his or her way across the thousand miles of unfriendly land and weather, and during the many years of hardship following needed to establish their farms, and the wars that ensued - have long been lost to decay. Obviously, the women on the Great (or lesser) Treks or the farms did not always wear the beautiful and colorful costumes seen in the tapestry panels as part of everyday life - but on the other hand, they weren't, as some people seem to believe, running around in rough jute sacking, flour sacks, and animal pelts, either.

* * * * *

Pictures: P. 15, dancers - courtesy of the South African Information Bureau in Pretoria; museum photos, "How The Voortrekkers Lived", Panorama 1958; P. 16, panels "Die Voortrekkertapisserie", pictures courtesy of the S.A.I.B.; the Boer and his wife, are from very old engravings of photos in Bloemfontein, taken in the latter part of the 19th century. . . Source material includes: Panorama of South Africa; South Africa Encyclopedia (under 'costumes'); S.I.F.D. News (Caroline Thomas); Ontario Folkdancer (Dorothy Sloan); plus personal files.



A Wealthy Boer & Wife, 1880's - Orange Free State

* * * * *

"..Hoera, Hoera, ons burgers is getrou! Hoera, Hoera, ons landstreek te gehou! Transvaalers het die duur gekoop, die Vierkleur hier geplant - Ons sal dit altoos laat waai-ee!" (15)

A LA CARTE

by GLORIA HARRIS

By 1652, the Dutch East Indies Company had become the largest shipping and trading firm in Europe. Their many ships sailed from Holland to the Dutch East Indies regularly, traveling around the southern tip of Africa, and had for years, been anchoring there to fill their water barrels and search for edible greens.

The Company had decided to establish a base there, at the Cape of Good Hope, to be a constant water supply station and to start a farm as well, because it was now known that fresh fruits and vegetables were needed to prevent the sailors' plague, scurvy.

Fifty men and several families were sent by the Company from Holland to the Cape for this purpose. We were one of the first families to arrive in Africa and we were amazed at the beauty of the mountains and the countryside. We were surprised that the weather was 'reversed'.. we had just left summer in Holland and here, spring was only beginning. But so much the better for beginning a new way of life, so far from our homeland.

In five years our settlement had grown to a trading store, a granary and barns, and warehouses for supplies and ship repairs, as well as our own living quarters.

The Boers among us (Boers--farmers), had no problem raising abundant crops of vegetables and fruit, putting in orchards and growing wheat. The men worked from dawn to dark; the women worked equally as hard. Any surplus crops were canned and preserved by the women using gigantic cauldrons over open pit fires. Fish and game were pickled or preserved, too. We had learned to trade with the native African tribes. We bartered for cattle and though the beef was tough and stringy, we were able to supply fresh meat to the sailors, who, needless to say, very much looked forward to stopping at our port.

The Company was pleased with the Burghers' progress (Burgher--citizen), but they began to cut back wages and at the same time, began to bring in slaves from Malay, Java, and Madagascar to work the farms. Many of the Burghers, once loyal Company men, quit the Company and despite official decrees and warnings, headed for uninhabited land to farm. Now calling themselves Free Burghers, they were soon tilling their own land and were no longer under the Company rule

Another burst of freedom-conscienceness brought the Huguenots from France seeking religious freedom in South Africa. The Huguenots of Bordeaux brought their wonderful vine with them, dug in, worked and prospered. So did a few Germans and many Indians. The Dutch had done well by South Africa and had gained much in return from their new country. We were now calling ourselves Afrikaaners (Afri-kaan'-ers) and we invented a new language, too..Afrikaans.

While meeting, trading and living with the African tribes, the French, the Malays and Indonesians, the English and the Indians, we used words from each culture as they were needed for understandable conversation.

Our national foods, too, are a blend of Everyones' tastes and dishes:

- | | |
|--|--|
| Green Pea Soup with Mint & Boerewors (Dutch-sausage) | Apricot Blatjang (apricot chutney-Malay) |
| Bredie (lamb & vegetable stew-Madagascar) | Cucumber Sambal (condiment-Indian) |
| Bobotie (ground meat , raisins, almonds, spices, eggs-African) | Mealies (corn-African) |
| Banana Jam (English) | Soetkoekies (sweet cookies-Dutch) |

The land is good and there is plenty of it. Every race has worked hard and contributed much, but we are still working on our social status. Maybe in another three hundred or more years--or----any good ideas?

Research: The Land & People of South Africa:

Research & recipe: African Cooking - Laurens van der Post and the Editors of Time-Life Books.

* * * * *

"...Kom kyk hoe brand die vure...die tannies dat die rokkes swaii..die pankoek en boerewers.."(17)

* * * * *

FROM THE EDITOR

Although the special feature articles for our December 1977 Folk Dance Scene primarily represent the folk culture and arts and the historical background of the white Afrikaaners of the Republic of South Africa, - this issue is dedicated to all of the peoples of that nation -(or rather, we should say, political entity, for there are indeed, many nations there)- to all of its languages, colors, creeds and cultures. We hope that that beautiful country, so much like our Southern California in many ways, will someday soon find a solution to its problems. "Nkosi sikelel iAfrika. (18)

In addition to the credits and references footing the various articles herein, we would like also to thank the courteous people at the South African Press & Information Office here in Century City for their help - and also, Alan Paton, for writing the moving and inspirational books about his homeland.

* * * * *

FEDERATION SOUTH	-- 1977 - OFFICERS - 1978	-- FEDERATION NORTH
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HISTORICAL FOOTNOTES

A brief capsule of South African footnotes would begin with the first European settlement by the Dutch East India Co. under Jan van Riebeeck in 1652, at the Cape of Good Hope. About 1679, Simon van der Stel condensed the settlements, and a few years later, French Huguenot refugees arrived, starting the cosmopolitan mix of the southern continent. A century later, Namaqualand was visited, and the borders had extended in the south to the Fish River. The French Revolution and the Napoleonic Wars brought various changes of flags to the land, with the final cession of the territories to Britain by the Dutch in 1814. The Dutch language was abolished, which led to the start of the schism between the white races of South Africa. Then followed the abolition of slavery in the British Empire in 1834, and as the Dutch settlers relied heavily on this form of labor, it led to the decision to get away from it all and move to new lands - thus the Great Trek of 1836-38. Battles with the natives, then after settling in Natalia, the seizure of that colony by Britain, drove the Boers back into what is now the Transvaal and Orange Free State. Until 1852, these were not simple republics, but as many as a dozen separate small cantons, each jealously independent and in some cases, fratricidal. The consolidation resulted in the recognition of the two Boer Republics by Britain and the world, but there was still far to go. Discovery of diamonds resulted of the incorporation of part of Bechuanaland into the Cape, and the small republics of Stellaland and Land of Goshen into the Transvaal. The British took over the Transvaal in 1877 and part of Zululand later. Transvaal regained independence in 1881, but by now, the antagonism was great, although the use of the Dutch language had been restored. In the next 15 years, the Nieuwe Republic and Swaziland came under Transvaal's aegis, and Bechuanaland and Basutoland under Britain. The Boer War in 1899-1902 was the tragedy that resulted in most of the current problems. However, following that, the Republics were soon given self-rule, and in 1910, the Union of South Africa was formed. In 1920, the German territories of SWA - Namibia, became a South African mandate. In 1938, the Great Trek was celebrated nationwide. In 1961, the Republic of South Africa became a completely independent country, but Basutoland (Lesotho), Bechuanaland (Botswana) and Swaziland remained outside. The first of the black homelands, Transkei, became a separate political entity in October of last year, and next Saturday, Bophuthatswana, a wildly frangmented homeland is scheduled to receive its status as an independent republic.

* * * * *

"--There's the girl he married secret, asking no permission to, for he knew he wouldn't get it if he did....." (16)

* * * * *

The lines or phrases at the foot of the pages or articles in this issue of Folk Dance Scene excerpted from songs of or related to South Africa over the ages, are as follows:

- [1] - Chorus of the famous marching song, used by both Boers and Britons during the Anglo-Boer War - and by soldiers of many English-speaking nations since. The verses are originally in Afrikaans; the English versions are often not acceptable for printing in a family magazine such as this.
- [2] - "Here Am I" - a children's song and pieknieksliedjie - a folk dance seen in the USA.
- [3] - A dance-song about a one-legged Portuguese trader from Lourenço Marques.
- [4] - The well-known patriotic song of England during the Anglo-Boer War, "Dolly Grey".
- [5] - A version of a song sung by the Hottentots of the Cape, relating to the visit of the Confederate raider "Alabama" during the War Between the States, Aug. 1863; Mar. 1864.
- [6] - "Sarie Marais" is a popular love-song of the Transvaal, beloved by South Africans, - Afrikaner and English alike wherever they may be.
- [7] - Jan Pieriewiet is a little boy with a funny name - like John Bob-o-link, and other kids laugh at him. The dance is a Varsouvienne, sometimes done in California.
- [8] - The young man tells his girl to ignore her pa but ask her ma if she can go walk with him.
- [9] - Concluding words of the National Hymn, 'Die Stem' - meaning "We are for you, South Africa!"
- [10] - A line from a parody on "Soldiers of the Queen", sung by British soldiers during the war.
- [11] - A volkslied from the Orange Free State - a national hymn.
- [12] - One of the beautiful little children's songs which developed into one for grown-ups - Kitty left, promising to write, but never did - forgetting her beau forever. Dancesong.
- [13] - Gertjie - when will she marry? Sung to the tune of "Just Before the Battle, Mother"; imported from America following the War Between the States.
- [14] - Nellie wanted pretty costumes and dresses, so she married an elderly wealthy man named Johnnie Goggabie - she had dresses alright, but also a funny last name!
- [15] - Still another Boer song imported from America. A rollicking song of the Transvaal, sung to the melody of "Marching Through Georgia". A promenade.
- [16] - Another zesty British soldier parody of the Anglo Boer War, (and others).
- [17] - "Look How The Fires are Burning" - A folk dance for couples in waltz time, in a circle. The song tells about a dance at a barbeque, the ladies dancing with their skirts twirling, and the good rich pancakes, sausages and hot coffee they will be having.
- [18] - "Nkosa sikelel iAfrika" is a well known Xhosa song of South Africa, originating about 1897, - probably to the blacks what "Sarie Marais" is to the whites. Now the anthem of the Transkei -(and an expression being used much lately!)

* * * * *



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PERSONS. PLACES. THINGS

MARK MARCH 30-APRIL 2 ON YOUR calendar - for though it's a long way off yet, plans are already well under way for a weekend of institutes and parties sponsored in part by our local Los Angeles-Orange County Scandinavian folk dancers for the Ingvar Sodals.

THE 10th ANNUAL WINTER FOLK FESTIVAL will be held December 8-11 in New York City. It will feature Martin Koenig, Elli Buk, Yves Moreau, John Pappas, Ethel Raim and Ingvar Sodal. Thursday and Friday eves at Casa Galicia, 119 E. 11th St.; Saturday and Sunday at Hunter College. For info, contact Balkan Arts Center, 514 W. 110 St. #33, NYC, NY. Phone 212/222-0550.

ANOTHER EASTERN EVENT - the Christmas Country Dance School at Berea College, Berea, Kentucky - December 26-January 1. A course including American, English and Danish country folk dancing, music, songs, and folklore. Special guest instructors from abroad include Jens Hviid of Denmark and Sibyl Clark of England. Info, Berea College, Rec. Ext. CPO 287, Berea, KY 40404.

THE PARTICIPATING MEMBERS' DINNER of the Westwood Co-op* was a great success. Guests of honor were the founding and very early members, of which some dozen were located and attended. Among them were the Stan Mintons, the Hobiitts, the Norm Jaffeas, Ruth Garber, the Barneses (Katherine was the prime mover in Westwood and also, the original pro-tem President of the Federation So.), Carole Zucker, Harry and Esther Pearlman, the Bob Sattens, Dave Slater (Fran came along later in Westwood's history, as did Joan, for your editor was also present - as an early member). Other early ones were the Dave Cohens, the Kamens, - and I know there are some we've missed, but it was so exciting to meet again that your forgiveness is begged for error!

35 OUTSTANDING EXAMPLES of weapons, pots and lamps from ancient Israel are part of the Jewish Book Month exhibit just closing at Temple Stephen S. Wise Library; (it ends Dec. 4!) 15500 Stephen S. Wise Drive, W.L.A.. The collection dates from the Stone Age through the Crusades.

IF VISITING THE PALM SPRINGS AREA during the holidays, you might contact the Margolins who are pushing the gentle art of folk dance in that heretofore dance-arid area. They have some classes there - phone them-(we don't have the #)-in Thousand Palms for info.

KHADRA ENSEMBLE is in concert, performing dances and music of Britain, America, Eastern Europe and the Caucasus and Middle East in San Anselmo at the Marin County Playhouse, Dec. 2 and 3 at 8 p.m. Write P.O. Box 6800 San Francisco 94101 or phone 415/549-3444 for info.

MILLIE LIBAW, just returned from her trip to the Holy Land and Hungary, is already planning for a spring visit to Poland - in search of her "roots". If you remember, we had a biography of Millie in our "Please Meet.." earlier this year, and it was from Poland that her people came just at the turn of the century.

THE DUQUESNE TAMMIES have but a few concerts scheduled in December, but they do include a pair (matinee and evening) open to the public in Brooklyn on the 10th., at Kingsborough Community College, so you New Yorkers might take note of the fact.

WHAT'S DOING AT SILVERADO this month? Excerpting from Mart Graeber's note, we should rather say "what's done" - for there was the 31st Anniversary party in late October at the club's nice new hall in Seal Beach with noted Federation guests present; Don Knight is back from Yakima where he found a folk dance club to dance with; and Mart and Ruth returned from a semi-European holiday. Whilst in England, she fell on a sidewalk and received several injuries. A rest in London for a few days, and they were able to do some visiting in England, but had to cancel the Continental part of the trip. (A rather remarkable coincidence - a few years back, almost the exact thing happened to my mother - they remained to visit some in England, but likewise cancelled a much looked-for Continental tour. Was she ever glad about the National Health program!)

THE SKANDIA CHRISTMAS PARTY is set for Saturday December 3, 7:30-11:30 p.m. in Miles Playhouse, Lincoln Park, Lincoln just n. of Wilshire in Santa Monica. Scandinavian dances the specialty. Look for a big Scandinavian workshop at Veselo Selo in Anaheim, January 14th.

OUR MONTHLY BULLETIN from El Camino College with its list of cultural events does not show any folk dance events, but there are a lot of other cultural activities that should be of interest to many of Scene's readers. A call to 213/532-3670, Ex.604 will give information.

BEFORE GOING TOO FAR ALONG HERE, we'd like to remind you of the two important April events so you can work your schedules around them: The Desert Dancers of China Lake have set their famous festival in the sun for April 1 - don't miss it; and the people of Ojai Folk Dance Festival Association, their biennial festival weekend April 7-9. Both groups are members of the Federation South (Ojai as a co-founder in 1946; China Lake first joined the next year).

(please continue on next page)

SAN DIEGO

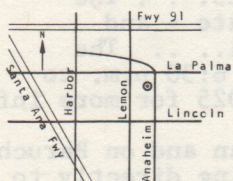
SAN DIEGO SUBURBAN news has several new additions to the folk dance scene, including the Calliope Coffeehouse on Meade St. in North Park. Patty and Peggy Morris hostessing with Mom in the kitchen making baklava. Don and Ellie Hiatt teach Balkan there on Wednesday night (and still hold their class Friday eves at St. Spyridon's). . . Allied Gardens Rec. Center in East San Diego has Charlotte Hersh teaching Wednesday mornings, and the Mission Hills Community Church opens its doors Tuesday night for international folk dance with her. The activity in La Jolla increases with Lisa Brown teaching at UCSD extension Wednesday nights and a spirited review at the Rec. Center Thursday afternoons 1-3 p.m. Fay Silverstein has Wednesdays at the Rec. Center noon-3 p.m., and Rae Tauber continues the Monday eve class, 7:30-9:30 p.m. At La Jolla Elem. School, Connie Strohbein runs from beginning to advanced, 7-10 Tuesdays. . . . In Pacific Beach, Rae is teaching at the Rec. Center ayems Mon. (beginners) 10-11:30 and Tues (intermediates) 9:30 to noon. The Mira Mesa Rec. Center has Helen Lenyk teaching Tuesdays 7:30-10 p.m. with a full international program. . . In Chula Vista, it is Alice and Archie Stirling at the Youth Center, 7:30-10 p.m. Friday nites - Park Way at I. . . We understand that there is a class - the San Diego State University Folk Dance Club also on Fridays in the Women's gym at that campus, 8-11 p.m. - all welcome - phone 714/287-9687 for info.

DOWNTOWN, it is business as usual in Balboa Park, with dancing weeknights, Monday thru Friday, 7:30-10 p.m. (7 p.m. on Wed. for the San Diego Folk Dance Club's* beginner class). Cabrillo*is on Tuesdays and Thursdays (latter, beginners); the SDFDC intermediate-advanced class is on Monday, and the Cyganys*on Fridays. . . Eugene Walters and Jim Waddingham each won a year's subscription to Folk Dance Scene at the 30th Anniversary party held by the San Diego Folk Dance Club*. Thank you, SDFDC!. . . Other news from just north of the border is an announcement by Opa Folk Tours that they have 3 tours coming up, (see the flyer) - which begin with a tour to Greece in April; another in the Balkans in May, and then one to Central Europe (Czechoslovakia, Poland, Hungary) June-July. And one - "Caucasus Adventure" covering Georgia, Armenia and Azerbaijan next fall. (That makes 4, doesn't it?). . . . Scottish and English/American country dancing is alove and well also in San Diego. . and on a final note, mentioned elsewhere this issue - San Diego has come up with the so-far-only offer to host the 1979 Statewide Festival (which is the Federation, South's year), and we thus close the biggest San Diego bunch of news we've had in ages. Wish we had it each month!

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



Veselo Selo
 (Happy Village)
Folk Art Center
 719 N. Anaheim Blvd
 Anaheim, CA
SPECIAL EVENTS



- DEC 11* ROMANIAN WORKSHOP
4 pm Alexandru David
- DEC 17* CHRISTMAS PARTY
8 pm Jasna Planina
Performance
- DEC 31* NEW YEAR'S EVE
8 pm CELEBRATION
Borino Folk Orch.

*dinner by reservation



PEČURKA
INTERNATIONAL FOLKDANCE BAND

! NEW PHONE: (213) 851-4827 !

PERSONS, PLACES & THINGS Con't.

AVAZ, A NEW PERFORMING ENSEMBLE will be holding auditions Dec. 14, 7:30 p.m. at Oakwood School in North Hollywood. The group is under the direction of Anthony Shay, former artistic director of Aman Anseble, and it will specialize in the dances of Iran, the Caucasus, and the Central Asian Republics. Anthony is a specialist in the folklore of this area, and has a particular love for the music and dances of Iran, where he was at one time studying at the University in Teheran. See the flyer attached for additional information.

A HUNGARIAN INSTITUTE is scheduled for Dec. 10 at Long Beach City College, 1:30-5 p.m., and a party 8-10 p.m. (latter is preceded by an hour of singing starting at 7 p.m.). We understand John Tiffany is one of the institute teachers. It is in the women's gym, 4701 East Carson. The dance party will include international as well as Hungarian dances. Contact Sandy Wodicka, 714/871-6943, for additional information.

SINCE CLOSING PAGE 4, we have come up with a couple more special holiday parties. Up in beautiful midtown Ojai, at the Art Center, there will be a special New Year's Party, hosted by the Ojai Festivals Association*, starting at 8 p.m., and running 'till someone gives up. Among the special attractions will be members of the Aman Ensemble* Orchestra, and probably dancers - another dance group is also expected. Buffet refreshments and folk dancing. \$6.

THE SILVERADO FOLK DANCE GROUP* will have their Post-Christmas Party Dec. 27 at Marina Comm. Center, 151 Marina in Seal Beach. Time is 8:05 p.m. until around midnight. Wear a costume, and bring a tasty tid-bit, and have a tid-bit too. Phone Dorothy at 924-4922.

PEČURKA INTERNATIONAL FOLK BAND has a rather busy month coming up. Dec. 4, they will be in the Coconut Grove at the Ambassador, sharing the spotlight with the International Children's Choir and a Mariachi band, for the International Christmas Dinner-dance Party there. (Watch TV channel 11 for a telecast of it later). Dec. 18 will find them at the KPFK Holiday Faire in Santa Monica Civic; they'll make their premier appearance at the Intersection's Christmas party following the teaching at 9:30 p.m. on Dec. 23, and really wind the year down at the Orange County*New Year's party, Dec. 31. in Fullerton. (A new record, "Mushrooms", is due out soon - the tapes are great, but pressing has been delayed by the backlog of Crosby, Presley and Lombardo reissues at the record-makers!)

NAMAapologies for the non-appearance at Zorba's Nov. 5, - the orchestra was dis-engaged a few days before because of illness in the owner's family. NAMA appearances for sure in December include Thurs 1st at Calstate LA in the Student Union; Dec. 3 at Valley College International Rendezvous Club; and New Year's Eve at Holiday Camp in the San Bernardino Mts. one of Nama's finesingers, Trudy Israel will be teaching singing all week at the camp, too!

TUNE IN on the Dinah Shore program, Dec. 9 (Channel 5) if you want to learn how to do some beautiful holiday package gift wrapping. West Valley's* Bunny Hogan will be on the program to show you how it is done.

LIVE BALKAN MUSIC at Rio Hondo College in Whittier Wednesday Dec. 7, 8-10 p.m. room G132 (gym) with Koroyar* Orchestra. No admission charge. Armenian and Greek music. Requests welcome.

-MACEDONIAN DANCES from simple to advanced, including material from Bulgarian, Yugoslav and Greek portions such as Trugnala, Rумыana, Gaida, Ovčepolska, Potrčulka will be taught. Sat. Dec. 17, 1:30-6 p.m. in Pomona. Call 714/627-7150 for more info.

THE GANDY DANCERS* hold their annual White Elephant Party on January 6 at the International Institute, 435 S. Boyle Ave. Los Angeles. Bring a "white elephant" gift and exchange it for another. Dancing of course, and refreshments. Time 8:30 p.m.

AMANNews, besides the Institute mentioned on page 4, includes activities such as the telecast on Channel 28 KCET, when you can see the Aman Ensemble in a 1-hr. program Sun. Dec. 4 at 6 p.m. Marge Champion narrating. It will repeat Tues. Dec 6 at 9 p.m. and Sat. Dec. 10 at 2 p.m. ...On Dec. 17, Aman will perform for employees (only) of the L.A. Public Library Ass'n. at Beverly Hills Hi (closed concert), but an open one is set for Loma Linda U. in Riverside on Jan. 7 at 8:15 p.m. For more info on this, call the Aman Office at 213/464-7225. . . The "small group" meanwhile, continues to perform in schools both public and private - and among these soon to come will be the Frostig Center and the Marlborough School. . . The Aman Well-Wishers will have an open meeting at the Intersection Wed. Dec. 14, 6:30 p.m. to help plan the institute. Volunteers urged to attend. Call Marsha at 213/395-2025 for more info.

THE LATEST ISSUE OF "HORA" has some very interesting articles - on Gurit Kadman and on Baruch Agadati, pioneers in the field of Israeli dance. Also, two articles pertaining directly to Angelenos - one by Gary Fox and the other by Fred Berk himself. Gary is one of our astute young teachers of Israeli dance in this area; and Fred is a sage in the field, and numerous indeed are his articles that have appeared in "Hora" which we would like to sometimes reprint in "Scene"

(continued on next page, please)

PERSONS, PLACES & THINGS, Con't.

FOLKDANCERS who have that Easter week off after Palm Sunday, will have a place to go in 1978, when the Springtime Folklore Camp opens in the San Bernardino Mts. At the same location as the popular winter Holiday Camp, this one will be from Sunday March 19 to Friday March 24. Teachers include Billy Burke, Balkan dances; Richard Duree, Hungarian; Rosie Peña, Mexican; Israel Yakovee, Israeli. Lots of goodies, too. See the page 19 ad.

BALKAN/LEVANTINE INSTRUMENTS is a 1-day workshop on/and display of/folk instruments of that area, such as the kaval, saz, tupan, frula, etc., for both musician and non-musician on Sat. Dec. 10, 1:30-4:30 p.m. Authentic instruments; some rare and recorded examples will be used to demonstrate characteristic sounds, etc. Background information, such as origins, history, where used, etc given if requested. Call 714/627-7150 for info. and details.

A FOLK DANCE CRUISE thru the Alaska Inland Passage, June 24, one-week on the "Sun Princess", with a discount rateto everyone. Dance daily plus the ship's activities and ports of call. For info, call Beverly Barr at 213/478-4659 or 836-2003.

ANDOR CZOMPO'S HUNGARIAN DAY is a long awaited event upcoming February 4, 1978, to be sponsored by Betyárok and the Gandy Dancers*, and held at the International Institute, 435 S. Boyle Ave., East Los Angeles. All dancers interested in exciting new material can attend the afternoon institute, (perhaps gulyas dinner?), and an evening of all of your favorite Hungarian dances. The \$5 admission will assure a rewarding day at both sessions (food extra though) - or the afternoon or evening sessions singly at \$3 per each if you cannot make both. Look for an ad in January's Folk Dance Scene. (and our February issue will be Hungarian!)

THE UCLA DANCE ETHNOLOGY ASSOCIATION is now producing a journal and soliciting scholarly papers, and hope for a response from "Scene" readers. The focus of the journal is to publish papers representative of the diversity used in studies of dance ethnology and tangent fields. Guidelines for acceptance of a manuscript include materials be of value to other researchers, well documented, etc. For details, contact Yvonne Cootz at 475-4309.

BESIDES THE BULGARIAN FOLKLORE PROGRAM outlined last month, the Duquesne University Tamburitzans Institute of Folk Arts havetheir degree program in Folk Arts, leading to a Master of Folk Arts degree with Eastern European emphasis; requires 32 semester credits. Considered are such studies as folk music, dance, costumes, traditions, language and other related subjects. Contact the director of the Graduate Program, DUTIFA, 1801 Blvd. of the Allies, Pittsburgh, PA 15219 for more info. Re the summer session in Bulgaria, write Summer Seminar '78, % DUTIFA, same address.

KOROYAR* is adding 8 more dances to its extensive Caucasian repertoire and wishes to thank Jora Makarian for permission to utilize his Armenian material. Plans are being made for new Armenian costumes and new Bulgarian Thracian costumes. Auditions for singers and dancers to be held in January - for information, write P.O.Box 27872, Los Feliz Sta., Los Angeles 90027

FOLKWEAR, that extraordinary little company up in Northern California which is responsible for some exquisitely lovely folk costume designs and ethnic patterns, has come up with four new ones since last we told about them. Joan has just acquired the last two, Japanese field clothing and a Japanese kimono. We thought you would like to know about them in case you had any thoughts concerning holiday gifts - they are so interesting and utilizable. The drawings and artwork for illustrations are, as always, just great. In fact, we are going to seek permission to use the information regarding the costumes for our costume corner in our Japanese issue of "Scene" - and perhaps the drawings, too. "Folkwear" is the result of the efforts of three ladies - Barbara Garvey, Alexandra Jacopetti and Ann Wainwright - and from its tiny beginning just a couple of years ago, in Forestville, it has spread so that now one can find Folkwear folk-ethnic patterns in scores of cities across the United States, and featured in several magazines (see Nov. Weight Watchers Magazine) Watch for the exhibit, "The Art & Romance of Peasant Clothes" in your area. The one in Santa Rosa just ended, but it will be in New Orleans, Jan. 6-Feb. 12 at the Contemporary Arts Center, and at the Craft & Folk Art Museum on Wilshire in Los Angeles, Mar 7-Apr. 15. Meanwhile, a self-addressed stamped envelope to Folkwear, Box 78, Forestville, CA 95436 will bring you a brochure.

JUST A MOMENT AGO we concluded a phone conversation with Atanas Kolarovski, here in the Southland for a series of institutes. They were all highly successful, and you will no doubt be seeing some new Macedonian dances popping up in the near future, especially in Orange County. From here, he goes to the Bahamas for a folk dance weekend, then finally, will wind up the year at the Eskayo Holiday Camp in Pawling, New York.

* * * * *

TEACHING THIS MONTH

Folk Dance Federation of California, South, member clubs (*) are entitled to up to four lines of listing free in this column. Phone numbers are given here when available for your information purposes. Please watch for "dark nights" in the Los Angeles City School District. Many clubs will be closed during the holiday weekends.

SOUTH BAY FOLK DANCERS * (Friday)

At Valmonte School, 3801 Via La Selva, Palos Verdes Estates, 7:30-11 p.m. Beginner level first hour; intermediate teaching 9-9:30 p.m. Miriam Dean will teach 'Dror Yikra', 'Hora Spoitorilor', 'Haroa Haktana', 'Pletyanka. Party night is the last Friday of every month except December of this year. Call Fran Rudin, president, at 213/374-0982 for info.

WESTWOOD CO-OPERATIVE FOLK DANCERS* (Thursday)

At Emerson Jr. High School, 1670 Selby Ave., West Los Angeles (upstairs gym). Time - 7:30-10:30 p.m. Teaching first hour: 'Hora Mare Moldoveneasca', Romanian, by Rhea Schauben; 'Powolniak', Polish, by Beverly Barr. For info, call Rachelle at 213/276-2644 or Helene at 213/836-7893. Holiday party December 29 - come and have fun! (Dark Dec. 15)

STONER STOMPERS * (Friday)

This is an intermediate level class, taught by Dave and Fran Slater. and meets at Stoner Ave. Playground, 7:30-10 p.m.; the teaching for December, 'Polish Polka', 'Lesnoto Oro', 'De-a Lungul', 'Walpole Cottage'. The last Friday of the month will be Party night in celebration of the end of one year and the beginning of a new. In West L.A., cor. Missouri.

SHALOM FOLK DANCERS* (Tuesday)

At the Highland, 732 N. Highland in Hollywood, 8-10:30 p.m. Continue teaching dances from Santa Barbara and Camp Hess Kramer, plus a new dance, 'Zajko Kokarajko' (Macedonia), taught by John Savage. Phone 838-0268, 939-7175; or 462-2262 (The Highland).

VALLEY BETH SHALOM DANCERS (Saturday)

Pre-teens and teens, 15739 Ventura Blvd. Phone 872-1361 or 788-6000. Israeli folk dancing. Instructor Tikva Mason, 2:30-4 p.m. Call Bobbi Robin at 789-8582 for fee information. Class started. Hurry up and come.

BETH JACOB CONGREGATION (Sunday)

Elementary Israeli dance from 10-10:45; advanced Israeli and Hasidic dance 11-11:45. (9030 W. Olympic Blvd., Beverly Hills) Instructor: Tikva Mason. Part of adult education program. For further info, call 278-1911. Fee \$15.00 for 8 sessions.

LONG BEACH JEWISH COMMUNITY CENTER FOLK DANCERS * (Tuesday)

At the LBJCC, 2601 Grand Ave., Long Beach. Time 8-11 p.m. Intermediate and advanced workshop level, line and couple dances taught by Donna Tripp with occasional guest teachers. For info, call 714/533-3886. San Diego off-ramp at Lakewood, 1 block so. to Willow, 1 block W. to Grand.

THE HIGHLAND FOLK DANCERS * (Monday, Friday)

At Highland House, 732 N. Highland in Hollywood. Monday's teaching in December will be the beautiful line dance from Albania, 'Gilanka'; an Israeli mixer, 'Dror Yikra'; and an Israeli line dance, 'Sisu Vesi'in Chu'. Monday Dec. 12 we will have our annual Chanukah Latke party. Donation \$1.75. Reservations, 462-2262. John Savage teaching Fridays - 7:30-11 pm.

PASADENA FOLK DANCE CO-OP * (Friday)

At Westminster Church, 1757 N. Lake in Pasadena (in basement, enter from parking lot). 7:30-11:16 p.m. Walk-thru teaching 7:30; intermediates 8:30; general dancing follows. Dec. teaching will be 'Le Laride', 'Siva' and 'Galona' by Sharron and Armand Deny. Ph. 281-7191. No dance Fri. Dec. 30 - come to our New Year Party on Dec. 31 (see flyer for details).

ORANGE COUNTY FOLK DANCERS * (Friday)

At Santa Ana College in the Dance Studio, 17th and Bristol, Santa Ana. Time 8:30-11:30 p.m. Dec. 2 is all-request night; Dec. 9 and 16 will have an Israeli couple dance, 'Hava Metze Ba'machul'; Dec. 23 and 30 are dark because of the holidays, but there will be the big annual New Year's Eve Party in Fullerton, Dec. 31 - see flyer.

INTERMEDIATE FOLK DANCERS * (Friday)

At Emerson Jr. High School, 1670 Selby Ave., West Los Angeles. Time 8-11 p.m. December teaching is 'Rakeset', 'Schnei Shoshanim' plus reviews and dances. Dark Dec. 23, but there will be an alternate place - call Ruby at 397-5039 for info and location.

DIAL THE FOLK DANCE FUN-LINE - 397-4564 - for information on where and when to dance at the many college groups in the area for free or nominal donations. Have pencil and paper ready to take notes - a recording service provided by Folkdance Underground.

(continued on next page, please)

TEACHING THIS MONTH, Con't.

GANDY DANCERS * (Friday)

At the International Institute, 435 S. Boyle Ave. in East Los Angeles. Time 8:15-11:05 p.m. Dark last 3 Fridays of the month. Open following New Year's with a White Elephant Party, January 6. Anthony Ivancich will teach 'Arkan' early in January; Elsie Dunin to teach later in the month. See ad or flyer this issue re the January party.

VALLEY FOLK DANCERS * (Friday)

At Van Nuys Jr. High, in the girls' gym, upstairs - Cedros and Albers in Van Nuys. Time 8-11 p.m. Beginners' teaching will be 'Grand Square'; intermediate dances, 'Polharrow Burn' and 'Divčebarsko Kolo'.

SILVERADO FOLK DANCE CLUB * (Tuesday)

At Marina Community Center, 151 Marina Drive in Seal Beach. Time 8:05-10:30 p.m. Dec. 6-13-20, beginning-type teaching 8:05-8:35 p.m.; Dorothy Daw teaching 1st 5 figures of 'Čačak' 9:10-9:35 p.m. Dec. 27, the Post-Christmas Party, 8:05 to ?. See "Persons-Places".

CRESTWOOD FOLK DANCERS * (Monday)

At Brockton School, 1309 Armacost Ave. in West Los Angeles, between Barrington and Bundy, 1½ blocks N. of Santa Monica Blvd. Time 8-10:30 p.m. Beverly Barr will teach 'Sonderborg Double Quadrille', Swedish; 'Kochane', Armenian; 'Hora Mare Moldavenescea', Romanian. Class will be dark Dec. 26 and Jan 2. For info, call Beverly at 478-4659 or 836-2003.

WEST LOS ANGELES FOLK DANCERS * (Friday)

At Webster Jr. High, 11330 Graham Place in West Los Angeles (between National and Pico off Sawtelle). - 7:30-10:30 p.m. Beverly Barr will teach new dances including 'Bashana Habanah', Israeli; 'Paidushko', Bulgarian; 'Tintaroiul', Romanian; also special request teaching of old dances 7:30-8 p.m. NOTE - Dec. 23 only--class will meet at Rancho Park (Cheviot Hills Playground), 2551 Motor Ave. West L.A. ½ block S. of Pico Blvd. 7-10 p.m. Join us for a holiday party Dec. 30 (Brockton School) - for info, call Beverly Barr at 213/478-4659 or 213/836-2003.

WEST VALLEY FOLK DANCERS * (Friday)

At Canoga Park Elem. School, Topanga Canyon Blvd & Cohasset, Canoga Park: Teaching: Dec. 2, 7:30 p.m. 'Syrtos Pylias'; Dec. 9 & 16, 7:30 p.m. 'Postie's Jig'; All three Fridays at 8:30 p.m. 'Ga'Agum'. Regular dance program until 10:30 p.m. Call 213/782-5281 for information. Have a happy holiday season.

INTERNATIONAL RENDEZVOUS FOLK DANCE CLUB (Saturday)

At L.A. Valley College Field House, 5800 Ethel Ave in Van Nuys. Teaching 8-9 p.m.; requests 9-11 p.m. Party Dec. 3 with Nama Orchestra. Closed Dec. 31. For information, call 213/994-3698.

WHITTIER CO-OP FOLK DANCERS * (Saturday)

At West Whittier Elementary School, 6411 S. Norwalk Blvd. in Whittier. 7:30-8:30, continuation of beginners' class which started Oct. 1, Jack Murasaki teaching. Intermediate level teaching 8:30-9:30. Dave Pease will instruct in 'Swedish Varsouvienna'. 'Ahavat Hadassah' will also be taught. General program dancing until 10:30. Last Sat. of each month is party night.

LAGUNA FOLK DANCERS * (Wednesday)

At Laguna Beach High School in the girls' gym, Park Ave. at St. Ann's in Laguna Beach. 7-10 p.m. Dec. 7, Richard Lippa will teach 'Hasahchar'; Dec. 14, Willie Lorenzen will teach a man's dance, 'Tenilau' and Celeste Alden, a woman's dance 'Kiv Oyunei'. Dec. 21 and 28 are all-request nights.

WEST HOLLYWOOD FOLK DANCERS * (Monday)

At West Hollywood Rec. Center, 647 San Vicente Blvd. in West Hollywood. Time 7-10 p.m. Beginning class 1st hour. Ruth Oser will teach 'Lakeset', Israeli, and 'De-a-Lungul', Romanian. Dark Dec. 26 and Jan. 2. Phone 213/657-1692 for information.

NARODNI DANCERS * (Thursday)

At Millikan High School, Palo Verde and Spring in Long Beach (the gym). Beginners 7:30-8:30; intermediate, 8:30-10:30. (Formerly the Long Beach Co-op group). Will be dark Dec 22 and 29

CALSTATE LOS ANGELES (Thursday)

In the P.E. Bldg., Room 123, 8-10:30 p.m. Free - various levels of dancing with co-op leaders and teachers and requests. Jim Brownfield at 213/224-3216 for information. Dec. 1 special with Nama Orchestra (Student Union Bldg, #313).. This one free, too. No meeting on Dec. 22 and 29 - school holidays.

* * * * *

BEGINNERS' CLASSES

Classes denoted by an asterisk (*) are sponsored by member clubs of the Folk Dance Federation of California, South, Inc., and as such, are entitled to a 3-line listing in this column, free of fee. They meet on a different night and/or place than the parent club does. For classes which meet at the same location and evening as the home club (usually during the first part of the evening preceding the regular dancing), see the listing under "Teaching This Month".

LONG BEACH (Wednesday)

At the Long Beach JCC, 2601 Grand Ave., sponsored by the Long Beach Jewish Community Center Dancers*, Donna Tripp teaching. Time 7:15-10:30 p.m. Easy beginner dances and reviews the first two hours. For info, call 714/533-3886.

SAN DIEGO (Thursday)

In Balboa Park, Balboa Park Club, Sponsored by the Cabrillo International Folk Dancers*, Vivian Woll teaching. Donation 25¢ per person. 7:30-10 p.m.

WEST LOS ANGELES (Monday)

At Stoner Ave. Rec. Center, Missouri Ave. at Stoner Ave. 7:45-10 p.m. Sponsored by the Westwood Co-operative Folk Dancers*; Dave Slater teaching. Open - start anytime.

WESTCHESTER (1st and 3rd Wednesdays)

At Temple B'nai Tikvah, 5820 W. Manchester Blvd. w. of the San Diego Freeway. Time, 8-10 p.m. Beverly Barr teaching Dec. 7 and 21. Phone her at 213/478-4659 or 836-2003 for info.

WEST LOS ANGELES (Tuesday)

At Temple Isaiah, 10345 W. Pico Blvd. Time 8-10 p.m. Beverly Barr teaching beginning level 1st hour; advanced-beginners following. For information, phone Beverly at 213/478-4659 or 836-2003, or the Temple at 213/277-2772.

LAGUNA BEACH (Sunday)

At Laguna Beach High School in the girls' gym, Park Ave. at St. Ann's. Time 7-10 p.m. Sponsored by the Laguna Folkdancers* - Ted Martin and guests teaching. Dark Dec. 25, Jan 1st.

* * * * *

CAFE SOCIETY

HORO (Wednesday-Saturday)

At 5635 Melrose in Hollywood (near Larchmont). Phone 213/462-9213. Classes, dancing evenings. Wed., Greek, Nick Savvidis; Thurs., Romanian, Balkan w. Alexandru David; Fri., international w. Sherri Cochran; Sat., international w. Alexandru. Phone for info re Christmas and other holiday special events. Low prices. (Soon to open an additional night.)

CAFE DANSSA (nightly except Wednesday)

At 11533 W. Pico in West Los Angeles, phone 213/478-7866. Dancing starts 9:30 p.m.; the classes at 8 weekdays, 8:30 Sat. and Sun...Schedule: Mon., international; Tues-Thurs-Sat., Israeli; Fri., Greek; Sun., Balkan. Highly qualified teachers at all sessions.

VESELO SELO (see below)

At 719 N. Anaheim, in Anaheim. Belly dance, Balkan, Greek and International folk dance classes. Borino Folk Orchestra plays on Friday and Saturday evenings. NEW CLASS: Tuesdays - Middle Eastern Dances, taught by Sherri Cochran. SPECIALS: Dec. 11 - Romanian Workshop with Alexandru David; Dec. 17 - Christmas Party with Borino Folk Orchestra and a performance by "Jasna Planina"; Dec. 31 - Gala New Year's Eve Party with live music. Dinner available by reservations. Phone (714) 635-SELO.

* * * * *



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VOX POPULI

To the Editor of Folk Dance Scene: (Oct.10,1977)

As an active proponent of folk dancing throughout our fair state, and particularly in Orange County where I reside, I am sadly dismayed to note the lack of supportiveness on the part of many folk dancers and dance clubs toward the propagation of this joyful recreation. I feel that having a place to go to dance every Thursday or Friday night is merely a datum from which we may further explore, enrich, and enculturate ourselves and our friends, and that, rightfully, there is something which should be given back in return. What do we do in return to help this activity grow, prosper and reap good exposure? Too often, a mere pittance.

On a recent sunny Saturday afternoon locally, a well known folk dance band performed outdoors before literally thousands of visitors to an annual crafts fair. I counted five dancers, perhaps with 3 or 4 more hidden in the underbrush, out there participating. A golden opportunity to share folk dancing with the public and perhaps bring new dancers into the fold was lost. ¡Qué lastima! What say you - you didn't know they were scheduled to play? Possibly of course, but why? If perhaps the band in question was remiss in not furnishing A-1 publicity, that is part of the problem, but it seems to me that the dancers, and on a larger spectrum, the organized clubs that serve the dancers, did not to their share to inform and encourage people to attend. Sadly, I have seen several instances as the foregoing take place over the past few years and it is forming a familiar pattern that says, "we don't care."

Further, a "big" teacher from out of the area comes for a one-night teaching. If Jane Goodbuddy, a devoted Balkanist, happens by your group, it gets spread around. Otherwise, as witnessed in reality by the only fair turnout last week, exposure to this teacher too, falls by the wayside. Of course, that teaching should be listed in Folk Dance Scene, and most often is, but not everyone reads "Scene". - I believe all once-a-week-or-more-dancers should be required to read "Scene" anyway--uh, oh, here comes the Civil Liberties Union - nor can they retain the wealth of information provided, especially happenings not in the immediate future.

It is my tenet that we, as the dancers, need to be responsible for spreading the gospel of folk dance, either by taking a share in it ourselves or (by) being certain that the presidents and spokespersons for the various clubs stay attuned to just what's going on, and inform the participants. IT COSTS ABSOLUTELY NOTHING TO DO THAT BIG SOMETHING!

While I'm talking about costs, it's really a tired old phrase, the one about "Folk Dancing is the Cheapest Way to spend a Recreational Evening". Everyone of us knows that tune. I nonetheless feel that we can avoid "cheapening" it further, by charging an extra 25¢ or so, assuring a more well-rounded record collection for the club, making possible funds available for hiring good quality teachers, offering more and full scholarships to camps, lending support to our folk dance periodicals and performing groups, and what-have-you. It certainly does appear that "money" is a dirty word in folk dancing, which brings me to the next topic - the coffee house.

There is a hysteria regarding money passing hands in folk dancing. One virtually gets the impression that the coffee-house entrepreneurs are the Rockefellers of the folk dance set, and spend their summers on the Riviera, or perhaps more aptly, South Serbia or Epirus. Why such myths persist, is beyond me. Even if it were so, which I don't believe for one second, would it not be the star-spangled, inalienable right of the owners to do so. Why make exceptions of them, just because they deal in folk dance?

It is my assessment that many organized clubs feel confusion over these relatively new breeding quarters of "hybrid" folk dancers, don't know what to make of it, and surreptitiously wish to rid themselves of the coffee-house ethic and end the confusion. Frankly, I feel that the folk dance clubs and the coffee-houses, can, and should, exist in mutual peace and harmony, and positive action must be taken in that direction, or we'll all lose out.

The question is simply, "Do you love folk dancing?" If the answer is yes, work post haste to build it in all of its facets, support it, and do not divide it, PLEASE.

Finally, what causes the phenonemon that makes some local really gifted teachers constantly sought after out of the area and out of thestate, only barely to be acknowledged and attended here on the home front. Could it be the "grass is greener..." syndrome. Whatever the answer, it is a sad happening and just buffers my feeling that we don't support our teachers, our dance places, and even more broadly, the entire beautiful world of folk dance.

I leave you with this thought. Places like Allentown, Pa., Centerville, Iowa, and Nacadoches, Texas - would give their eyeteeth to have one or more "Whirling Dervish" coffee-houses, or Harold T. Undertush come to teach dancing... In pax requiescat!

VOX POPULI, Con't.

Editorial note: It has not been the general practice of Folk Dance Scene to print vox pop or letters to the editor because as a rule, they tend to be of a nature that sets off controversies, and those we have enough of without encouraging more. However, Ann has touched on a number of subjects which have been hanging around for some time now, and which contain food for thought - on all sides. Naturally, here at "Scene", we have our own "solutions" - but for now, are just printing Ann's letter without comment, pro or con.

* * * * *
SQUARE CIRCLES

ROUNDLAB, the International Association of Round Dance Teachers, held its first annual meeting in Memphis, the last weekend of October, and came up with a program and set of procedures for future guidelines. A list of things a new teacher needs to know in order to teach round dancing was developed by a sub-committee, including movements in one-step, two-step and waltz rhythms. Dance positions, cardinal directions, stepping to the beat, etc. are covered in the first two phases of round dancing. As this is an area in which square dance callers who teach rounds generally work, these initial phases will be coordinated with Callerlab prior to finalizing. A Standardization committee was also formed, as well as other committees. The next annual meeting is set for Oct. 22-24, 1978.

CALLERLAB, in its meeting this fall in Pocono Pines, came up with a series of questions to be asked and discussed concerning the square dance mainstream programs, by callers, clubs and other organizations. Some include (in brief) - 1. As leaders and callers, what amount of time should be spent in formal instruction period to train dancers properly to go from non-dancer to club level; 2. Are we expecting the new dancer to learn too much choreographic material in too short a time? (Callerlab recommends 41 weeks of 2 hrs. a week). 3. As club officers, are we requiring the caller to teach basics in too short a time just in order to get the new dancers graduated into the club; 4. Does it cause "dropouts" by asking dancers to rush into something with which they do not feel comfortable? 5. Are callers being asked to call at a higher plateau at regular dances when less than 80% of the dancers are able to "cope"?-- and items including forced moving to a level where square dancing loses its appeal as a recreational activity; how does a dancer get back into the swing of things after a two month drop-out; are people being forced to shun square dancing because it takes too much time to learn and keep up? . . . Comments on these questions are solicited by Callerlab, and you can reply to them at Box 679, Pocono Pines, PA 18350. (We might say that these problems afflict not only the square dance movement, but almost every other form of activity as well, not the least of which is international folk dancing!)

* * * * *

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CLASSIFIED ADS

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* * * * *

"Giga"

Miodrag Despotović, better known as "Giga", is one of the original dancers of Ansambl KOLO. For the past ten years he has lived in Holland where he teaches Balkan dances and directs ORO, an exhibition dance group.

Ivon, his wife, was the first foreigner to dance professionally with Ansambl KOLO.

Giga will be here in January and February and will be available for teaching engagements. Records will also be available. For details, call Bora at (213) 439-7380.

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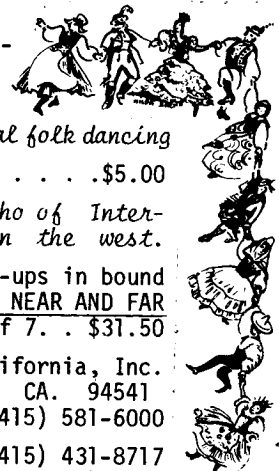
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1978 Costume Calendar now available!



FEDERATION IN FOCUS

The November Federation Council meeting was squizzed in between a successful Armenian and Russian institute (Tom Bozigian and Alexandru David teaching), and the very lively Treasurer's Ball on November 12. Some people even got to go to eat as well. A goodly amount of business was transacted, and among the motions passed was one to send the proposals of the By-laws Committee back to the committee for changes in the proposed changes. The new insurance rates and schedules were given - and the change of coverage period and date of the premium payments will be altered to coincide with our Federation fiscal year. I do not remember if it was brought out at the meeting, but this will be of great help in getting all payments due together (that part was indicated) - but it will also mean that there won't be any room for dilly-dallying, and the normal grace period will automatically close at the same time that the membership delinquency period does. Ergo, no signee - no coveree! Please bear this in mind when your club receives its notices for membership renewal early in April, and don't say we didn't warn you.

Fran Slater, our new directress of extension, came up with a very fine directory, loose-leaf 8 1/2 x 11 format, and it is so clear and easy to read. The price is \$1, and worth it. Get yours through your club - save the postage for the Federation. (get it sooner, too!). We note there are 46 clubs now on the roster - the two newest being Ballet Mexicapan and the Krakusy Polish Folk Dance Ensemble. Welcome aboard, felicidades y na zdrowie!!

Elsa Miller reported that the new Folk Dance Calendars are now available at \$1.50 each - and this year, we are back to costumes again. Nice looking ones, too. The booklet on "Steps and Styling" is available at \$2 and that one on Festival Procedure and Index at \$2.50. Available through Elsa, who is handling the publications for the North, or from the North itself. The calendar of events is beginning to fill up rapidly, and some are set as far as October of 1978. Also, San Diego is the nominee for 1979 Statewide. All of this last bit reminds us to remind you - all - that we need every possible confirmed date for 1978 events by December 15 at the latest in order to include it on our page 2 Calendar Of Events of 1978 in the January issue of Folk Dance Scene. This will enable us all to perhaps avoid conflict of dates in scheduling 1978 activities.

The Federation is still looking for facilities for office space - inexpensive - convenient - and secure. See our last issue for the details of what is needed - or contact Ed Feldman if you have/ or know of/ such facilities available. Finally, the next council meeting is set for the Idyllwild Partytute at 11 a.m. Sunday December 11 in Eagle Rock.

* * * * *

THE CABOOSE

MONDAY NIGHT KOLO CLASS (Monday)

At Hollywood Playground, Cole St. 1/2 block N. of Santa Monica Blvd. in Hollywood. Time 8-10 p.m. Billy Burke teaches all your old and new favorites. Emphasis on styling and reinforcement techniques. Phones: 213/876-5327, 363-2415; 714/637-0807. (Check re Dec. 26, Jan 2?)

THE FOLKDANCE WORKSHOP (Wednesday)

At Anaheim Cultural Arts Center, 931 N. Harbor in Anaheim - 7-10 p.m. FREE. A Workshop for beginners and advanced dancers. Master teachers do drop in. Films and discussion are included. Request what you want to learn. For info, call Bob or Bernie Byron, 714/637-0807.

(please continue on next page)



THE CABOOSE, Con't.

SANTA MARIA FOLK DANCERS * (1st & 3rd Fridays)

At Simes Park Rec. Center Bldg., 500 S. McClelland St. in Santa Maria, 8-10 p.m. Currently reviewing and teaching Polish and international dances. Audrey Silva, instructor. Phone 805/925-3981.

PALMS FOLK DANCERS (Wednesday, Thursday)

At Webster Jr. High, 11330 Graham Place, West Los Angeles. Beginners 7:15; intermediates 8:30.; Wednesday class. The Thursday class in Marine Park, 1406 Marine Ave., Santa Monica, same hours. Miriam Dean teaching 'Shnei Shoshanim', 'Vlasceneuta', reviews. Phone 391-8970.

CULVER CITY DANCERS (Thurs. a.m.; Tues. p.m.)

At Veterans' Memorial Aud., 4117 Overland Ave. off Culver Blvd. in Culver City. Tues. eve beginners at 7:30; intermediates, 8:45 p.m. Thurs. class, beginners 10 a.m., intermediates 11:30. Miriam Dean teaching 'Pletenica', 'Debka Bedouit' and reviews. Phone 391-8970.

HOLLYWOOD PEASANTS * (Wednesday)

At West Hollywood Playground, 647 San Vicente Blvd. West Hollywood; time 7:30-10:30 p.m. Sheila Ruby will teach 'De-A Lungul', Romanian couple dance; Eunice and Ruddy Beldner to teach 'Szokkenos', a Hungarian couple dance. Phobe 213/474-2048 for info.

"CIGA" (Miodrag Despotović, as he was known as one of the original members of "Kolo") will be on the West Coast again in January and February. Last time he was in the Bay area. Currently he is directing a dance group in the Netherlands. Watch for further announcements. See ads.

THE INTERSECTION * (nightly)

At 2735 W. Temple in Los Angeles. Phone 213/386-0275. Special Events: Annual Chanukah Party with Israel Yakovee hosting, Dec. 5..Traditional Christmas Eve Party, Sat. Dec. 24, with Pečurka; usual Intersection gift exchange; phone for info. re costs; New Years too! Weekly teaching program: Sun., Thurs. Greek; Tues, Fri., Sat - International; Mon., Israeli; Wed., Balkan. Beginners 7:30; Reg. 8:30; 1st-timers 6:30; Belly dance(women) Tues. 5:30. FLASH - Martin Koenig special workshop, Tues. Nov. 29. Call for last minute information!

* * * * *

FOLK DANCE SCENE

ATTENZIONE! Contrary to what you may have been told, the Post Office DOES NOT forward Folk


Dance Scene, or any other 3rd Class mail, even when requested by the addressee. Only when the postage is guaranteed by the sender for return or forwarding is this sometimes done, and at 39¢(or 52¢ or 65¢) per copy, we cannot afford. Please therefore, let us know well in advance when you are contemplating a move.

Also - renewals or new subscriptions received after our regular mailing date, will start with the next regular issue, unless an additional 50¢ is added to cover special postage and handling.


CLUB/CLASS NEWS - please send in information each month, even if it is the same. If we print something repeated without your confirmation and it doesn't happen, people get mad at both - you! and us, - if they go on a useless trip! Thanks!

*** **

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Public Notice



-- Super Spectacular Teachings at the Gandy Dancers-- in January.

SAVE THESE FRIDAYS:	INTERNATIONAL INSTITUTE 435 S. Boyle Ave. at 8 30pm Donation \$1.50
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Jan. 6 <i>White Elephant Party</i>	Jan. 13 <i>Arkan by Anthony Ivancich</i>
Jan. 20 <i>Lindo by Elsie Dunin</i>	Jan. 27 <i>Yugoslav Dance by Ciga</i>

AUDITIONS

DANCERS and MUSICIANS.....

"AVAZ"

ANTHONY SHAY, Artistic Director

A V A Z Ensemble of Dances and Music of
Iran, Armenia, Georgia, Uzbekistan, and Tajikistan

AUDITIONS: Wednesday, December 14th. at 7:30 P.M.

PLACE: Oakwood School, 11600 Magnolia, North Hollywood

FURTHER INFORMATION CALL:

660-4490, 665-7669

559-2378, 982-1732

GREECE

the GLORY and the JOY!

with seven day island cruise, including Easter Celebration in MYKONOS, and a visit to Turkey -- Istanbul, and the archeological digs in EPHEBUS.

classical greece
legendary greece
devout greece
historical greece
& swinging greece

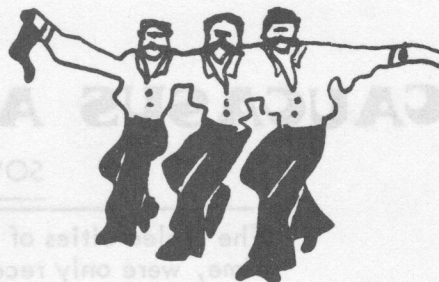
the Peloponnesus; ruins at MYCENAE.
 Consult the Oracle at DELPHI.
 Marvel at the METEORA "Monasteries in the Air."
 the waterfront and ramparts of THESSALONIKI
 Dinner and folk dancing at a local taverna ATHENS
 Sight and Sound show at the Acropolis --
 Dora Strathou Theatre, folk dance performance.

ALL THIS AND MUCH MORE

The pagentry and people of Greece, the parties and picnics, and our Greek Key to good times -

folk dancing

Tour led by Don and Ellie Hiatt, teachers of Greek dance.



INCLUDES air transportation from Los Angeles and return; hotels and most meals; tour bus and guide, sightseeing, performances, cruise ship Stella Solaris with two bed cabin and tours on Santorini, Crete, Rhodes, Ephessos, Delos, and Mykonos.

18 Days, April 21 to May 8, 1978 --- **\$1,495.**



OPA! Folk Tours Attn: Rae Tauber
 Pacific Beach Travel Bureau
 1356 Garnet Avenue
 San Diego, Ca. 92109

Send complete details.
 Take me with you. \$100 deposit enclosed.

Name: _____ Phone: _____

Address: _____ City: _____ Zip _____

AND THEN...

OPA! Folk Tours
Pacific Beach Travel Bureau
1356 Garnet Avenue
San Diego, Ca. 92109

THE BALKAN TRIP

YUGOSLAVIA, ROMANIA, BULGARIA

Emphasis on folk culture: Music and dance, arts and crafts.

Romanian portion of tour designed and led by **mihai david**

AMERICA'S FOREMOST TEACHER OF ROMANIAN FOLK DANCES

MAY 10 - JUNE 1, 1978

(Itinerary and price not yet confirmed)

EASTERN EUROPEAN EXPERIENCE

CZECHOSLOVAKIA, HUNGARY, POLAND

Emphasis on arts and architecture, but including folk festivals and a galloping good time across a varied landscape. Historical cities and mountain villages. Parties and performances. Fantastic food.

JUNE 20 - JULY 11, 1978

(Dates, itinerary and price not yet confirmed)

CAUCASUS ADVENTURE

SOVIET GEORGIA, ARMENIA, AZERBAIJAN

The fabled cities of Tbilisi, Erevan, and Baku which, in terms of time, were only recently visited by Marco Polo and Tamerlane. Exotic outposts of ancient civilizations and colorful, dynamic people.

FALL, 1978

(Dates, itinerary and price not yet confirmed)

OPA! Folk Tours, Pacific Beach Travel Bureau
1356 Garnet Avenue, San Diego, California 92109

(714) 273-8747

Please send information as soon as it is available.

Balkan Trip EEE:Czech/Hungary/Poland Caucasus Adventure

Name: _____ Phone: _____

Address: _____ City: _____

Zip _____

(Detail Greek Woman's dress)

1933-1941



NEW YEARS EVE PARTY

8:00 - ?

Pasadena Coop.
Westminster Church
1757 N. Lake Ave.
Enter through rear parking lot.

FOLK DANCE

(costumes welcome)

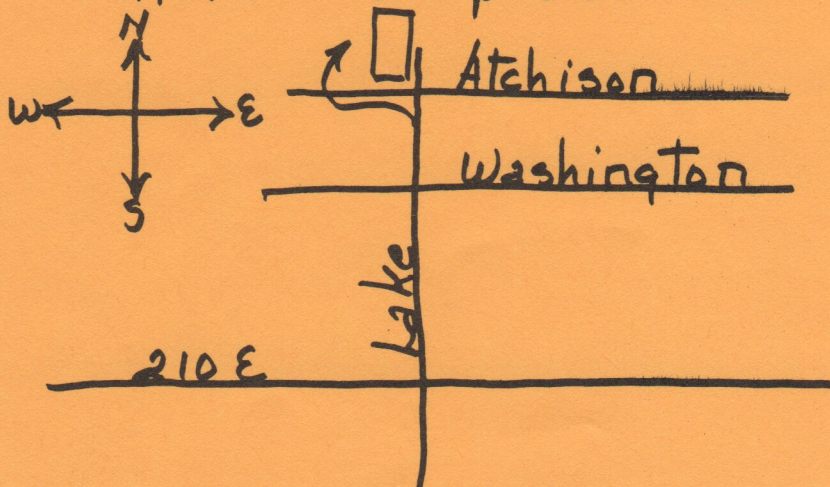
Children	\$1.00
Adults at the door	\$3.50
Advance sale	\$2.50

POT LUCK

dinner at 10:00 p.m.

Everyone bring dessert or salad.

Main dish provided.



-EGYPT-

Orange County Folk Dancers

New Year's Eve Dance

LIVE MUSIC BY
PEČURKA
INTERNATIONAL FOLKDANCE BAND

- LARGE WOODEN FLOOR
- SANDWICH BUFFET



Entertainment By Bob Hustwit
* Magician Extraordinaire
Hillcrest Park Recreation Bldg, FULLERTON
SATURDAY DECEMBER 31 8¹⁵ pm to 1⁰⁰ am.

\$ 4⁰⁰ WITH RESERVATION (DEADLINE DECEMBER 23)

\$ 5⁰⁰ AT THE DOOR

MAIL CHECKS AND THIS FORM TO

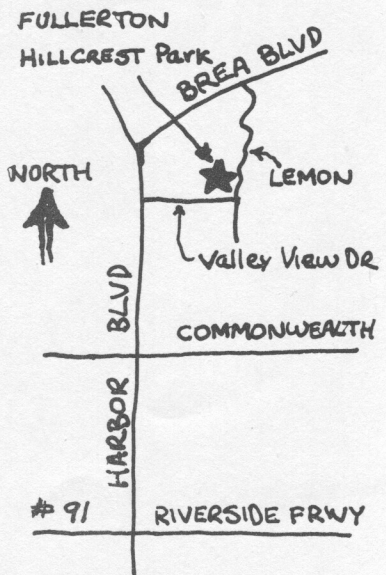
RAY VASTA

2808 SIERRA CANYON WAY
HACIENDA HEIGHTS, 91745

_____ NO. TICKETS REQUIRED

ORANGE COUNTY FOLK DANCERS
NEW YEAR'S EVE DANCE
DEC 31, 1977 8¹⁵ PM
HILLCREST PARK RECR. BLDG.
FULLERTON, CALIF.
(714) 527-6494

NAME _____
STREET _____
CITY _____, CA ZIP _____





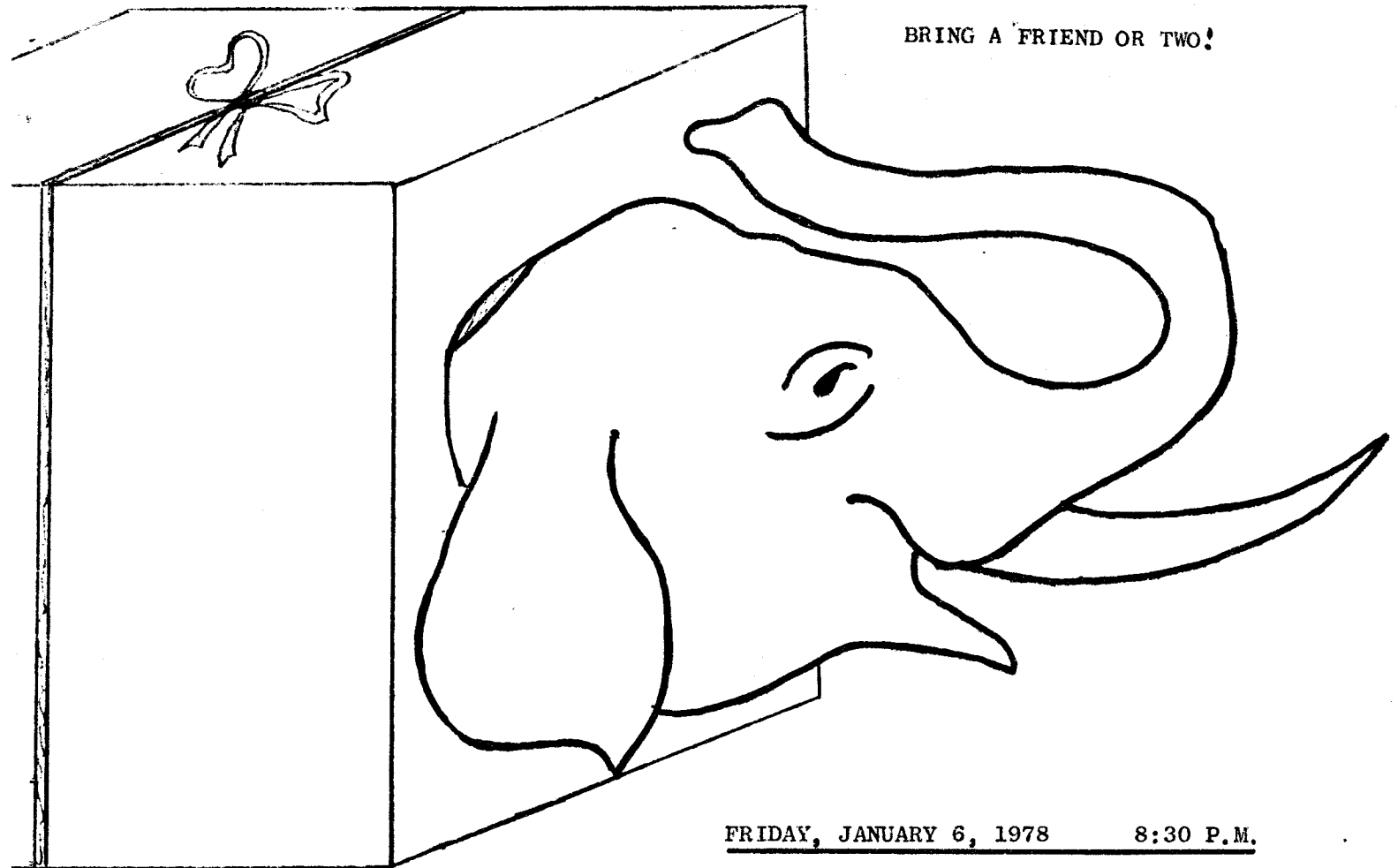
Gandy Dancers WHITE ELEPHANT PARTY

BRING A WHITE ELEPHANT - AND

GO HOME WITH - ??????

COME AND TAKE A CHANCE - AND

BRING A FRIEND OR TWO!



FRIDAY, JANUARY 6, 1978 8:30 P.M.

DONATION...

BRING A WRAPPED GIFT, SOMETHING THAT'S A "WHITE ELEPHANT" TO YOU,
BUT MAY BE OF INTEREST TO SOMEONE ELSE - SOMETHING USEFUL -
SOMETHING FUNNY!

INTERNATIONAL INSTITUTE OF LOS ANGELES
435 S. Boyle, Los Angeles, California

FOLK DANCE FEDERATION OF CALIF, SOUTH, BEGINNERS' COMMITTEE'S
BEGINNERS' FESTIVAL

A FULL AFTERNOON
OF FUN AND DANCE
FOR EVERYONE!



SUNDAY

8 Jan '78

1:30 - 5:30 PM

= 60 DANCES =

**CULVER CITY
VETERANS'
MEMORIAL
AUDITORIUM =**

CULVER BLVD cor OVERLAND
(Just East of San Diego Hwy)

\$1 ADMISSON CHARGE

Bring your friends!

THESE DANCES WILL BE ON THE PROGRAM, BUT NOT NECESSARILY IN THIS ORDER:

Savila Se Bela Loza
Orijent
Tzadik Katamar
Ve David
Sweet Girl
Mayim
Apat Apat
Tante Hessie
Vranjanka
Nebesko Kolo
Bal en da Stratt
Cotton Eyed Joe
Ivanice
Jovano Jovanke
Pata Pata
Somogyi Karikazo
Laz Bar
Saeynu
St. Gilgen's Figurentanz
To Ting
Zemer Atik
Karapyet
Baris Halayi
Biserka Bojarka
Das Fenster
Debka Oud
Masquerade
Kohonochka
Sarajevka
Cumberland Square

Salty Dog Rag
Road to the Isles
Ciuleandra
Ali Pasa
Ma Navu
Machar
At Va'Ani
Erev Ba
Syrto
Ersko Kolo
Miserlou
Setnja
Doudlebska Polka
Korobushka
Alunelul
Alexandrovsky
Gerakina
Gustaf's Skoal
Hineh Ma Tov
Kendime
Kor Cardas
Lesnoto Oro
Sham Horeh Golan
Tino Mori
Oklahoma Mixer
Pinosavka
Scandinavian Polka
St. Bernard's Waltz
Troika
Milanovo Kolo

AMAN



WELL-WISHERS PRESENT

INSTITUTE 78

JAN 27 - 28

INTERNATIONAL SINGING & DANCE WORKSHOPS

KOLO PARTIES WITH THE AMAN ORCHESTRA

The Schedule includes Dances of

The Balkans - Billy Burke
Bulgaria - David Shochat
Latin America - Jose Faget

Lebanon - Samira Tamer
Macedonia - Carol Akawie
Morocco - Mardi Rollow

The Ukraine - Robin & Vince Evanchuk

SINGING BY Trudy Israel Susan North

FRIDAY, JANUARY 27TH

7:30 p.m. Doors open

8:00 p.m. Evening Session & Kolo Party

SATURDAY, JANUARY 28TH

9:30 a.m. Doors open

10:00 - 12:00 Morning Session

12:00 - 1:30 Lunch (Pre-paid reservations only)

1:30 - 5:30 Afternoon Session & Review

5:30 - 7:00 Dinner (Pre-paid reservations only)

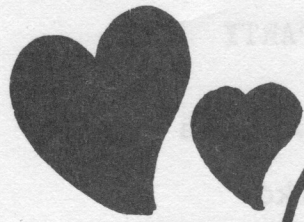
7:00 p.m. on Evening Session & Kolo Party

MEALS CATERED BY SERENA & STEPHANIE (Beverage not included)

Lunch: Middle Eastern Pita & Salad Bar

Dinner: Moroccan Chicken & Orange Rice Pilav

SNACKS & BEVERAGES AVAILABLE FOR PURCHASE ALL DAY



SAN DIEGO STATE UNIVERSITY FOLK DANCE COMMITTEE'S

19TH

VALENTINE PARTY

FEB. 11
1978
7:30-11:30
P.M.

LAGUNA BEACH
LAGUNA HIGH SCHOOL GIRLS' GYM

ELIZABETH SANDERS SCHOLARSHIP FUND

\$1.50

ACTIVITIES:

FRIDAY - FEBRUARY 10
TEACHING INSTITUTE

SATURDAY - FEBRUARY 11
TEACHING INSTITUTE

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

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

SUNDAY - FEBRUARY 12
**COUNCIL MEETING 11:00 a.m.

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

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



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

PROGRAM FOR ELIZABETH SANDERS VALENTINE PARTY

1.	Sarajevka	Serbia	27.	Michael's Csardas	Hungary
2.	Bre Devojce - Pod Ona	Serbia	28.	Vari Hasapiko	Greece
3.	Syrto	Greece	29.	Dror Yikra Mixer	Israel
4.	Bal en da Straat	Belgium	30.	Miss Alison Rose	Scotland
5.	Scandinavian Polka	Scandinavia	31.	Iste Hendik	Turkey
6.	Caballito Blanco	Mexico	32.	Ardeleana cu Figuri	Romania
7.	Baris Halayi	Turkey	33.	Orcha B'amidbar	Israel
8.	Double Sixsome	Scotland	34.	Strumicka Petorka	Macedonia
9.	Ga'Agumim	Israel	35.	St. Gilgen Figurentanz	Austria
10.	De-A Lungul	Romania	36.	Sauerlander Quadrille	Germany
11.	Ylelat Haruach	Israel	37.	Pletenica	Macedonia
12.	Olahos	Hungary	38.	Hambo	Sweden
13.	Polyanka	Russia	39.	Joshua	Israel
14.	La Bastringue	French-Canadian	40.	Vrtielka	Slovakia
15.	Couple Hasapiko	Greece	41.	Salty Dog Rag	U.S.A.
16.	Lesi	Yugoslavia	42.	1314	Scotland
17.	Delft Delight	Scotland	43.	Hora Mare Moldoveneasca	Romania
18.	Sweets of May	Ireland	44.	Guzelleme	Turkey
19.	Vossarul	Norway	45.	Santa Rita	Mexico
20.	Mechol Hadvash	Israel	46.	Machar	Israel
21.	Tarantella Napoli	Italy	47.	Odessa Mazur	Poland
22.	Doudlebska Polka	Czechoslovakia	48.	La Laride	French-Canadian
23.	Belasicko Oro	Macedonia	49.	Sleeping Kujawiak	Poland
24.	Ada's Kujawiak	Poland	50.	Roros Pols	Norway
25.	Picking Up Sticks	England	51.	Ali Ali	Turkey
26.	Divicibarsko Kolo	Yugoslavia	52.	Polharrow Burn	Scotland
			53.	Rustemul	Romania
			54.	Waltz	

PROGRAM SUBJECT TO CHANGE