

FOLK DANCE SCENE

MARCH 1978

LOS ANGELES, CA



Forest Adkins

Mar. 1978

CLUB OF THE MONTH

McTAGGART IRISH DANCERS

[We deviate from our usual club-of-the-month format this month, and go to an interview, which encompasses not only the folk dance group - the McTaggart Irish Dancers of Fresno and their director, Maureen Hall, but background on Irish dance as well. Vera Jones, who is "Mrs. Folk Dance" of Fresno, is Folk Dance Scene's interviewer; Maureen Hall, the interviewee. The discussion took place Sunday night before Valentine's Day 1978 in Fresno.]

VJ - When did you start dancing in Ireland, Maureen?

MH - It was around 1950 - yes, 1950!

VJ - You taught along with your sister Peggy over there?

MH - I taught with my sister ever since I was 12 years old.

VJ - I'll never forget how pepped up our kids were after she came over here that time!

MH - Its always good for someone else to help them. Its the same as going to Ireland sort of. We have eight of them going this summer.

VJ - When they went over last time, they got - what was it - three championships? (time.)

MH - They were for people outside of Ireland. Yes, 3 championships, but that wasn't the last

VJ - You mean you've taken them over twice?

MH - They've gone over 3 or 4 times. I went with them in '74. That was a big group - we had 17. Carolyn went and won a championship the same year as Pat (daughter). That was in '75 I guess. That was the last time Pat went. Last year, Frank and Mark went and they won the one for the highest outside of Ireland, and they were just there for two weeks, because it was schooltime. It's hard to get around during Eastertide. This is why we decided this year not to go out on Easter. Frank is at the University and can't get time off, so he's going in the summer. The others are going because they're involved in the music part of it - Valerie, Christopher and Kevin playing music for the dancers - so they want to go and play at some of the music festivals - they happen all over Ireland all year round - and that's under a different organization than the dancing is.

VJ - You'll never be able to keep up with the two of them, Maureen.

MH - Well, they also include some dancing and it's more folk dancing than ours is. Ours is really a specialized art - the solo dancing. This is like I taught at Mill Valley - it is called "Set dancing".

VJ - You mean like 'Sweets of May'?

MH - No, no - set dancing is what they do in the kitchen and they hold as in ballroom dancing - the hold is a ballroom hold, and I only taught one of these here - and that was a quarter-set - part of the 'Kerry Set'. A full-set is 8; a half-set is 4; and a quarter-set would be a couple dance, and we are planning to do - they even invent some. Every set sort of grew up in its own area, because they didn't travel much from one area to another, thus we have the 'Kerry Set' and the 'Cork Set' and the 'Clare Set' and the 'Tipperary Set' - and then it will break down even further into small townships - and everybody has their own set eventually - so we are going to have our own 'Set' going to Ireland this summer.

VJ - The - 'Fresno Set' you mean? That should be novel!

MH - We are going to have the 'California Set', because Fresno might not be known, but California is known all over the world - and then they'll compete if possible. Now we haven't heard yet how many of these elimination contests they'd be eligible for, but the finals are in the last weekend of August -- that's when, if they qualify for music or set-dancing, and if we have a full set going, of course, they could. This is the All-Ireland Feis Cheoil which is the music festival and they include all the instruments. It has to be Irish music of course - and the set dances. . . . I thought, coming here first and looking at the folk dancers here in California, that they would only be interested in the ceilidh dancing - that's what you're talking about when you mention 'Sweets of May' - that's ceilidh dancing, which is a step up from set-dancing - but the set-dancing is the real folk dancing.

VJ - The set-dancing would probably go over better then, in that ceilidh really takes more technique that we are willing to put in?

MH - Well, that is the way I felt - that the folk dancers put so much into different countries that the ceilidh dancing would be the thing they'd want. On the other hand, I found out that, for an exhibition group, it would be fine, but for the general - well, I found out, you see, our exhibition stuff is more specialized than the ceilidh dancing, and that's why I thought the ceilidh dancing would be their step, but apparently they loved the set thing I taught - it was at an institute I taught in Mill Valley over a year ago. It was that quarter-set and it really went over big. next time, I'll probably do a full-set, mainly because they enjoyed it so much. It doesn't go on too long and you get a rest in between. They play - some of them have 3 different types of music, a reel, a jig and a hornpipe - but the way they're played, they all end up about the same speed, so you don't have a very slow one and a very fast one - they're all pretty quick-tempo-ed, but they are holding in waltz position and just do simple figures of movement. Four sets with their shoulders to the center and they go in and out and swing around to the next place - in and out and swing around to the next place again - and simple things like under the arms and over, and change ladies and "around the kitchen and watch the dresser - look out for the dresser so you won't bump yourself.." (the dresser is the cupboard with

- - - - - (please continue on page 2)

2 "...they dance on the ceiling and dance on the walls...." 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 APRIL ISSUE - MARCH 15!!

For everything - 1400 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)

- MAR 4 - Pacific Palisades - Nirkoda Ensemble §
 - MAR 4 - Los Angeles - Boys of the Lough (Ebell)
 - MAR 5 - Redwood City - Souper Bowl ¶
 - MAR 7 on - Los Angeles - Art of Peasant Clothes
 - MAR 10-12 - Albany, OR - Festival & Romanian Inst.
 - MAR 10 - Toronto - Duquesne Tamburitians
 - MAR 11-12 - Sacramento - Camellia Festival ¶
 - MAR 11 - Woodland Hills - Aman Ensemble (Pierce) §
 - MAR 11 - Tacoma - Totem Festival
 - MAR 16 - Fullerton - Irish Rovers
 - MAR 17-19 - Zuma Beach - Camp Hess Kramer Inst. **
 - MAR 17 - Torrance - Jose Molina (El Camino)
 - MAR 17 - Los Angeles - Irish Rovers
 - MAR 18 - Oakland - Children's Festival ¶
 - MAR 18 - West Los Angeles - Sri Lanka Dancers (UCLA)
 - MAR 26 - Miami - Israeli/Hadarim ist.
 - MAR 31 - West Los Angeles - Qawwali Pakistani (UCLA)
 - APR 1 ✓ - China Lake - Lech Lamidbar Festival §
 - APR 1 ✓ - Santa Monica - Scandinavian Day §
 - APR 1 - Reseda - Spring Festival at Zorbas
 - APR 2 - Sebastopol - Apple Blossom Festival ¶
 - APR 2 - West Los Angeles - Okinawa Dancers (UCLA)
 - APR 7-9 ✓ - Ojai - Festival Weekend **
 - APR 9 - San Diego - Cygany Concert §
 - APR 9 - Detroit - Duquesne Tamburitians
 - APR 9 - Oakland - Beginners' Festival ¶
 - APR 15 - Los Angeles - Parnes Int'l Festival (**)
 - APR 15 - Pullman - Wash. State U. Festival
 - APR 15 - San Diego - Cygany Dancers Concert §
 - APR 15 - Arcadia - Nirkoda Ensemble Concert §
 - APR 15 - Claremont - Aman Touring Co. Concert §
 - APR 16 - San Francisco - Apple Blossom Festival ¶
 - APR 22 - Pittsburgh - Duquesne Tamburitians
 - APR 28-30 - Corvallis - Hoolyeh Festival
 - APR 29 - Montecite - Aman Ensemble Concert §
 - APR 30 ✓ - Culver City - Westwood Co-op Festival **
- (** - A Federation South official event)
(§ - an event involving a Fed. South member club)
(¶ - an event in the Federation North area)

OUR COVER STORY

Our cover picture goes back 32 years to the first Statewide Festival in Ojai. The street was blocked off and nobody knew what wooden floors were then. As you can see, a square dance is in progress, but who are the dancers? Do you recognize anyone?

TALKA - Thanks to the small but industrious collating crew of Ed's last month. Fran, Perle, Jane, Louise, Elvira and Elaine - you were much appreciated.

Folk Dance Scene	
13250 Ida Avenue	3/78
Los Angeles, CA 90066	
Enclosed please find a check in the amount of \$4.00 (\$5.00 foreign), for a one-year subscription to <u>Folk Dance Scene</u> , to begin with the next issue. [If <u>this</u> issue is desired, add 50¢ for additional handling and postage costs.]	

NAME _____	
ADDRESS _____	
CITY & STATE _____	ZIP _____

SPECIAL EVENTS CAMELIA FESTIVAL

Sacramento's famous annual spring folk dance weekend begins with an institute on Saturday afternoon, March 11, at which Jean Patrick will present two Scottish dances - 'Angus McKinnon' and 'Braes of Mellinish'. Jean is a teacher in Sacramento. Bruce Mitchell, also of Sacramento, will for his part, teach four dances from Israel which were recently taught at an Israeli institute in Sacramento by Shlomo Bachar - 'Natati La Hayai', 'Numi Numi', 'Yedid Nefesh' and 'Ve Shuv Itchem' - two of which are rated sufficiently high that it is predicted they will join the poster of the area's favorite dances.

There will be dancing and four exhibitions on Saturday evening, but the big event is on Sunday when twelve exhibition groups from Marin, the Bay Area, Sacramento area, and a young Scottish dancer from Kansas City will greet the audience and the Camellia Queen and her court. The groups include "Philippiniana" from Concord; "Ensemble International" from Monte Sereno (this is Ned and Marian Gault's group); "Terpsichoreans" of San Francisco; "Stanford International Folk Dancers" from Palo Alto; "Nirkodah" of San Francisco; "Camtia" of Sacramento; "Kopachka Dancers" of Mill Valley; "McTaggart Irish Dancers" from Fresno; "Dance Arts" of Oakland; "Los Lupenos" of San Jose; and a Scottish ensemble by "Red Thistle Dancers" of San Jose, "Royal Scottish Country Dance Society" - San Francisco branch; the Sacramento "Scottish Country Dance Society" and the young lady from Kansas City. The day's events will conclude with general dancing 3:30-6 p.m. Events are all at the Sacramento Memorial Auditorium, and the hosts are the members and clubs of the Sacramento Folk Dance Council.

* * * * *

OJAI FOLK DANCE WEEKEND

The Ojai Folk Dance Festival Association*will present its biennial festival weekend April 7-9 this year. The Saturday evening and Sunday afternoon dance festivals will be in the Nordhoff High School gym, (Sat. 8-11:30 p.m.; Sun. 1:30-5 p.m.), with some fine exhibition groups scheduled for the two intermission breaks in each session. There will be a Friday night Pre-party starting at 8 p.m. in the Ojai Community Center, which is in the Art Center Bldg., just off the main street of Ojai downtown. Also, there is to be a kolo party in the same place Saturday afternoon, and an afterparty following the evening festival, midnight until stamina runs out. There is an admission fee to attend the festivals - see flyer - but we don't have information regarding the other events. Please remember, soft shoes are required in the gym.

Ojai was the scene of the first Statewide festival, and many Federation festivals have been held there since, at first annually, then every two years. A lovely little town, which you have often glimpsed in the Bionic Woman TV, and at this season of the year, accommodations are something you want to order up well in advance if planning to stay over. The flyer also has a list of motels listed for your convenience. A reminder too - there will be a Federation council meeting at the center on Sunday morning. All delegates please take note.

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CHINA LAKE FESTIVAL

The busy month of April will begin with "Lech Lamidbar '78" - the third annual festival of the China Lake Desert Dancers* to be held April 1 at the China Lake Community Center. There will be a "warm up and get acquainted" dance 2-5 p.m., admission free, and an evening dance at 8 p.m., admission \$2.50. This latter will feature live music by Pećurka and dance exhibitions by the Royal Scottish Country Dancers* and Polski Iskry*. Because of limited floor space, spectators cannot be accommodated in the main hall during the evening dance. A patio will be available for sitting and smoking.

To reach China Lake from the Los Angeles area, take the San Diego Freeway or the Golden State north to the Antelope Valley Freeway (#14) then follow #14 n. thru Palmdale, Lancaster and Mojave. Be sure to stay on #14 which veers off toward Bishop, otherwise you'll end up in Bakersfield. About 60 mi. n. of Mojave, take the China Lake-NWC/Ridgecrest turnoff (178). From Riverside-Orange Co., head to San Bernardino then take #395 n. from there. Be sure to take the Bishop/Adelanto turnoff just n. of Cajon Pass otherwise you'll wind up in Vegas. Watch for the China Lake/Ridgecrest turnoff about 15 m. n. of Johannesburg. (If the road signs in J'burg are in Dutch, you've gone 12,000 miles too far!) Allow 3 hrs. from L.A. or 2½ from San Bernardino. China Lake is a military reservation, fenced, with guarded gates - the community of Ridgecrest is home for most of the civilian workers. Arrangements are being made for an "open gate" policy for those attending the festival. Just tell the guard and he/she will let you in. See the map on the flyer for further directions. See note elsewhere in this issue for a readers' convenience guide to hotels and accommodations.

The upper desert should be greener and have more flowers than usual after these heavy winter rains, but don't expect Palm Springs-like weather. Early April is usually mild to cool and frequently windy around China Lake, so come prepared. Lech Lamidbar - let's go to the Desert - on April 1.

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(see motel list elsewhere this issue)

31st INTERNATIONAL FOLK FESTIVAL - SCHOLARSHIP PROGRAM

This noted folk dance festival concert of international dance will be seen at the Dorothy Chandler Pavilion of the Music Center in Los Angeles on Saturday April 15, 8 p.m. Nineteen numbers from the United States and fifteen foreign lands comprise the program, with the noted Robert Vaughn narrating and the Fullerton College Chorale, directed by Salli Terri accompanying the dances. It is sponsored by the International Concerts Exchange and presented by impresario, Irwin Parnes.

The dance groups include Anthony Shay's Avaz Ensemble, with dances from Georgia in the Caucasusian Mts. - a premiere appearance at this annual event; Bali's Nanik and Nyoman Wenten and company in the monkey-dance ritual (see foto); Liberty Assembly* doing American "fad" dances of the past century; the Ukrainian Spirit Dance Co.* with a new suite; R'wanda Lewis and her exotic troupe in a Haitian group of dances; Westwind International; and these are but a few. Bavaria, Argentina, Egypt, Germany, Greece, Israel, Japan, Mexico, the Philippines, Poland and Tahiti round out the international picture.

Now as for ticket information. In the upper right corner of this page, you should see a reservation form. By using this you will be able to secure the best (center front blocks in both, Founders' Circle and loge sections - the Folk Dance Federation has acquired the tickets for this area) seats in the house. Prices are \$7.50 and \$6.50, and thru arrangements with Mr. Parnes, the Federation's Scholarship Committee will retain \$1 for each ticket sold through its program, by using the above form, or through your club's local representative. We urge you to purchase your tickets in this way, as it will help your Federation help send some deserving candidate to one of the three summer folk dance camps - (tuition scholarships) - this year. Follow instructions on the blank, and please be sure to include a self-addressed STAMPED envelope. Tickets purchased through the box office or agencies are no better, and no benefit accrues to the folk dancers and our Federation that way. Your support will be appreciated.

Following the festival concert, there will be a special Festival After-party at the Intersection, 2735 W. Temple - just off the Hollywood Freeway about Rampart St. Athan Karras, proprietor, has made the facilities available for those people who, having watched others dance for 3 hours, want to try a bit of it themselves. Admission will be \$1 per person, but please hang onto your theatre ticket stub, for if you deposit it in the container at the Intersection, Athan will donate 50¢ back to the Scholarship fund for each ticket stub received. Rudy Dannes and Paul Sheldon will be in charge of the dance program, and there will be snack refreshments and coffee available for a nominal charge. For information about the concert tickets, call Donna Hurst at 213/340-5011 - for anything about the Intersection - that number is 213/386-0275. Again, the date is April 15, 1978 8 pm.

Now something about the Folk Dance Federation Scholarship program. Applicants must be active members of a Federation club, or recommended by a Federation club; may not have been the recipient of a scholarship for the past 3 years; and be committed to a reasonable service to the Federation for at least a year (e.g.; teach a dance learned at camp; work in a committee, etc.) The award is full tuition at one of the Federation summer camps (Idyllwild, Stockton or San Diego) - room and board not included; an interview will be arranged at Ojai (Apr. 9); Culver City (Apr. 30); Eagle Rock (May 7) at those festivals. Deadline for application is April 30 - so if you feel you qualify, please send for an application form, enclosing a self-addressed, stamped envelope, to FOLK DANCE FEDERATION SCHOLARSHIP COMMITTEE, % Donna Hurst, 20556 Califa St., Woodland Hills, CA 91367 - phone 213/340-5011.

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH, INC.
Donna Hurst, Concert Ticket Distribution
20556 Califa St.
Woodland Hills, CA 91367

Please send me [] tickets at [\$7.50][\$6.50] ea.
for the Folk Dance Concert at the Music Center,
April 15, 1978. A self-addressed, stamped envelope
and my check for \$ _____ are enclosed.

NAME _____
ADDRESS _____
CITY _____ ZIP _____



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HESS KRAMER SPRING INSTITUTE

The Spring Hess Kramer Institute weekend will be held March 17-19 at Gindling Hilltop Camp, which is just up the hill from Camp Kramer, which is in the process of remodeling. Two nights of lodging, with teaching Friday night, Saturday afternoon, and Sunday reviews. Meals thru Sunday lunch, and refreshments. The format is similar to past weekend mini-camps at Camp Hess Kramer. The teachers are Bora Gajicki, Yugoslav; Al Pill, Mexican; Billy Burke, international dances. The cost is only \$39 for the entire weekend all inclusive. Reservations should be made early, and there will be no refunds for cancellations made after March 11. Space is limited, and enrollment is always filled early at this popular camp. See the flyer in this issue of Folk Dance Scene, and for other information, call Sheila Ruby, Institute Committee Chairman at 213/465-5063; or other members at 213/474-2048 or 213/839-6719. This should be a very enjoyable pre-Easter holiday dance-and-relax vacation.

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SCANDINAVIAN DAYS

There are a lot of Scandinavian days (and nights) coming up in the next two months, but we're considering the weekend visit of the Sodals here in this special events section. For the others, see the appropriate columns. Wednesday March 29, Ingvar Sodal will be teaching a special advanced workshop, then on Thursday, there will be an institute which will include Norwegian set-and figure-dances, to be in Orange County. Friday March 31, the action moves to East Los Angeles College gym, 5357 E. Brooklyn Ave., where the teaching will change again - this time featuring Gammaldans (old time dances) of Scandinavia such as their waltzes, schotis, polkas and reinlanders. There will be a big institute on Saturday afternoon, 1-5 p.m. at Miles Playhouse in Santa Monica (Lincoln n. of Wilshire), and that evening, 7:30-11:30 p.m., a Scandinavian dance party. Sunday evening, the dancing and teaching moves back to Orange County again, and Laguna Beach High School where the Sodals will conclude their weekend session in Southern California with a program under the auspices of the Laguna Folkdancers*. This workshop is 7:30-10:30 p.m.

These events are being brought to the area through the efforts of Skandia*, the newest member of the Folk Dance Federation, South, and the club's tireless leaders who have been responsible for the sudden revival of Scandinavian folkdance in this area. Ingvar and Jofrid Sodal are expert instructors in dances of Scandinavia, living in Colorado, and will be seen this summer at folk dance camp. For additional details of this visit, please see the advertisement on page 14 in this issue.

* * * * *

A GREEK ODYSSEY - 1978

A reminder that time is progressing and Statewide '78 - otherwise known as "A Greek Odyssey" will be upon us before we know it. This biggest annual event in California folkdancedom is set for Oakland, May 26-29 - four days of fun and dancing with festivals, parties and other activities galore. At this moment, we do not have any information to add to that which was given last month, but there is a pre-registration form with the flyers in this issue, and if you will note, pre-registering will save you considerable money if done in time, nothing to say of the time saved by avoiding registration lines at the door should you wait to the last minute. We have seen a copy of the dance program, and there are some 160 dances scheduled over the long period - and you won't want to miss any of them while standing outside, listening to the music, awaiting your turn in line. Send off now!

* * * * *

CYGANY DANCERS

The 1978 Cygany Dancers concert will be held on two weekends, April 9 at 2 p.m. for senior citizens, and April 15 at 8 p.m. for the general public. Eight nationalities will be presented: American, English, Bulgarian, Hungarian, Polish, German, Russian, and a new suite of Mexican dances from the Michoacan area. This Mexican material was given to Cygany by Alura Flores de Angeles of Mexico City. The performances will be held in th Casa del Prado Auditorium in Balboa Park, San Diego. For further information, contact the Hancocks at 9807 Genesee Ave. in San Diego, CA 92121 or phone 714/455-0932.

This excellent performing group - composed of dancers 15 to 55-plus in ages - is in its 21st year, and under the direction of John Hancock, its director and co-founder. Over the years, it has had many great experiences, and we had a long story of the Cyganys in our Club of the Month in December 1976 for those unfamiliar with the group. Since that time, an additional adventure of great meaning took place - the tour to Mexico (where the aforementioned Mexican dances were learned) - and which we will tell you more about next time. Meanwhile however, you can plan to set aside the date(s) given for the purpose of observing a fine concert of dance by one of Southern California's most versatile and enthusiastic folk dance performing groups.

* * * * *

FEATURE ARTICLES

ORIGINS OF IRISH DANCE

MARGIE LENIHAN TIRITILLI

--"Oh the days of the Kerry Dancers - Oh the whim of the piper's tune..."²

The research of this article prompted my thoughts to return back to childhood and to this first haunting Irish song I learned to sing and dance. Now, once again, pipes are being readied while feet tap out their rhythmic beat in preparation for another Irish Feis.

The Gaelic word "Feis" (pronounced "fesh") denoted a custom or form of thanksgiving coming after a plentiful harvest, where the nobility of Ireland, with their ladies, harpers, and bards, would gather at the castle of an Irish king to celebrate and compete in music and dancing. At this particular time, the popular dance was 'Rinncé Fadhá' (pronounced "reenka faudha") which was originally an old Irish peasant dance.

Since this dance was a favorite of the reigning King Leoghaire (pronounce it "Leery", "Leary") who was the ruler when St. Patrick came, it was frequently performed at court. It was also known as the "long dance", meaning, of unusual length. The 'Rinncé Mór', or Great Dance, is a later version. The 'Sir Roger de Coverley' is a dance that was derived from this long dance, and which eventually became known in America as the 'Virginia Reel'.

Religion has also played a role in the surviving dances of Ireland. It is said that in the 4th century A.D., when the Celtic settlers converted to Christianity, the new priests allowed these Celts to retain some of their pagan elements in tunes and dances by transforming their gods into saints. St. Patrick was one such example.

Because history records these priests as of two distinct types - aesthetic and worldly, conflict soon arose over two forms of Catholicism which later caused further confusion when Protestant reformers extended English sovereignty over Ireland in the 16th century. This is why Irish dancing varies. On the one hand, you'll see a light, leaping, gay spontaniety or perhaps only a very rigid stance where the only movement is that of the feet. Therefore, ancient ritualistic dancing is almost completely lacking in Ireland as a result of this dissention.

With the Danish invasion of the 9th century came a polishing of some dances that were later to catch the eye of the 16th century English invaders. Dancing instructors were engaged to refine these dances so that they would be acceptable at the court of Queen Elizabeth I. Hence, it is said that their efforts were largely responsible for the lack of expression worn by Irish dancers.

The traditional dances of Ireland are the 'Reel', 'Jig', 'Hornpipe' and of course, set dances. But it is in the first three mentioned that the difficulty of foot steps is encountered. The Reel, of Scottish origin, is a classic dance that is performed smoothly and rapidly, but without any noise. The jig and hornpipe are similar in that both use clogging and shuffling. At some parts in the dance, the feet tap the floor 75 times in a quarter of a minute. This uniqueness is what sets Irish dancing apart from other ethnic groups, as concentration is primarily centered only on the movement of the legs and the erectness of the body. However, there is a jig that is danced to "Tune of the Occupation" that does involve the use of the hand in a clenched fist.

The "set dances" are performed by couples and are somewhat simpler in motion and music. They consist of hop jigs, slip jigs, single and triple jigs and are executed in 9/8 time. The single jig and slip jig evolved from the double jig which is the commonest of all Irish dances. There is little doubt that the double jig is the oldest.

The period 1300-1350 A.D. is the oldest recording of Irish dancing and has been set down in English dialect peculiar to that age. William Butler Yeats is said to have based his poem "I Am Of Ireland" on this, but it wasn't until the latter part of the 16th century that the beginning of modern Irish set down the words for dance - "Rinncé" and "Da-hsa".

(please continue on next page)

"Oh tell me, Sean O'Farrell, where the gathering is to be..."³



Photo - Humana Pictures

ORIGINS OF IRISH DANCING, Con't.

It is probable that these words stem from the English "rink" and the French "danse".

In the 17th century we become aware of the withy dance, 'Rinnce an Ghadaraigh'; the sword dance, 'Rinnce an Chlaidhimm'; the warlike dance, 'Rinnce Treasach'; and the long dance. It is not known for sure if the Irish dance conformed to the sword dances as did Scotland and Northern England - (Northumbria). Little is known of the withy and warlike dances, but it is presumed that the rinnce fadha was the best known. This latter dance, as we mentioned earlier, was performed on festive occasions like the May Day ceremonies held out of doors where the dancers decked themselves with flowers. This dance is said to have entertained the Duke of Ormonde in 1662 and again, when James II landed at Kinsale in 1689.

The tunes played for many of these dances have been mixed so thoroughly between the Irish and Scots that it is difficult to determine their origins. Both of these countries have even incorporated certain English regimental characteristics during times of war into their tunes.

The most common costume worn by the colleen dancers, subject to modifications, is generally a green dress having an embroidered ancient Celtic design, black stockings, a fichu, and cuffs. A cloak or cape-like effect is attached at the shoulder, ending on the opposite side near the waist, held in place by the ancient-designed "Tara Brooch".

The written word, no matter how descriptive, can in no way convey the vibrancy of color, execution of gracefulness, nor splendiferous paegentry of an Irish feis half as well as the pipers and dancers will at an "old time Irish faire and Hibernian games" - (and one of which will be seen early this October in Sherman Oaks) -- Come and enjoy your heritage!

* * * * *

[Ed. notes: Despite her Italian last name (she married into it) - Margie is as Irish as the Lakes of Killarney or the sands of Galway Bay. Or at least, as much so as any Irish-American is. She is not a professional dancer or dance teacher, although her article might indicate so, due to its thoroughness. No, she is a journalist for the Hibernian Independent, and, assigned to write an article on Irish dance - and inspired by her "roots" and fascinated by what she saw and remembered - did a thorough research job and came up with this result for Editor Allyn Anderson and subsequently for us here at "Scene". It first appeared in the October issue of the Independent, and we thank that publication - and of course, Margie Tiritilli for letting us use it here.]

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PLEASE MEET....!

There are not many Irish social gatherings nowadays here in California where you will not be able to observe some example of Irish step dancing. In fact, at most of them, it is the eagerly awaited highlight of the event as far as the spectators are concerned.

This was not always the case however - due probably to the fact that there weren't all that many Irish step dancers, and you can imagine how it was around mid-March, with all the activities going on and only a few dancers to spread around. In fact, as recently as 1948, when the Irish Societies would hold their summer or spring functions at the Los Angeles Breakfast Club, there were just the few talented adults who contributed to the entertainment.

However, it was just about that time that a young man from County Leitrim in Ireland came to Los Angeles. From Cornafest, Carrigallen, he emigrated to America, and in his home area, had become a talented step-dancer, having won numerous medals in Irish feiseanna. Agile, nimble of foot, and talented, he became quite a sensation in Los Angeles, and as a dancing master, attracted pupils from all over Los Angeles and Orange Counties to his studio on Western Avenue. Numerous members of our folk dance community were among them - and of these, some went on to win top awards in Irish step-dance competitions. His classes and his "Irish Rovers" were sought after and appeared at many International Dance Festivals as well as Irish cultural events. By now, many of you will know we are speaking of Eddie Masterson. . . . The Irish community, and indeed, the folk dance community interested in this area of Irish dance, owe much to Eddie Masterson for unselfishly sharing his experience and his untiring efforts. His pupils - some now parents of a new generation of young Irish step dancers, will always remember this popular and friendly dancing son of Erin. . . Eddie is presently living in Whittier with wife, Noreen, and his son, Eddie Jr. - (who is a student at Calstate Fullerton), and still likes to trip a few steps at the drop of a shillaleagh.

* * * * *

"...and while we were dancing round and round, the music it was so grand....." 4

INSTRUMENTS USED IN IRISH TRADITIONAL MUSIC

KEVIN CARR

We begin with the harp, the queen mother of all folk instruments, whose magic is reflected in its very beauty of form. Used in Ireland since the coming of the Celts, small wire-strung harps had for several millenia been the proper accompaniment to the poetry of the Bards. Always the instrument of the nobility, these harps were highly ornamented, often being inlaid with rare metals and encrusted with crystal and jewels, as evidenced by existing examples dating from the 13th century and later. The sound boxes of those early harps were hollowed from a single piece of wood, the strings were of brass, numbering at least thirty, and the instrument was described as having a sound bright and sweet, with bell-like, ringing tones. The strings were plucked by the performers' nails, which were kept long for that reason, in contradistinction to modern harpists' practice, which is to pluck the strings with the soft pads of the fingers. All that remains of the music of these harps, since none was notated, are the echoes in the current folk music and a few transcriptions made by Edward Bunting at the Belfast Harpers' Festival of 1792. The ancient harp tradition passed into the void soon after that, and it is only within the last few years that there has been a revival in the use of the old-style Irish harp.

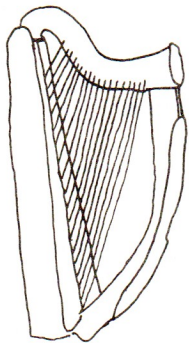


As the Irish aristocracy fell, and with it, their cherished harp tradition, the mantle of primacy amongst Irish musical instruments fell upon the Irish Union (Uilleann) bagpipe. This instrument developed from the Irish warpipe (itself a close relative of the modern day Scottish bagpipe) which was proscribed by the English because of its warlike connotations. The Uilleann pipe is a parlour instrument, very sweet in tone, and not much larger than a violin. It is bellows-blown, that is, the leather bag, which rests under the seated player's left arm, is filled with air by means of a bellows strapped underneath the player's right arm. This bag is squeezed, supplying air to the three drones (sounding a continuous note, in three octaves) to the three regulators (keyed pipes which are stopped at the ends, and which are arranged such that they lie on top of the drones, across the player's lap, and may be sounded by his wrist, giving chordal accompaniment or harmony to the melody) and to the chanter, which supplies the melody. The chanter is unique among all types of bagpipes in that it is capable of two octaves, due to the fineness of the reed. It is also capable, when stopped on the performer's knee, of playing in true staccato style. The Irish bagpipe is a magnificently expressive instrument, which, after a recent decline, is enjoying a new surge of popularity, especially among the young people of Ireland.

The humble pennywhistle, or tin-whistle, is a most ubiquitous, yet highly respected folk instrument. In Dublin, an archeological dig unearthed several bone whistles



dating from the 10th century, but contemporary whistles are invariably made of sheet metal, the most common, with a plastic fipple. The whistle has a pure, pleasing tone, and is capable of expressing the most subtle of Irish musical ornamentations. Pipers and flute players, in addition to generally beginning their musical careers on the whistle, almost always have a favorite tune or set of tunes that they continue to play on the simple whistle.




The flute, referred to in Irish tradition as the concert flute, probably became popular early in the 18th century. Today, the old wooden flutes are most commonly seen playing traditional music, both, because of their pleasing tone and because it is more difficult to play the proper ornaments on modern, keyed flutes.

The fiddle is today, the instrument most identified with traditional


(please continue on next page)

"Oh Danny boy, the pipes, the pipes are calling..."⁵


IRISH MUSICAL INSTRUMENTS Con't.

 music. It is the most versatile of instruments, and has been styled the instrument whose sound most calls to mind the human voice. It is wonderfully suited to playing dance music - small enough to be carried easily, yet quite loud, with fingering flexible enough to reproduce all the required ornaments, including many straight from the pipes. The fiddle in Irish music is tuned the same as a concert violin, but bowing styles vary from region to region.

Both, the concertina and the melodéon came into use in the last century, attaining popularity because they were relatively inexpensive and easy to play. They became great favorites with women players, and because of their ease of maintenance almost succeeded in supplanting the pipes in those depressed years after the great potato famine. The melodeon was later replaced by the button accordion, which unlike the melodeon, was capable of a chromatic scale. This is the instrument used today, and in the hands of a master such as Joe Cooley or Joe Burke, is a most powerful and persuasive vehicle for the music.

 An instrument of undoubted antiquity, yet dubious pedigree, is the Bodhran - (pronounced Bow-ron) - the Irish drum. It resembles a large tambourine, and indeed it is called by that name in certain parts of the country. It may or may not sport jingles - is made of wood with a goatskin head, and is played either with the hand or a wooden double-ended beater. There is more skill involved in playing the drum than one might imagine, as the good bodhran player must know the tunes and tailor his patterns to highlight the melody rather than merely the rhythm of a particular tune. In artful drumming, what is left out is almost more important than what is put in.

Returning emigrants brought the four-string banjo to Ireland where it gradually attained popularity as a back-up instrument. Along with the piano, it was used to accompany solo performers on the fiddle, pipes or accordion. Both of these instruments also figured in the large groups, or Ceilidh (gathering or party) bands that were becoming popular. Later however, the banjo began to be used as a solo instrument in its own right, and at the present time there is a solo banjo category at the Fleadh Ceoil naHeireann (the national music competition in Ireland).

 New instruments are constantly being drawn in and adapted by the young people of Ireland to express their native music. The mandolin and the Greek bouzouki have both been used lately by modern traditional groups. The mandolin, being tuned the same as the fiddle, often echoes the other instruments, while the bouzouki, tuned to an open chord, generally provides drone accompaniments.

This sketch has been designed to give the briefest overview of the instruments used in Irish traditional folk music. For a much more detailed account of the instruments, the dances, and the music itself, the interested reader should see Folkmusic and Dances of Ireland - by Brendan Breathnach, published by the Educational Company in Ireland, 1971. And, for a nearly complete, wonderfully written, intoxicatingly charming history of Irish traditional music and musicians, see Irish Minstrels and Musicians, originally published in 1914, and now in a beautiful reprint edition from Norwood Editions, Darby, Pennsylvania - published in 1973.

* * * * *

[Ed note: Many thanks to you, Kevin, for contributing this interesting article on a somewhat overlooked area of Irish folklore. Kevin is associated with "Lark in the Morning", up in Mendocino, and after a pleasant telephone conversation with him about what would be fitting for the pages of our March "Scene", - a week later, the postman delivered this to our letterbox. All of the folk instruments mentioned, by the way, are available at "Lark in thr Morning", as well as a fantastic array of others from around the world. (I have heard that the Irish harps they make up in Mendocino are eagerly sought by folk instrumentalists in Ireland itself!). Slainte!]

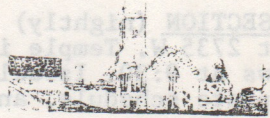
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" The harp that once through Tara's halls, the soul of music....." 6

FOOTNOTES ON IRELAND

Ireland has long been an antiquarian's dream because of its artifacts and its historical sites which go back with considerable certification to the beginning of the Christian era. Now, archaeologists in their digs in Western Europe and the British Isles are beginning to find evidence that perhaps the cradle of civilization was much further west than the hitherto accepted river basins and islands of the Near East. The Celts and pre-Celts had excellent civilizations going several thousand years ago. . . We won't go into that age here though, but just take a few comments on some names that are familiar to the folk dancer's ear. We must stop a moment though and remind you that that most famous of all Irish manuscripts, the Book of Kells (see recent copies of the National Geographic and the book club "Celtic Arts") will be on display, along with other Irish priceless early artistic treasures at the De Young Museum in San Francisco through May 21.

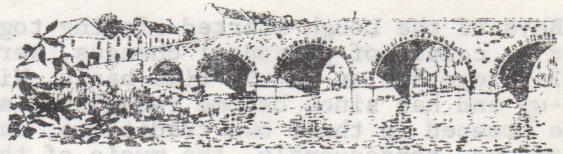
There is an Irish longways-quadrille dance that can be progressive (pass through), the 'Siege of Ennis'- supposedly from Ulster, but the county-town of Ennis is in Limerick, way to the south. As in many Irish dances of this nature, the movements probably symbolize the advancing and the retiring of the opposing sides during the battle in the 17th century. Ennis Abbey and the monuments still stand and are monuments.



Sieges also featured the history of the town of Limerick, and here again, the movements of the dancers - in reel-time, move to and fro, in the dance 'Walls of Limerick'. (I believe there are also 2-cpl. versions of this dance). The famous walls figured mightily in the defense of the city against numerous invaders. The biggest victory was when the defenders held off the forces of William III in 1691. Later that year however, the attack was renewed and the Irish army was subjugated, and the Treaty of Limerick followed.

The 'Rakes of Mallow' is another dance of the same type. Mallow is a well-to-do town in County Cork, and it attracted wealthy crowds - plus a few gentlemen of question who came to prey on the innocents and the elderly - especially those with money. So the word "rakes" has nothing to do with harvesting grain - it's about those other kind - but it doesn't say so in the dance!

'The Bridge of Athlone' is still another longways set for 6 couples (or more) to a reel. Before the famous bridge was built in this County Westmeath town, it was known as "Ath Mor" (the great ford), but a bridge was built here in 1001, and later, a newer and stronger one. It, too was a bastion of defense over the centuries, and in 1690, the Irish retreated across it and blew it up in the face of the enemy. The legend concerning this structure was good subject matter for a dance.



'The Waves of Tory' tell the story in dance of the rough waters surrounding this island off the Donegal Coast in Northern Ireland. This small island has remnants of ancient monasteries and other ruins, and it was a place of religious learning for centuries. This seems to be a feature of Celtic and Druidic theism - retiring to islands. However, the dance has nothing to do with history or battles in contrast to the others mentioned, just tells the waves and eddys. In fact, there is a strong similarity to 'St. John River' in pattern-movement, though done to a reel. (One description uses 'Rakes of Mallow' music.)

'Slaunch to Donegal' is another Irish group dance for as many couples as will longways that uses a place-name. This one is quite popular among Californian folk dancers. Donegal is the most northerly of the Irish counties, - in Ulster, but part of the Irish Republic. Its rugged coast is indented deeply, and its mountains, glens and loughs teem with ancient sites. Here again, the dance has no symbolic meaning with Donegal's past.

With the Irish reverence for their hero-warriors, affinity to make beautiful music, love of dance, and pride in antiquity, plus fascination for the mysterious - leprechauns, etc. - it would be a wonder indeed if these subjects did not all come together and influence the folk dance and music of Ireland.

* * * * *

FOLK DANCE SCENE

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* * * * *

"Paddy wrote a letter to his Irish Molly-o, saying 'If you don't receive it, write and let me know...' 7

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ZORBAS (nightly except Sunday)

At 17746 Saticoy St. in Reseda. Ph. 881-9414. Beg. classes 7:30; intermediate at 8:30. Mon., Balkan; Tues, Greek; Wed., Israeli; Thurs., Armenian; Fri-Sat., Balkan/International. SPECIAL April 1st - Festival and Institute starting 10 am. Party at night See pink flyer!

INTERSECTION (nightly)

At 2735 W. Temple in Los Angeles. Phone 386-0275. Classes at 7:30 and 8:30 - dancing follows at 9:30. Israeli/Romanian/Balkan/Greek/International and Belly dance classes. Call for update schedule, and for special events. Remember the Post-Concert afterparty April 15.

* * * * *

COMING EVENTS

THE IRISH ROVERS will present their musical variety show in Plummer Aud, Fullerton on March 16, then celebrate St. Patrick's Day with a performance at the Dorothy Chandler Pavilion on the Music Center the next night.

MARY O'HARA, the Irish songbird will also make an appearance in the Music Center. Her date is March 26 - and lovers of Irish song may see and hear her at that time.

BOYS OF THE LOUGH

A much awaited event of interest to all those Irishly inclined will be the appearance of the Boys of the Lough on Saturday March 4 at the Wilshire Ebell Theatre. They are being presented by McCabe's Guitar Shop of Santa Monica, and this pre-St. Patrick's Day celebration will feature traditional music of Ireland, Scotland and the Shetland Islands. Check with McCabes or the box office re tickets.

The Boys of the Lough started playing together on a very loose arrangement in 1971, then after a couple of personnel changes, were joined by Dave Richardson in 1973, and then began to play together on a full-time basis. With the addition of Dave, the group found a permanent line-up and has since become recognized as the most outstanding traditional band in Britain. While steeped in their own traditions, each member is in complete accord with the music of the others, consequently, the music of the three lands is played with a virtuosity which has earned them acclaim both sides of the Atlantic. They are now on their seventh tour of the United States. Robin Morton plays the bodhran and the concertina. Cathal McConnell, the flute and pennywhistle. Both Robin and Cathal are Ulstermen and share a major part of the singing. Dave Richardson is from Tyneside, a Northumbrian, and his instruments include the mandolin, tenor banjo, concertina, cithern and tin whistle. Aly Bain is from the Shetland Islands, and learned his fiddle playing from Tom Anderson, the expert on traditional Shetland music and lore. He plays all kinds of fiddle music including jazz and country, but his main interest is in the music of the Shetland Islands.

* * * * *

PHILATELIC FOLKLIFE

Irish philately doesn't give us much in the line of costume or dance. Folk culture is limited to numerous issues (including some forerunners) showing Irish harps, Celtic crosses, and in the case of the definitives of 1966, a series of stylized animals and birds, adapted from ancient jewelry, carvings, artifacts, and ms. illuminations. Perhaps some day....!

* * * * *

THE CABOOSE

• THERE WILL BE A SPECIAL LIVE MUSIC night at Cal State L.A. Folkdance Club, March 2 - 7:30-10:30 pm. in Room 313, Student U. Bldg., (Calstate is at 5151 State U. Dr. in E.L.A.) The Jasna Planina*Folk Orchestra will be playing for dancing, and admission is free.

• TEACHING THIS MONTH - at THE VIRGILEERS*(Tuesdays), Commonwealth School, 215 S. Commonwealth in L.A. with Josephine Civello teaching. Time 7:30-10:30 pm. Also the Virgileers sponsor a beginner class with Josephine teaching Fri. 7:30 pm at Eagle Rock Rec. Center in Eagle Rock, 1110 Eagle Vista Dr. Phone 213/284-4171 for info.

* * * * *

"..with a cargo of bricks for the grand city hall in New York..and seven million barrels
" of porter, in the hold of the Irish Rover." 8



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REGIONAL STYLES AND REPERTOIRE
(Bulgarian Folklore Dance)

ANNA IAKIMOVA

In respect to the music and dance folklore of Bulgaria, there are several typical large regions which fall in broadly with the dialectical and ethnical regions of the country. Northwest Bulgaria; North Bulgaria - the Dobrudja; Southeast Bulgaria - Thracian region; Central Bulgaria, the western part - Shope region; and Southwest Bulgaria - the Pirin region. Naturally, within these broad regions, there are smaller, comparatively organized folklore regions. Accordingly, to the smaller regions, the folk dances differ in preserved antiquity, construction, form, metric rhythm, style, character, etc.

-- Thracia - Southeast Bulgaria is a region of well-preserved old dance folklore. Alongside the many rituals and customs, the accompanying dances and games are preserved - those for St. Lazarus Day, St. George's Day, St. Enio's Day, Christmas, weddings, etc. The Thracian region abounds in 'lazarka' and 'bueneck' dances.

Besides the ritual and custom horo, many horos with song accompaniments performed for various festivals in the great village square or on work days in the evenings after work in separate quarters of the village have been preserved in the Thracian region.

Compared to other parts of Bulgaria, in Thrace, the horo with an entertaining function are not numerous or varied very much in steps (for example, the repertoire of a village counts up to 10 local original horo), but they are danced by large numbers and last long (one horo may go on for 2 hours, non-stop). The larger part of Thracian horo has a 2/4 beat; a few have 7/16, 5/16 beats, and rarely any other. They are calm and easy moving in character with occasional quickening and playing-up followed again by calming down. The hierarchy in arranging the dancers according to sex, age and social position was rigidly kept till recently. Usually separate chains of dancers would be made, but when they were mixed, the men would join up at the head (old, younger, bachelors) then the women. For some horo, the chain would also end with a group of men. The male way of dancing is characterized by a slightly squatting position of the body. The steps are easy and wide, often varied by "stamping" (a kind of knocking or stamping with stressed steps) and a lot of squats. The women dance temperately, reservedly, with small light steps.

The temperate slow horo is typical of the region. The dancers usually hold to each other by the belt, less often they hold hands hanging down - with or without swinging them, bent at the elbows, or hold fingers, arm in arm, or knit in some fashion. Most characteristic for the region are the Straight Horo, 'Rutchenitsa', - lead or solo, the Three-times, the Kassum type, and others. The masterly dance can be seen best in the 'Rutchenitsa'. It becomes obvious in the extremely soft, plastic movement of the arms, especially with the women, and in the masterly rhythmical claps and squats with men. Together with the horos with songs accompanying, there are such that are accompanied with musical instruments, most often the kaval (type of flute), bagpipes and gudulka.

-- Northeast Bulgaria - Dobrudja repertoire is similar to Thracian dance folklore. Due to certain differences in the style of performance, the similarity in some horo remains at first hidden. Here, as in the region of Thrace, many customs and songs with games (like the St. Lazarus, Christmas and wedding celebrations) are well preserved, but the horo with accompanying songs, except for customs, has disappeared. To compensate, dances with instrumental accompaniment are better developed technically. Typical for this region are horo with varied step combinations, with plenty of heavy beat, stressed steps wherein the characteristics of the Dobrudjan dance style becomes manifested - an easing of the body and a movement of the shoulders and hips.

For Dobrudja too, the horo in moderate tempo, neither too fast (as in Northwest Bulgaria) nor too slow (as in Thracia) is typical. Here too, they are done mainly in a closed or open circle. The "lazaritsi" and "bueneck" are always open chain, which as in Thracia, curves and makes figures. Various ways of holding on to the chain have been preserved - holding hands hanging down, bent at the elbows, knit in different ways e.g., in front of or behind the dancers, crossed, arm-in-arm, by the belt, and so forth. The horos are for men or women, but are mainly mixed. Among the male horo one meets many complex dance movements. The male rutchenitsa is called the 'Dobrudja Rutchenick' and differs in having a certain amount of plot and grotesqueness. The best known horos are 'Opasa', the Hand, sow beans, 'Pandalash', the Three-legs and others. The repertoire is richer than in the Thracian region. Horo with a more varied rhythm and meter are also to be found.

-- In Northwest Bulgaria the old customs and rituals were lost comparatively long ago (60-70 years). With them disappeared the ritual and custom horo, as also the horo accompanied with songs which are performed mainly by women. To balance, the horos with an entertaining function were developed. The repertoire of one village may include as many as 20-30 titles. Here they are done by men and women together. The style of dancing for women, and to some

(please continue on next page)

BULGARIAN REGIONAL DANCE Con't.

extent, the steps are similar to those for the men, especially as regards the performance of the quick, technically complex movements. Since most horos are complicated and done on one spot or on two sides - they are done in an open or closed circle or in a row. The manner of holding is done mainly by the hands and less by the belt which gives greater freedom when doing quick and complicated dances. Broadly, one can say that for Northwest Bulgaria, the small quick step and the horo on a high technical level is typical. The style of performance differs with its light step (the dancers seem to be flying rather than stepping on the ground) and a straight body with minute vibration of the shoulders.

There is a great variety of metro-rhythmics of the horo. The following beats can be found: 2/4, 5/16, 9/16, 11/16, 13/16, 14/16 and so on. Best known are the Northern straight horo, 'Sitnata', 'Gruncharka', 'Gankino', 'Elenino', 'Paidushko', etc.

In Mid-West Bulgaria - the Shope Region and Southwest Bulgaria - the Pirin Region, the dances have a varied metro-rhythm and are dynamic and masterly - especially the Shope ones, while those of the Pirin region are intensive and plastic. They abound in typically Bulgarian uneven mixed rhythms in faster or slower tempo, as well as many with a 7/16 and 3/8 beat. Whole cycles of rituals and customs with corresponding songs and games are extremely well-preserved. Particularly rich are the wedding, St. George's Day, Easter, St. Todor's and St. Lazarus' days customary songs and games.

Horos with songs to accompany are preserved from olden times in great abundance in West and Southwest Bulgaria.

Most typical for Mid-West Bulgaria are horo performed in a curved or straight line with the dancers holding each other by the belts. The combinations are quick and varied. The movements and steps change often. They are light, quick and adroit, small and with a lot of nerve, sharp movements and peculiar holding up of the steps. The straight position of the body with occasional bending forward (as if the dancer wants to gain speed) is typical of Shope dances, as is too a shaking of the whole body and mainly of shoulders. Also typical is the tempermental dancing unlike the easy calm and comparatively heavier movements in Thracian dancing. Again, unlike close to the ground Thracian dances with heavy tramping steps, here they are directed not to earth but upwards. Horos are full of short knocks and stamps, short-time touches which strive to leave the ground, and mid-air hanging of the feet. Those for men are especially full of jumps. Typical are: the 'Shope', 'Love', 'Graovsko', 'Chetvorno', 'Kopanitsa', 'Krivo Horo', 'Peshachka', 'Rutchenitsa' and many others.

The Southwest Bulgarian dances are calm and reserved. The beginnings of the greater part of the male dances are particularly slow and heavy. This reserve implies much inner concentration and deep emotionality which sometimes reaches fury. Easy, wide and very expressive gestures with male plasticity and dignity are felt in the dance of men of this region. Most of the horos are gentle, which of course does not exclude the existence of more lively, small-step horos with jumps. These however, never have the mad tempo of the Northwest and Mid-West Bulgarian horo. The slow horo generally ends with acceleration. As in all parts of the country, here too, the old dancers say of the present-day generation that they dance "madly", while in the old days the art was to dance slowly, heavily and with dignity. Here too, the horo is danced in a circle, a semi-circle, or straight or curved line. The direction of "unfurling" the horo is to the right, to the left, and on two sides, which is typical of the whole of West Bulgaria. The manner of holding is also within the traditional - holding hands, belt, or hanging down, less often by the belt, and for men by the shoulders. Peculiar to this region is that at some point, dancers let go of each other and start dancing on their own. At this point, some of the jumps, turns or squats are done. The oft-changing movements of the horo of the north, the Shope type and some of the more intricate Thracian male dances are not common to the Pirin area. Here one finds a peculiar variety of steps on one base. Some choreographic formulae are performed in different beats - e.g 2/4 and 7/16 - which is characteristic for all of West Bulgaria. More complicated steps are found in all of the male dances. The women, as in the whole of Bulgaria save in the Northwest, dance gently, heavily, with low dragging steps, which may be running and springing steps too, having a wider scope of variety.

In conclusion one can say that according to style, character, repertoire, metro-rhythm and type of ritual dances, Bulgarian folklore divides, as the language too, into two main dance dialects - Eastern and Western. The future comparative studies would confirm or reject the hypothesis of the Eastern dance dialect being more similar to the Slavonic dance culture, and the Western having more in common with the Balkan dance tradition.

* * * * *

[Ed: Anna Iakimova is a Scientific Worker on music-dance folklore at the Bulgarian Academy of Science, and this is the final article of her paper presented at the Bulgarian symposium at Duquesne University Tamburitzans Institute of Folk Arts. Her other articles appeared in November 1977 and January 1978 issues of Folk Dance Scene, along with a brief resume of the author and of the Symposium. Again, we thank all those concerned at DUTIFA for permission to use this material. Please seek permission to reprint this in whole or part, and accord proper recognition to all concerned when doing so. We thank you.]--

* * * * *

SONGS WE DANCE TO

An Irish song-dance, or play-party game, (there is an English version, too - see Burchenal), is one done - in fun (once upon a time) by the children of Dublin and Belfast - (perhaps more in earnest now) - in which they satirize war. Usually in opposing lines, they advance and fall back, singing and acting out their parts, as they answer each other. After the "bang", signifying gunshots (perhaps ten or a dozen stanzas along - depending on how anxious they are to get to the "fun part", they will block off an eye, put an arm behind the back, or bend a leg and hop on the other - as the words explain:

Line 1

--THE IRISH SOLDIERS--

Line 2

Have you any bread or wine?

For we are the English;

Have you any bread or wine?

For we are the English soldiers!

Yes we have some bread and wine,

For we are the Irish!

Yes we have some bread and wine,

For we are the Irish soldiers!

(numerous stanzas follow with lines 1 and 3 altered such as "well we'll have a cup of wine" - "No, you won't have any wine"; "We will go and tell the King!" - "Go to blazes with your King!"; "Are you looking for a fight?" - "Yes, we're ready for a fight".

Following the bang, both sides dance in unison, singing

Now we only have one eye

For we are the (English) (Irish)

Now we only have one eye

For we are the (English) (Irish) soldiers

(This is repeated by "one arm" and "one leg" as the accumulative dance progresses. Sometimes the enthusiasm grows and they will go on to "no eyes at all", "no arms" and finally, "no legs at all" - promptly falling down in merriment.. Sometimes, with the older players, the verses can get quite ripe.)

An Irish version of this song may be heard on Columbia record CS 8750, by The Clancy Brothers and Tommy Makem - "In Person at Carnegie Hall".

The dance and music in the English version is in "Folk Dances from Old Homelands" by Burchenal.

* * * * *

Announcing the second annual

BALKAN MUSIC AND DANCE CAMP

June 17-25, 1978 · Mendocino Woodlands

Instruction on Bulgarian and Macedonian instruments

Balkan dance and song workshops

Ethnographic films, slide shows and talks

Dance parties every night with live music

WITH

Pitu Guli Balkan Folk Orchestra

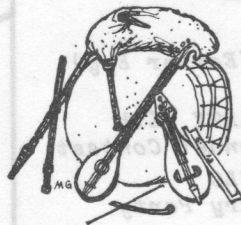
Ansambl Novo Selo

Ženska Pesna

Alex Eppler

Bob Leibman

Steve Kotansky



Cost of camp is \$140 (under 6, \$35; 6-14, \$70; full price for children taking classes). 50% deposit due by April 15, payment in full by May 15. Price includes food, lodging and tuition.

NAME _____

ADDRESS _____

CITY _____

STATE _____

ZIP _____

PHONE _____

Instrument you are interested in _____

Level? _____ Do you own one? _____

For reservations or information, send a stamped, self-addressed envelope to: Mark Levy, camp coordinator, 3624 Redwood Ave., Los Angeles 90066 (213-397-7544).

"..His father's sword he has girded on, and his wild harp slung behind him..."

FOLK DANCE CAMP

THE TEACHERS FOR THE SAN DIEGO CONFERENCE have been confirmed - and the cast is stellar indeed. Ann Czompó, Audrey Silva and Moshiko Halevy are on the weekend Teacher/leader workshop, August 11-13. For the Conference proper, August 13-20, "Ciga" Miodrag Despotovic (Balkan); Andor Czompó (Hungarian); Ann Czompo (Disco); Bora Gajicki (Serbian); Jerry Helt (American squares); Ingvar and Jofrid Sodal (Norwegian); Anthony Shay (Armenian and Georgian - Caucasian); Moshiko Halevy (Israeli area) will take you around a good part of the world. For information and application for reservations, contact Valerie Staigh at 3918 Second Ave., Los Angeles, CA 90008.

THE BALKAN MUSIC AND DANCE CAMP returns to Mendocino for a second year, eight days June 17-25. Nestled in the redwoods of Jackson State Forest near Mendocino, California, in a rustic setting, it should be a joy to those who enjoy music and dance in a situation primal and do not have to have the services of the Waldorf Astoria to do it in. Instruction on Bulgarian and Macedonian instruments will be offered by members of Pitu Gili Folk Orchestra of L.A., Ansamble Novo Selo of Philadelphia and Alex Eppler of Seattle. Balkan dances will be taught by Bob Leibman and Steve Kotansky; singing workshops by Lauren Brody and the two Carols, Freeman and Silverman of Ženska Pesna, New York. Dance parties every night, and talks on all forms of related folklore and crafts. See the ad p. 17 this issue, and locally, call Mark Levy, 3624 Redwood Ave., L.A. 90066 - phone 213/397-7544.

WE DON'T OFTEN GET MUCH in the line of dances from the Netherlands, but this year, Femke van Doorn of Amsterdam is on the staff of the Idyllwild Folk Dance Workshop, June 23-30, who will show not only Nederlandse dances but others from Central Europe as well. Donna Tripp will teach Hungarian and Romanian; C. Stewart Smith, Scottish dances; John Pappas, dances from Greece - plus the regular members of the staff with their specialties. As last year, at the Desert Sun School in Idyllwild. Write Vivian Woll at 7908-70 Rancho Fanita Dr. Santee, CA 92071 for information and/or application form. See ad.

THE HUNGARIAN FOLK DANCE SEMINAR and tour, to Sarospátek, Hungary runs July 18-August 6 this year. The seminar proper is July 23-30, with classes, lectures, films, and a visit to the Kalocsa Folklore Festival. Additional side trips or extensions may be available - you can check with Richard Duree, 1556-c Caraway Dr., Costa Mesa, CA 92626 - phone 714/557-8936 for additional details - of this and other European folk dance camp/seminars.

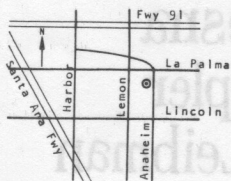
WE HOPE to have news of other camps by this time next month. There are many other good ones.

* * * * *



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

SPECIAL EVENTS



- Mar 11 - PYSANKY (Easter Egg) 2 pm WORKSHOP
- Mar 25 - EASTER PARTY with Easter Bonnet Contest
- Apr 15 - VESELO SELO Anniversary Party

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(213) 439-7380

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FOR INFORMATION

BEVERLY BARR 478-4659 - 836-2003 BETWEEN 5-7 ³⁰ P.M.	SARALEE CENTURY CITY TRAVEL 10250 SANTA MONICA BLVD. LOS ANGELES, CALIF. 90067 277-1700
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TEACHING THIS MONTH

Clubs below indicated with an asterisk (*) are member groups of the Folk Dance Federation of California, South, Inc., and as such, are entitled to a four-line listing in this column gratis - for additional lines, 50¢ each/ Non-federated clubs and classes, please see Classified Ads section for rates.

TEMPLE BETH EMET ISRAELI FOLKDANCERS (Wednesday)

At 1770 W. Cerritos Ave., Anaheim, every Wednesday beginning at 8 p.m. 75¢ per night for a session of eight weeks, or \$1.25 per night singly. For more information, call Lee Kenigston evenings at 714/559-5973.

EMERSON INTERMEDIATE FOLK DANCERS * (Friday)

At Emerson Jr. High in the gym, 1670 Selby Ave. in West Los Angeles (n. of Mormon Temple). We offer no crowds - no intermission - continuous dancing, 8-11 p.m. with a friendship oriented group. Teaching: 'Sheikani', 'Sestorka', 'El Maraska'. For information, call 213/397-5039 or 213/475-4137.

PALMS FOLK DANCERS (Wednesday) - SANTA MONICA DANCERS (Thursday)

At Webster Jr. High, 11330 Graham Pl. in West Los Angeles. Beginners 7:15 p.m.; intermediates at 8:30 for Wed. class. Thurs. class in Marine Park, 1405 Marine Ave, Santa Monica - same hours. Miriam Dean teaching 'Pentozali', 'Ada's Kujawiak' Phone 391-8970 (Wed. dark 29th.)

SOUTH BAY FOLK DANCERS * (Friday)

At Valmonte School, 3801 Via La Selva, Palos Verdes Estates, 7:30-11 p.m. Beginner level 1st hour; intermediate teaching 9-9:30. Miriam Dean presenting 'Debka Bedouit', 'Stipsko Oro', and 'Hava Nagilla'. Party night is the last Friday of each month. For information, call Fran Rudin at 213/374-0982.

WEST HOLLYWOOD FOLK DANCERS * (Monday)

At West Hollywood Playground, 647 San Vicente Blvd. in West Hollywood - time 7-10 p.m. Beginning teaching 1st hour. Ruth Oser will teach 'Damul' a Romanian line dance and 'Jabiochko' a Russian couple dance. Class will not meet Feb. 6, floor refinishing; Feb. 13, legal holiday. For information, contact Ruth at 657-1692.

CALSTATE LOS ANGELES INTERNATIONAL FOLK DANCERS - and also CALSTATE NORTHRIDGE, BESEDA OF UCLA, LACC DANCERS, CALTECH, SUNDAY NIGHT ISRAELI folk dance groups - for information re time, directions, dance level, and phone contacts, call the Folk Dance Fun Line, 397-4564.

WHITTIER FOLK DANCE CO-OP * (Saturday)

At Whittier Elementary School, 6411 S. Norwalk Blvd. in Whittier. Beginning teaching 7:30-8:30 p.m. advanced teaching 9-9:30. General dancing and requests until 10:20. Teachers for March will be Eleanor Gilchrist and Ray Augustine. Last Saturday of the month is party night.

GANDY DANCERS * (Friday)

At International Institute. 435 S. Boyle Ave, Los Angeles (Boyle Hts.) - 8:15-11 p.m. March 3, live music plus review of "Ciga" dances, jitterbug etc.; Mar. 10, Scandinavian dances 'Gammel Polska' and 'One-legged Polska' by the Gollers; Mar. 17, Balkan dances by Dick Crum (please check this); Mar. 24, dark for Good Friday. Mar. 31, reviews. Ph. 398-9398.

CULVER CITY DANCERS (Thursday a.m.; Tuesday p.m.)

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

HOLLYWOOD PEASANTS * (Wednesday)

At West Hollywood Rec. Ctr., 647 San Vicente Blvd., West Hollywood. 7:30-10:30 p.m. March teaching: 'Loorke', Armenian, by Ruth Margolin; 'Hora din Caval', Romanian, by Sheila Ruby; Review 'Changier Quadrille' by Sam and Sonia Schatz. Pot-luck Desert Party March 29th.

SKANDIA * (irreg.)

Generally at Miles Playhouse, Lincoln at Wilshire, Santa Monica, some Sats., but also other sites; - Mar. 11 workshop 3-6 p.m. and party 7:30-11:30 p.m. at Woman's Club, 121 Center (S) in Orange; Mar. 29, special advanced workshop w. Ingvar Sodal. Call for location; Apr. 16, dance party in Perris; Apr. 22, teaching 4:30-6; party 7:30-11:30 in Santa Monica. Call 213/343-5425 or 714/892-2579 for info. See "Special Events" and p. 14 for more!

LONG BEACH ISRAELI FOLK DANCERS (Tuesday)

A new group starting March 14 at L.B. Jewish Community Center, 2601 Grand Ave., Long Beach. Gary Fox teaching. Beginning class 7:30-8:30 p.m., intermediate/advanced 8:30-9:30 and/or requests. Phone 213/426-7601 (JCC) or 213/474-0993 (Gary) for information.

(please continue on next page)

TEACHING THIS MONTH, Con't.

NARODNI FOLK DANCERS * (Thursday)

At Millikan High School in the girls' gym, 2800 Snowden (near Palo Verde and Spring) in Long Beach. Beginners 7:30-8:30 p.m.; intermediates 8:30-10:30 p.m. Phone 213/433-2686.

CHINA LAKE DESERT DANCERS * (Thursday)

At China Lake Community Center, 7:30-10:30 p.m. Teaching 1st hour. Ruth Dietrich will teach 'Bučimis' and review 'Caballito Blanco'. No teaching March 16, St. Patrick's Day Party. Wed. night workshops will emphasize dances from April 1 festival program. (See flyer).

WESTSIDE JEWISH COMMUNITY CENTER (Monday)

Intermediate/Advanced Balkan Workshop, 11 am-12:30 pm. 5870 W. Olympic Blvd., Los Angeles. 'Mady Taylor teaching 'Daichevo', 'Cačak', 'Dobrudjanska Reka', 'Trescenica', 'Paserelska', 'Prstn Mi' and many other oldie-but-goodies plus new selections. Styling and technique emphasized in a congenial and relaxed atmosphere. Join us. Call 938-2531, Ext. 51.

SHALOM FOLK DANCERS* (Tuesday)

At the Highland, 732 N. Highland in Hollywood. Ph. 462-2262. March teaching; 'Buckora Ha'yaffa', Israel, by Rhea Wenke; 'Pentozali, Greek, Mort Lowy; regular teachers Milli Alexander and John Savage. For more info call 213/939-7178 or 213/838-0268.

LAGUNA FOLK DANCERS * (Wednesday)

At Laguna Beach High School girls' gym, Park at St. Ann's Dr. in Laguna Beach. Time 7:30 to 10:30 p.m. March schedule: 'Jangwa', West Africa, Susie Katz on Marc. 1. 'Snurrebocken' on Mar. 8 by Bill Widolf; 'Pentozali', Mar. 15 w. Ted Martin; Richard Lipa to teach 'Maloj Mome' March 22. Mar. 29 is an all-request night. See also Beginner's class section.

THE HIGHLAND FOLK DANCERS * (Monday, Friday)

At Highland House, 732 N. Highland in Hollywood. Ph. 462-2262. Sam Schatz, Ruth Margolin, Caroline Reese teach Monday; 'Vlasenčuta', 'Ali Ali'. John Savage teaching Friday, 7:30-11 p.m. Another famous ethnic dinner this month, -Armenian, -on March 20 at 6:30 p.m. \$3.50 and reservations, please.

WEST VALLEY FOLK DANCERS * (Friday)

At Canoga Park School, Topanga Canyon and Cohasset in Canoga Park. At 7:30 p.m. March 3, 10, & 17, 'Dobrudjanska Reka'; at 8:30, 'Miss Alison Rose. No teaching March 24. For March 31 teaching info, call 213/782-5281.

INTERNATIONAL RENDEZVOUS FOLK DANCE CLUB (Saturday)

At L.A. Valley College Field House, 5800 Ethel in Van Nuys. Teaching 8-9 pm. requests 9-11 pm. Party with NAMA Orchestra Mar. 4, 8-midnight. Adm. \$1.50 includes a surprise performance. Info - phone 213/994-3698.

STONER STOMPERS * (Friday)

An intermediate level folk dance class taught by Dave and Fran Slater; it meets at Stoner Ave. Playground, Stoner at Missouri in West Los Angeles, 7:30-10 pm. March teaching by Dave and Fran Slater - 'Zweifacher', 'Godečki Cačak', 'Jiana de la Jina', 'Sestorka', and 'Michael's Csárdás'.

WEST LOS ANGELES FOLK DANCERS * (Friday)

At Webster Jr. High, 11330 Graham Pl. in West Los Angeles, betw. National and Pico off Sawtelle. 7:30-10:30 pm. Beverly Barr will teach in March, 'Palóc Csárdás', Hungary; 'Debka Hillel', Israel; 'Ikariotikos', Greek. Also special review teaching of old dances 7:30-8 pm. Come join this friendly group for a fun-loving evening of dance. Call 478-4659 or 836-2003.

CRESTWOOD FOLK DANCERS * (Monday)

At Brockton School, 1309 Armacost between Bundy and Barrington 1½ b. n. of Santa Monica Bl. in West L.A. Time 8-10:30 p.m. Beverly Barr will teach 'Wild Geese', Scottish set-dance; 'Tintiroiul', Romanian; 'Macedonian Syrto'. March 13 only, class will meet at McKinley School, 2401 Santa Monica Blvd. Santa Monica (corner of Chelsea). For information, call Beverly ay 478-4659 or 836-2003.

WESTWOOD CO-OP FOLK DANCERS * (Thursday)

At Emerson Jr. High in the gym, 1670 Selby in West L.A. Time 7:30-10:30 p.m. March - Alice Beckerman will teach 'Ballos from Kassos' and Beverly Barr, the Romanian 'Damul'. Last Thursday, March 30 is party night.

SILVERADO FOLK DANCE CLUB * (Tuesday)

At Marina Rec. Ctr., 151 Marina Drive in Seal Beach. Beginner teaching 8:05 pm. Dorothy Daw teaching 'Dror Yikra', mixer, plus other beg. dances; At 9:05, '1314', Scottish set dance. Dancing till 11 pm. Party night March 28.

(teaching this month continued on a subsequent page)

BEGINNERS' CLASSES

Classes indicated by an asterisk (*) are sponsored by a member club 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. Non-federated groups, please see rates under "Classified ads".

WESTCHESTER (2nd Sundays - March 12)

At Holy Nativity Episcopal Church, 6700 W. 83rd St., the Holy Nativity Folk Dance Group. Neil Siegel, formerly of Aman will teach international dances - 7 p.m. \$1 per session. Phone 670-4777 or 642-3773 for information. (Ed note: Neil is a superb dancer!)

WEST LOS ANGELES (Tuesday)

At Temple Isaiah, 10345 W. Pico in West Los Angeles. Beverly Barr teaching beginning 1st hour; advanced beginners follow. Time 8-10 p.m. For information, call Beverly at 213/478-4659, 213/836-2003 - or the Temple at 277-2772.

ANAHEIM (Tuesday)

Beginning Tues. March 7, a new beginners' International Folk Dance Class will be started at Veselo Selo, 719 N. Anaheim Bl. Instructor will be Sherry Cochran who will teach a variety of couple and line dances from Poland, Yugoslavia, Romania, Middle East, Japan etc. At 8 p.m.

CAMARILLO (Friday)

At Camarillo Comm. Center, 7-10 p.m. Beginning and intermediate level taught by Sheila Bernstein and John Tiffany, 8-10:30 p.m. Phones 805/482-8291 or 805/482-5117.

LAGUNA BEACH (Sunday)

At Laguna Beach High School in the gym, Park Ave at St. Anns, 7-10 p.m. Sponsored by the Laguna Folkdancers* and taught by Ted Martin. Info, 714/494-4272. Special session on April 2 with Ingvar and Jofrid Sodal teaching Scandinavian dances.

WEST LOS ANGELES (Monday)

At Stoner Ave. Rec. Ctr., Stoner at Missouri Ave. 7:45-10 p.m. Sponsored by the Westwood Co-op Folk Dancers* and taught by Dave Slater. Start anytime.

* * * * *

SQUARE CIRCLES

THE NATIONAL SQUARE DANCE CONVENTION in Oklahoma City is proceeding according to plan. The dates are June 22-24, and it is expected to have some 600 callers and teachers. There will be challenge and workshop programs, afterparties, and a round dance seminar, plus various discussion panels. And loads and loads of dancing. For info, contact P.O.Box 14586, Oklahoma City, OK 73114.

THE CANADIAN NATIONAL CONVENTION follows in August, in Edmonton. Dates are 17-19 and they too have an extensive schedule. As far back as December, over 4500 dancers had pre-registered. Dancing at all levels, and round dancing also. Write P.O. Box 3876, Registrations Square Dance Convention, Station D, Edmonton, Alberta, Canada T5L 4K1 for registration forms or info.

AND BEING IRISH MONTH, the Shamrock Squares of Dublin - Ohio that is - will have their big party and annual Leprechaun award March 12. Info from the Quellettes, 1041 Beechview Dr. N., Worthington, Ohio 43085.

* * * * *

Hungarian Folk Dance Seminar - 1978

"The Hungarian Experience" July 22-30 in SAROSPATEK

Classes in dance - lectures and films in folklore - field trips - wine tasting - fabulous food.

LIMITED to 70.

"Folklore Programs" July 30-Aug 6.

Choice of:	Tour of Southern Hungary	(7/30 - 8/6).
	Hungarian Cuisine	(7/30 - 8/3).
	Embroidery	(8/3 - 8/6)
	Pottery	(8/3 - 8/6)

"Summer in Szeged" seminar similar to Sarospatek with more advanced material.

Classes in choreography - stage production - Labanotation

For information regarding registration and travel - CONTACT:
Rich Duree, 1556-c Caraway, Costa Mesa, CA 92626.
Phone: (714) 557-8936.

SPRING 1978 U.S. & CAN. TOUR

ISRAEL YAKOVVEE: A prominent folk dance teacher who specializes in Israeli and Yemenite dances. Israel was a member of "INBAL" Yemenite dance theater.

JACK MURASAKI
1918 - 1978

Southland folk dancers were shocked to hear of the sudden passing away of Jack Murasaki in late January. He was on his way out for dinner and the evening when he was suddenly stricken with an aneurysm and a stroke that followed, and although rushed to the hospital, failed to come out of the coma. Jack was well known among the folk dance groups of Southern California, and had been dancing for nearly 30 years, especially at Whittier Co-op, the Pasadena Co-op, and the Palms Folk Dancers. He had just recently been teaching the beginners' class at Whittier - he used to say that he enjoyed working with the newcomers to folkdancing because they enjoyed it so much, and he was always willing to help out and show a step or hold when needed.

Jack was a native of California, but nevertheless, when the war broke out he was sent to a concentration camp in Arizona along with the other Nisei. A few months ago, he stopped by my home late one morning, and we had two hours of pleasant conversation about his early life, the war years, work, and his - and our - mutual hobby, folkdancing. I learned more about the kindly Jack Murasaki hidden beneath that sometimes gruff exterior than in the past two decades before. His work had included landscape gardening, salesman, and most recently, a security guard. He is survived by his two children and many friends who mourn his passing.

- - - - -

PERSONS. PLACES. THINGS

SOMETHING SPECIAL for the South Bay Folk Dancers* was their January special Party night. A group of Betyárok* dancers gave a beautiful performance of a suite of Hungarian dances. It was a great treat for all.

THE WEST HOLLYWOOD FOLK DANCERS* recently enjoyed a Yemenite Day. It began with an afternoon visit to the Skirball Museum to see an exhibition of jewelry, fabrics, clothing and artifacts from Yemen. Jeanne Schulman, one of the members, was the docent. . . From there to a restaurant for dinner, followed by fantastic slides on Yemen, narrated by Dr. John Kennedy and his wife, Helen. He is an anthropologist at U.C.L.A., and was awarded a grant to study the psycho-social effects of qat, a plant chewed throughout Yemen. He and his wife, who is working towards a masters degree in design, spent two years in Yemen. In addition to the slides, video-tapes were also shown. Naturally, the evening, was ended with refreshments and Israeli and Yemenite dancing in the spacious recreation rooms of the Oakwood Apartments - a beautiful and rewarding day - and when we dance the Yemenite steps in the future, we will recall their rich background.

THE PEOPLE'S FOLK DANCE DIRECTORY - that excellent tribute to Texan toil and tenacity, is about to come out with its 1978-79 edition. By all means, you should get your club listed in its pages - (said listing being free) - and for your convenience, we have a flyer in this issue of Folk Dance Scene which affords you a registration form, etc. by which you may make yourselves known throughout the land through its medium. Run, don't walk, to the nearest post office with your letter - and also, don't forget to order yourselves up such copy or copies of the finished directory as you may need - there's a considerable saving by so doing if you'll note the bottom section on the back of said flyer. Good show, John, Susan, and staff of Peoples, Inc.!

THE ASSOCIATES of Ethnic Arts - UCLA, have recently enjoyed hobbing and nobbing with the several groups performing at UCLA, and more are yet to come. There was also a Moroccan couscous dinner and North African performance at International Student Center. Other events, discounts-to-members, an afternoon at the Japanese Gardens (Associates members only), and then - the annual Music & Dance on the Grass May 7 - a spring to look forward to.

THE ODESSA BALALAIKAS - (you remember our September guest contributors) will have an active two months coming up. You readers in Northern and Central California may see and hear them - March 5 at UC Berkeley in Hertz Hall; 14 at Bakersfield College; 16th at Sierra College in Rocklin; on March 17, in Modesto College, Modesto; 28th at Feather River College in Quincy; April 1, way up at Shasta College in Redding; and out on the desert at Cerro Cosa College in Ridgecrest on April 7. Later in April, Ventura, Santa Maria, Marysville and Sacramento are on their schedule.

A * MEANS that the club is a member group of the Folk Dance Federation of California, South, Inc., and a co-sponsor of Folk Dance Scene and other folk dancing good things.

(please turn to next page for continuation)

PERSONS, PLACES & THINGS, Con't.

INTERNATIONAL SPECIALS at the colleges and universities upcoming include: At El Camino College, March 17 - Jose Molina and his Bailes Espanoles. At Pierce College in the Valley, a full company concert by the Aman Ensemble (see the item under "Federation in Focus") at which there will be two new suites premiered; At UCLA, the Thavil Devil Dancers of Sri Lanka (Ceylon) on March 18 in Schoenberg Hall; the Qawwali group from Pakistan on Mar. 31, also at Schoenberg; and on April 2, the Okinawan Dance Ensemble at Royce Hall. For other info and tickets, contact respective box offices, etc.

IN THE NORTHWEST - look for a bunch of events, too. The Linn-Benton Community College at Albany, Oregon has a festival weekend March 10-12 featuring Sunni Bloland teaching dances of - let's see now, where is that place - ah', Romania, that's it! Then in Tacoma, the Totem Folkdance Festival transpires on March 11, featuring another of our Californian ex-patriates, Dick Oakes. The big event in eastern Washington is on April 15 when the always popular Pullman Folk Dance Festival at Washington State U. has - yes, more Californians instituting - the Linscotts!

¶ LIBERTY ASSEMBLY* announces the LAST CALL for new performers for the 1978 concert season. If you are a dancer, singer or musician interested in performing all kinds of traditional American material, then come to Paul Revere Junior High, March 7 or 14 at 7:30 pm for auditions. Robin Evanchuk, 213/783-7970, has directions. Watch for us at the Ojai Festival.

¶ THE CENTER FOR RUSSIAN AND EAST EUROPEAN STUDIES and Slavic Languages Dept. of UCLA will present a lecture by Anthony Shay, artistic director of Avaz, entitled "Bulgarian Folk Songs & Dances on Film & Live", Wed. Mar. 8 at 5 pm in Young Hall, UCLA. It includes films of Bulgarian folklore, discussion onstaging songs and dances, plus a special presentation of singing and music by Avaz under the direction of Julie Svenson and Ian Price. Open to the public and admission is free.

CIGA MIODRAG DESPOTOVIC', formerly of Ansamble Kolo and recently on tour in California, was enthusiastically received and made a great impression wherever he appeared. Good news for those who couldn't make his workshops - he will be at both the San Diego and Stockton Camps.

THE COSTUME SOCIETY OF AMERICA recently held a panel discussion at the Folk Art Museum in L.A. according to our friend Steve Barryte who finds all these interesting things. Some discussion involved such as how the friends of King Tut managed to make the pleats in their dresses, etc (watch April "Scene"), and the organization is based at the Metropolitan Museum of Art in New York.

A FINE FESTIVAL WEEKEND at Laguna was enjoyed by all - the weather held good until the last when a new deluge came down. A good concert with six exhibition troupes preceded the afternoon dance. Bad and good news - Jimmie Lomath fell and fractured an ankle in the middle of his solo dance, quite painfully - that was the bad. The good news was, a record-setting, short council meeting and a delicious brunch with a superb Chinese chicken salad (or should we say chicken Chinese salad - like I mean they were American chickens!)

SHLOMO BACHAR phones us to tell us of a busy schedule ahead, including a week appearance in Miami, a teaching schedule for Statewide, and a performance by Hadarim with other Israeli oriented artists and Tshura in "A Touch of Israel", in April and May.

LIVE BALKAN MUSIC for 3 hours and a performance of 3 Bulgarian solo dances at LACC in Hollywood March 3, 7-10 pm, room 206 of the Women's Gym with the Koroyar* Orchestra and Richard Unciano. No admission charge and requests welcome.

ALONG WITH THE CLUB INTERVIEW, came our semi-annual chatty letter from Vera Jones of Fresno. As usual, she has zillions of kids she's working with, and interesting experiences relating from it. She sent a list of places to dance in town, which we'll keep handy by the phone for you who're headed that way and want to phone us. An unfortunate experience she had when, right under her nose, her keys were stolen and her van was ripped off. It was recovered in less than two hours - what was left of it, and much of her folk dance material, records, etc. in it was lost in the careening, damaging ride.

DISTURBING NEWS FROM PECURKA - there is talk of going into inactive status in the mid-future. Not because of a disinterest in music and dance, but the small amount of remuneration received for their performances makes it an expensive "hobby" so to speak. I talked to Barbara and she wished to have this explained and I am sure they would like to continue. Perhaps a few more gigs and upping compensation at performances might help to keep this fine musical aggregation with us. They have always been one of the folk dancers' most loyal supporters here in the Southland, and appeared at many Federation events gratis.

PLEASE REMEMBER to renew when billed or before our next mailing if due. We can't afford to send out lapsed/missed issues now. Postage goes up again April 1st!

PERSONS, PLACES & THINGS, Con't.

¶ TEACHING THIS MONTH - ORANGE COUNTY FOLK DANCERS* (Friday). This should have gone under the proper column on the other page, but it arrived after that column was closed, so here 'tis now: At Santa Ana College, 17th and Bristol, Santa Ana, in the Dance Studio. Time 8:30-11 pm. Pat McCollom teaching 'Povodinko Kolo' March 3; March 10, Susie Katz with 'Jagawa'; Randy Davis will go Irish on March 17; March 24 and 31, it will be Richard Duree teaching 'Elloo Yar'.

NAMA announcements came per phone this month, and it seems that David Owens and his crew of the Nama Orchestra have been active and are continuing to be so in the weeks to come. Anybody read his interview with Vonnie in the FDS-BR?

THE ANNUAL CONFERENCE of the California Dance Educators Association will take place in San Diego, March 31-April 1, co-sponsored by SDSU and UCSD. Focus on Rudolf von Laban.

GOING UP NORTH? The Federation (North) Officers dance - "Souper Bowl" will be Sunday March 5, 1:30-7 p.m. at Vets. Memorial Aud, 1455 Madison Ave in Redwood City.

THE ORANGE COUNTY POLKA CLUB has scheduled an International Dance night with music played by the Barons, Sat. March 4, 8:30-12 pm. At Plumbers' Hall, 3904 W. 1st in Santa Ana.

CANADIAN READERS - that is, those in Ontario. The Duquesne Tamburitzans will be in your area in mid-March - at Seneca College, Toronto on the 10th., in London, March 11, and at the Mohawk College Theatre in Hamilton the next evening. Always busy, those Tammies.

SOME PHOTO CREDITS located for previous issues - the one of Yves Moreau in November was by Barry Korn; that of the Magyars in February, by Maury Englander. Both in "Please Meet.."

NIRKODA* is performing extensively throughout Southern California in the upcoming months, including an engagement at Kehillath Israel Congregation March 4, two performances at the Marina City Club March 29 and April 8; and in Arcadia April 15; Los Angeles May 10; Fullerton on May 23; West L.A. June 14. The Nirkoda Israeli Dance Ensemble has just announced the formation of a non-profit Foundation dedicated to research and development of Israeli and Jewish folk arts.

JOSEF AND MIRANDA MARAIS announce the successful premiere of their dance/play/mime "Mad Meg" performance based on the work by Pieter Brueghel in Orange County just recently, and for those interested in world balladry, including that from South Africa, they are conducting a class in international folk songs Monday nights for 6 weeks 7:30 pm at Mabel Paine School, 4444 Plumosa in Yorba Linda per the California Arts Council etc. See our December issue for their fine musical background and related story.

AMAN news for the month tells us that the recent institute was a big success and the mail indicates everyone was happy. Special thanks go to Tony Biedul and Mitch Allen (more of him in May's "Scene") for their labors to make things run smoothly. (One person came down from Alaska yet!).. People are encouraged to attend the March Well-Wisher meeting, give your ideas - and for time and place, call Aman at 213/464-7225 or Marsha at 213/395-2025. . . The ad in our last issue brought results - the Aman office has filled all the jobs listed - Administrative Assistant, Bookkeeper, Secretary, Costumer, Embroiderer, Technical Assistant, Office aide and Announcer. . . The small group continues to be active as ever with the performances at schools and Performing tree, -and the Touring Co. (the 18-member group) will be doing a residency at Claremont with a full concert (open to public) April 14 and 15.

CHILDREN FOLK DANCING - what could be a more heart warming sight? In early February, Betty Matthews' 6th-graders at Oso Ave. School, taught folk dancing by Donna Hurstand Lottie Philipps of West Valley Folk Dancers* presented performances of international music and dance. On the wall, a "roots map" showed that the ancestries of the kids, covered every continent in the world - 34 children! At the conclusion of the performance, the finale "Let there be peace on Earth and let it be with me" left the audience teary-eyed. Judging from the enthusiasm of these children, we need have no fear for the future of folk dancing.

THE CAROLIA RUSSEK COMPANY will appear in concert at the Music Center April 21 with a program interpreting Spanish and Mexican dance. It's guest artist is the flamenco star, Cruz Luna.

¶ NOW FOR THOSE CHINA LAKE/RIDGECREST accommodations for visitors to the Desert Dancer Festival April 1. All area code 714 #'s. for phones; 93555 for postal zips: Bar S, 201 Inyokern Rd, 446-2551; Crestline, 141 W. Church, 375-8211; Desert, 339 W. Church, 375-1371; Eldorado, 410 S. China Lake Bl., 375-1354; El Rancho, 507 S. China Lake Bl., 375-9731; Miracle City, 409 E. Ridgecrest Bl., 375-1542; Pioneer, 416 S. China Lake Bl. 375-1591. Also, a new Motel 6 may be in operation by that date. NOTE - this is a Readers' Service offering - for the benefit of those who hope to attend the festival - not to be construed as an ad for the establishments, and not a regular practice of Folk Dance Scene.

* * * * *

RECORDS IN REVIEW

VILLAGE MUSIC OF MACEDONIA - Selyani Macedonian Folklore Group - Selyani 770489

A very fine record of songs and dances of Macedonia, including the areas of Greece and Bulgaria. Selyani (the villagers) have been working as a group since 1969, and they are mainly of Macedonian descent, and done their research in the Toronto area of Ontario - and some of this material has been secured from those older immigrants who have been in the area since the turn of the century following the purges after the Macedonian insurrections against the Ottomans. The music therefore is perhaps quite unadulterated by time and circumstances. That Selyani has made good use of its studies is indicated by the fact that their renditions of some of the pieces we know are not - as is so often the case with musical groups and dancers - carbon copies of that of the big Eastern European ensembles. Their "Prstn mi Padna Male" and "Izlegu da se Rahshetam" are lovely - and their "Mori Oi Nevesto" and "Ovchepolska Potrchulka" won them awards at the Eisteddfod in Llangollen, Wales last year. In fact, the group was awarded 2nd place in folksong, 3rd in folk instrument, and fifth in folk dance competition in that prestigious event - when as a rule, contestants come from the country they represent. Here is a case of Canadians walking off with the honors - albeit Macedonian-Canadians.


FOLKDANCE UNDERGROUND #5 - (repressings, etc. of older records) - F.U. 5

Another in the series of budget-priced records issued by "Folkdance Underground" - tapings from old out-of-print, foreign, or hard-to-get records for folk dancing. This one includes a variety from several lands, including 'Amgus McChod', 'Trgnala Rumjana', 'Santa Rita', 'A Ja Tzo Saritsa', 'Sweets of May', 'Robiñ Ddiog', 'Muirland Willie Jig', the old 'Hopak' and others. Mr. Underground, an expert sound technician, has managed to eliminate much of the old scratching and unwanted noises that were on some of the originals.

MUSHROOMS - Pečurka International Folkdance Band - Duncan Records 101

The title, "Mushrooms" is a translation of the name of the group, which is in Serbo-Croat, "Pečurka". This is the second album by this free-spirited group which is oriented to the needs of the recreational folk dancers of the Los Angeles area - and anywhere for that matter. Personnel of the ensemble has changed considerably since the first record was issued two years ago, but the new Pečurka shares with the old, the same ability to play fine music for its dancing friends and at the same time, enjoy a good time. Harken well to their 'Horehronski Czárdás' and 'Ali Paşa' - or and of the dozen others, including the Bulgarian/Macedonian numbers which are favorites of mine.

* * * * *



SURPRISE MONTH

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A LA CARTE

by GLORIA HARRIS

Ireland - the Emerald Isle - the moody Isle..... when the ocean lies still and black and the skies are hung with grey drops of mist, the Island, in a mantle of deep green, lies mysterious and silent: but on a sunny day in a setting of cool-blue ocean and white-flying foam, Ireland's vibrant cloak of green is like nothing you have ever experienced except perhaps, in the Emerald City in the Land of Oz.

The warm North Atlantic Drift from the Gulf of Mexico and the west-blowing winds of the Atlantic Ocean meet at the Isle and are the instigators of the mild winters, cool summers and the adequate rainfall that make conditions perfect for Ireland's pasturelands, her vegetable crops and her myriads of flowers.

Picture, if you will, the Island; a rugged coastline, a stormy Irish Sea that eons ago protected the small tribes of Celts from invaders and counted considerably in that the Celtic language and customs have been so well preserved. Then, see in your mind's eye, small villages here and there along the coastline, tiny fishing boats, thatch-roofed cottages inland and cattle and sheep grazing peacefully. There are no forests to furnish wood for fuel. Instead, the Irish dig the partially decomposed turf from the marshy bogs and burn the 'peat' in their fireplaces for warmth and for cooking.

Safely ensconced in every Irish hearth is at least one cricket that chirps merrily all the night, while Mother and Father thank the saints for the luck it will bring their household.

Leprechauns, fairies and elves live on the Island, too. Some say they are mischievous pranksters, while others agree that they are good and gentle Little People. (This also reminds me of the Land of Oz and it's Munchkins.)

In the Irish society, the family unit is the first consideration. Everything is done to insure it's nourishment and it's good health. The families are close-knit and the members have a high regard for each other---and they will probably take you to task if you are not nice to their sisters. (For corroboration, see any late, late Pat O'Brien or Jimmy Cagney movie.)

The Irish home is kept spotless - women are forever washing, ironing and cooking. Delicious smells of fresh-baked bread fill the air. Plain and simple but hearty and satisfying are key words to Irish cookery. A typical breakfast is porridge (always), eggs, bread, butter and tea (good and strong). Lunch is the hefty meal of the day. Soup is served, then followed by a roast, potatoes, greens, bread and butter, a tart or pudding, and strong tea. Then, at six o'clock, tea (or meat tea) is the lightest meal, consisting of cold meat and salad or bacon and eggs and a variety of breads. Irish breads are not baked with yeast but with soda and can be in the oven within five minutes of getting out the bowl and mixing spoon. The women love guests at tea and out-do each other in the many varieties of breads and biscuits that appear on the table.

'Mom' Perkins, Wes' Mother, baked the Irish soda bread using the recipe given here. ;She thought it extremely easy- "like making a large biscuit and though it isn't light and fluffy like a yeast bread, it has a good flavor and a chewy texture." Research and recipe for above - The Art of Irish Cooking

by Monica Sheridan

"...corned beef and cabbage - that's the stuff for your darby kite - keeps you well and..."

IRISH SODA BREAD

IRELAND

1 tablespoon butter or margerine
4 cups white flour
1 teaspoon salt

1 teaspoon baking soda
1 cup buttermilk

Rub the butter into the flour. Add the salt and soda, mix all well together by running the dry ingredients through your fingers. Add the buttermilk and stir into a soft dough with a wooden spoon.

With your floured handsknead lightly into a ball and turn out onto a lightly floured baking sheet. Flatten the dough into a circle 1½ inches thick with the palm of your hand. Make a cross in the center of the dough with a sharp, floured knife. Bake at 425° for 30 to 35 minutes. (You can add some currants to the dough if you wish.)

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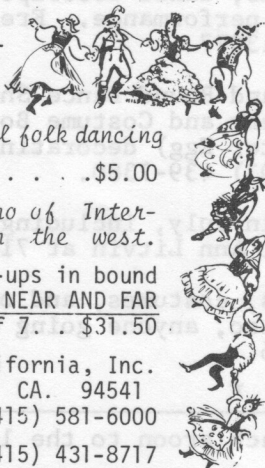
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HALL-JONES/McTAGGART INTERVIEW, Con't.

the dishes in it) - but it is really more folkdancing. Now that I have had lots of experience trying to teach folk dancers advanced dancing, I can see what they want.

Kevin (#3 son) says "I know I have to go to school, but I love to work, so the sooner I get out, the sooner I get to go to Ireland." He's going for the whole summer. He really enjoyed his visit - he wasn't there last summer - it was the summer before. You see, mother and father are pretty old, so he spent a lot of time talking to them. My Dad was in the 1916 Rising, and the stories he told about the Rising and his part in it - it was real history for Kevin, firsthand. It was good for him and he's dying to go back again. My mother and father think there's nobody like Kevin because he took time to stay and talk to them... I really didn't say much about our exhibition group, did I? We danced at Disneyland....

VJ - Do you still go to Denver, Maureen?

MH - Yes, every six weeks. We have a group of parents who have 30 children between them. They named themselves and have - or had - a past-pupil of mine teaching but she moved to North Dakota - they call themselves "The Irish Dancers of Colorado" - they've danced for Vyts and will be dancing St. Patrick's Week - at the Cultural Center in Denver. I set up the whole thing when I go over there - teach for 3 days - go there on Friday morning and start teaching the minute they get out of school, so they have the rest of Friday, and all day Saturday - but not Saturday night - then Sunday until 5 or 6 pm. The plane leaves at 9, so I'm teaching all the time - but as well as teaching, I set up the practice schedules, and they do exercises, from toe-turn-out to - anything that's needed for stamina - and turn-out and lift - the whole thing! It's quite different from the time I started here in Fresno. I realize that not being of Ireland, a lot of kids don't really know what it's all about unless you do all those things that you must develop for Irish dancing. The president of the club right now is a teacher, and so is his wife - and they conduct the practices.

VJ - And they practice regularly?

MH - They just go through - 2 hours every week - through the program I set down for them. They make sure everybody is there. It is organized as a non-profit organization - to help the children learn the culture and they do a lot of exhibitions. They have around 30 scheduled for St. Patrick's Week and will have to split up into different groups. A really wonderful bunch of kids and the parents all work hard - look forward to the culture. Now they want to get into the Irish music, too, and as one of the parents is from Ireland, he has started to teach them the tin-whistle. Hopefully, they'll eventually have their own music because I've gotten to dislike using records and tapes for exhibitions....

(to be concluded)

[Ed. note: Maureen Hall is the director of the McTaggart Irish Dancers of Fresno, and prior to moving to that city, had a group of Irish dancers in Firebaugh, in the hinterland there. Maureen has 7 young Halls, the oldest and youngest are girls - those between, almost a set of 5 boys. All dance except hubby Bill. The group(s), McTaggarts and Halls are very active in that cosmopolitan Central Valley city doing Irish dances and music although the McTaggarts and other Irish classes do reflect the ethnic mix of the town. Of course, you all know Vera Jones - or have heard of her at least. We'll conclude the last third of this interview, dealing with dancing and dancers in Fresno and Ireland next time. And thank you, Maureen and Vera!]

* * * * *

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* * * * *

"Come back to Erin, Mavourneen, Mavourneen - come back aroon to the land of your birth." 11

announcement of the release of a new, exciting and unique record.. . . . !

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For the general music lover the record offers interesting, rustic country sounds, combined with unusual rhythm patterns.

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FEDERATION IN FOCUS

Focusing on our Federation news of the month, probably one would call it a toss-up as to which is of most portent. There are nominations for coming elections - there is the big matter of our summer camp scholarship program - and there is the addition of three new clubs, all at one time, to our membership rolls. Taking last things first, let us hereby welcome Betyárok, the Hungarian performing ensemble; Skandia, the group of Scandinavian aficionados; and those sun-worshippers, the Desert International Dancers of Palm Springs - into the sibilinghood of the Federation South.

Then to proceed to the latest report from the Nominating Committee which is committed to offering names of candidates for the offices of the Federation 1978-79 term. The initial list is: President, Dorothy Daw; Vice-President, Alice Stirling; Treasurer, Avis Tarvin; Recording Secretary, Flora Satt; Corresponding Secretary, Elsa Miller; Director of Extension, Fran Slater; Director of Publicity, Perle Bleadon; Historian, Evelyn Prewitt. You may notice that there is only one newcomer to the list. This should not be! It's not fair that the same people, year after year, should be saddled with the responsibility of doing so much work to keep so many other people having fun. The Committee has (supposedly) to come up with two nominations for each office, but usually has a hard time doing so. If you are interested in helping serve, or know someone else who is - why not pass the suggestion on to committee chairperson Sheila Ruby, 5667 Spreading Oak Dr. Los Angeles, CA 90068 - or phone her with your ideas at 213/465-5063? Names are needed before the April 9 meeting in Ojai, when the final report plus nominations from the floor are made.

The Scholarship program is discussed in part on our page-5 special event story - but for the record, additional funds were received when Chairperson Donna Hurst passed the donation box around during the dance and performance at Laguna - and she has also come up with another idea. This is in relation to the Aman Ensemble* performance March 11 at Pierce College. At that concert, tickets are \$3 - none reserved, no group orders, no mail orders through the college. This means that you have to be there with bells on come showtime and wait your turn in line. There is not much time left, but Donna, acting on behalf of the committee, will get tickets for what amounts to a service charge of \$1, which will go into the Scholarship Fund. You should send her a check for \$3 payable to Pierce College; another \$1 for the Folk Dance Federation (fund); and a self addressed, STAMPED envelope. Send to Donna Hurst, 20556 Califa St., Moorland Hills, CA 91367. Please order before March 4th. Telephone her at 213/340-5011 for any questions.

Final focusing is on the fact that President Ed Feldman still needs committee chairheads for the Beginner's Program Committee, the L.A. Parks & Recreational Regional Program; and volunteers to perform and teach at the Gateways Hospital therapy program.

* * * * *

SONG NOTES

The lines or phrases at the foot of the pages or articles in this issue of Folk Dance Scene excerpted from songs of, from, or related to Ireland and the Irish over the ages are as thus:

- [1] - The Irish migrating to America following the Potato Famine often went beyond Boston and the political scene - to work on the railroads. It is said the brawn of these Irishmen built the railroads of America, and it was these section gangs and track layers who, after payday Saturday, gathered for a shindig that evening to dance at the gandy dancers' ball. A contemporary song celebrating in verse.
- [2] - What dances did they do in Kerry? Well, for one, the 'Kerry Set'.
- [3] - The gathering here was decidedly not a "feis" which is a translation of the word "gathering". Words from one of the verses of "The Rising of the Moon".
- [4] - McNamara's Band attracted happy dancers from everywhere in the world of song.
- [5] - The beautiful "Londonderry Air" tune sings of the pipes of Ireland and of Danny.
- [6] - The harpists for the Kings of ancient Tara probably used an instrument not too different from that which is being revived in Ireland today, to judge from Kevin's story.
- [7] - If Paddy put the proper 1-penny stamp on the letter, the excellent British Postal system of those days of "Tipperary" in WW.I would deliver it the next day for sure.
- [8] - There are many Irish Rovers - dancers, singers, setters, but this fantastic ship of 1860 sailed from Cork with a most unusual cargo to build the New York City Hall.
- [9] - The Minstrel Boy is probably the best known song in the world about a harp.
- [10] - A music hall ditty (?) circa early 1900's extolling the virtues of a favorite Irish dish.
- [11] - The dream of all Irish, whether born there or of Irish heritage, is to return to Erin's isle, as indicated in this song - and in Maureen's article-interview as we see.

* * * * *

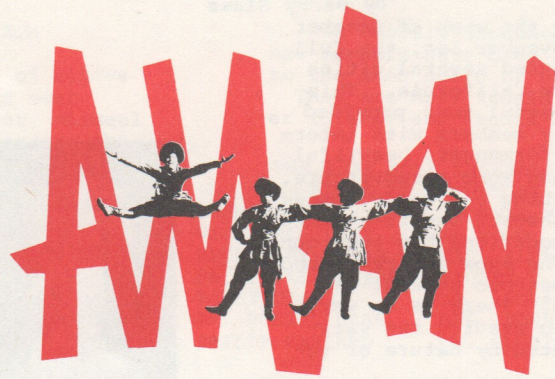
FOLK DANCE SCENE

ACHTUNG! 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 postage for forwarding or return is guaranteed by the sender can this be done, and at 39¢ (or 52¢ or 65¢) per copy, this we cannot afford. Therefore, please be sure to let us know well in advance when you are contemplating a move.

* * * * *



Photo by Ricardo Salas



FOLK ENSEMBLE

AMANewsletter

Winter 1978

Issue No. XII

MUSIC CENTER BENEFIT GREAT SUCCESS

The Women's Council of Aman Associates held its first Benefit at the Dorothy Chandler Pavilion of the Music Center on October 22nd.

Five hundred guests attended the event, most of whom were a new audience for AMAN and they came from Ojai, Ventura, and Orange County as well as from the local Los Angeles area. The Council was able to contribute substantially to the company as the women sold out the Founder's Circle for the evening performance with the overflow sitting in the Orchestra. Since the Benefit, additional funds have been received through over fifty new Associate memberships with more continuing to come in.

(continued on inside page)

DON'T MISS INSTITUTE 78!

Well Wishers, the original support group for AMAN, is presenting their annual and very successful Folk Dance Institute 78 on Friday, January 27 and Saturday, January 28. The two days will include International Singing and Dance Workshops and Kolo parties with the Aman Orchestra & Pitu Guli.

The Well Wishers Co-Chairpersons are Joan Bauer and Marsha Lipman. AMAN Company Coordinators are Anthony Biedul and Mitch Allen.

The schedule includes Dances of:
Balkans - Billy Burke
Bulgaria - David Shochat
Latin America - Jose Faget
Lebanon - Samira Tamer
Macedonia - Carol Akawie
Morocco - Mardi Rollow
Ukraine - Robin & Vince

Evanchuk
Singing by:
Trudy Israel & Susan North

Meals catered by Serena & Stephanie (Beverage not included)

Lunch: Pita & Salad Bar
Dinner: Moroccan Chicken & Orange Rice Pilav
Snacks & Beverages available for purchase all day.

(Continued inside page)

CALENDAR

December 1977:
Saturday, December 24th
Beverly Wilshire Hotel
Children's Show 1:00 p.m.
HOLIDAY VACATION FOR AMAN

January 1978:
Mon. January 2nd - teaching at Frostig Center
Sat. January 7th - Loma Linda University 8:00 p.m. Full company
Tue. January 10th - Title I Children's Shows, Small Co.
Wed. January 11th - Title I
Thu. Jan 12th - Frostig
Sat. Jan. 14th - Cerritos College - Small Co.
Tue. Jan. 17th - San Luis Obispo - Community Concerts, Small Co.
Thu. Jan. 19th through Jan. 21st - Foothill College, Cupertino
Jan. 19 & 20 Small Co.
Jan. 21 - Full Co. Concert
Mon. Jan 23rd through 27th - Title I Children's Shows
Fri. Jan. 27th & Sat., Jan. 28th - AMAN INSTITUTE 78 International Institute 435 South Boyle Ave., L.A.
Mon. Jan. 30th through Feb. 3rd - Title I Children's shows - Small Co.



Photo by Richard Robinson Courtesy of KCET

* If you enjoyed the KCET Special on television and would like to see it expanded, address your fan mail to: KCET, 4401 Sunset Blvd., L.A. 90027

by Barry Glass

During the week of October 25th to November 1st, the full company toured several cities in Northern California. This very successful tour provided the company members with interesting performances, beautiful scenery, and some misadventure.

Everything was ready. Dates had been checked and re-checked. Room accommodations had been confirmed. The show was rehearsed and the costumes packed. We were ready! There is no way, however, to predict the variables created by nature or vehicles.

The fun began on the very first morning. The company arrived at the departure point, Michael's house in Sherman Oaks. Costumes and instruments were loaded and company members were on the bus. But all of the oil was on the ground. The problem was quickly solved by the substitution of another bus (Oh, for a bus of our own) and the group was on its way.

That evening we performed at Freeborn Hall on the U.C. Davis campus. The show was well received with a standing ovation at its conclusion. William C. Glackin, in the Sacramento Bee, said "the dancing was exhilarating... and left the audience stomping the floor in approval." Jan Halsey, in the Davis Daily Democrat, said "Authenticity was the middle name of this remarkable Los Angeles-based group, which presented dances and songs from around the world with a practiced ease that suggested the dancers were changing homelands as easily as costumes." After a pleasant reception given by students at the University, the company checked in at the Motel in Sacramento. The adventures had only begun.



Photo by Robert Kahn

In Uzbekistani dress, Virginia Wong, a member of the AMAN company, with Mrs. Thomas Wachtell, Co-Chairperson of the Women's Council Benefit.



Photo by Robert Kahn

AMAN dancer, Samira Tamer, in Middle Eastern costume, enjoys the Women's Council Benefit Reception, visiting with Co-Chairperson Mrs. James L. Stewart. The Grand Hall of the Dorothy Chandler Pavilion at the Music Center provided an elegant background for the event.

Northern Tour (Cont'd)

A post-concert dinner trip in the auxiliary rented camper which carried a part of the company, yielded more difficulty. It was discovered that the camper had a loose wheel--in fact, if we had gone a block further it would have fallen off. A mildly hysterical dinner meeting revealed that the wheel could not be taken care of until the next morning. The next day's schedule was tight under the best of circumstances.

We were finally on our way to Eureka two hours behind schedule. We could still make the show comfortably, but stops along the way would have to be curtailed. We all felt safe in the assurance given us by the mechanic that all was well with the camper. Not so!

Not far from the town of Willits the front wheel proved to be loose. Not a large problem, but another annoying delay. By now it was clear that we would have to jump off the bus and onto the stage. The sponsors in Eureka were very kind to us by having dinner waiting for the company backstage. The show started on time and was well received by an enthusiastic audience.

The remainder of the tour, which involved two full concerts at Susanville and Redding, as well as small company children's shows and master classes sponsored by Shasta College, was uneventful. All was smooth-running until the end of the tour.

Despite these difficulties which plague all touring companies, the Ensemble members managed to keep up spirits and performance level throughout the tour. What might have been potential disaster was, in fact, a rousing success.

Music Center Benefit (Cont'd)

Enthusiasm ran high. Many of the Benefit audience came in "dressy ethnic" and joined the dancers at the Reception in the Grand Hall following the concert. John Gibson and Richard Rowland gathered the uninhibited newcomers into Appalachian dancing which included Big Circle and Competition Clog, and the Blue Ridge Buck Dance which are historically close to square dancing and utilize a Caller.

Wine was served to the guests and Balkan and Middle Eastern costumes were displayed on mannequins in the Hall. Some of the company appeared at the Reception in costume, others in their own ethnic clothes.

Certainly, compliments were the order of the evening all around. Special thanks to Women's Council President, Mrs. Ronald W. Miller and to the Benefit Chairpersons, Mrs. Thomas Wachtell and Mrs. James L. Stewart.

The broad press coverage before and after the event insured the Women's Council Benefit a winner. AMAN thanks Mrs. Irving Paley, Press Chairwoman, and the many Women's Editors and their staff members for their time and interest.

DANCER LEAPS INTO NEW JOB

Richard Rowland assumed the position of General Manager for AMAN on November 1, 1977.

At age 30, he has been a Southern California Gas Company stockman and meter reader, a Getty Oil Company roustabout and well puller, has worked in restaurants, for a life insurance firm, has sold shoes, clothing, done personnel work and at Disneyland was a rotating salesman in every shop in the park. He has been a teacher of swimming and is currently a part time staff instructor in Folk Dance at Cal State Fullerton. Richard recently worked three years for Security Pacific National Bank as a financial consultant.

During the 1975-76 season Richard began work for AMAN as Company Manager. He then left the company for several months to pursue supplemental business courses.

His new status as General Manager fulfills his ultimate job objective to work in a position that will utilize all his capabilities in the areas of management.

Richard has been a lead dancer with the Aman Folk Ensemble, including solo positions, continuously since 1970. During these seven years he has had extensive training in dances of Eastern Europe, dances from the Appalachian region in the United States and background in International Recreational Folk Dance. His dance training came from years of travel with a performing arts company and schooling in Modern, Traditional, and Ballet dancing as well as classes in dance technique and movement.

Over the past few years Richard has been a representative for AMAN as a specialist teacher handling lecture-demonstrations at many colleges and universities. Among them: University of New



Richard Rowland
Photo by Ricardo Salas

Dancer Leaps into New Job (Cont'd)

Mexico, El Camino Junior College, University of Colorado, University of Wyoming, University of Arizona and Westmont College in Montecito, California in connection with the Goleta School District. When AMAN was accepted on the National Dance Touring Program, it was Richard's responsibility to coordinate all activities to ensure that it be a success.

Richard grew up in Taft, Calif. As a young child he contracted Rheumatic Fever and Osgoods Slater Disease (water on the knee). Richard disproved the prognosis that he would never be able to run or take physical exercise.

At Taft Union High School he lettered in football, basketball, track, swimming, diving and earned a certificate in Lifeguarding.

He entered Taft Junior College, obtaining an AA Degree in Business, 1968, and later attended Cal State Fullerton graduating with a BA degree in Psychology, 1971, and was a member of Phi Chi Honor Society. At the same time Richard organized and became President of the Machar International Folk Dancers at Cal State. In 1970 he served as President of the Garden Grove Folk Dancers, City of Garden Grove, and in 1971 he received a scholarship from the Folk Dance Federation of Southern Calif.

Richard counts as hobbies all forms of sports and dance and anything aquatic, including scuba diving. He plays guitar, trumpet and flugelhorn and has studied hypnosis with master teachers. He strongly believes in self-hypnosis as an aid in directing his energy.

Richard has been married for eight years to Ann Wittmeyer Rowland. Ann is a member of the Production Coordinating Committee which is in charge of putting together programs for the company. She is on leave of absence from AMAN after seven years as a performer, due to her busy schedule pursuing a C.P.A. degree.

Richard feels that "AMAN is one of the greatest assets to the City of Los Angeles and the most significant ethnic dance company in the United States. Its track record proves these statements. AMAN's needs are important and growing and I will endeavor to meet those needs."

OUR MAN IN LONG BEACH

After twelve years of active involvement in AMAN and over seven as General Manager, Michael Alexander resigned to accept the appointment as Executive Director of the Public Corporation for the Arts in Long Beach. He remains on the AMAN Board of Directors and available to offer assistance whenever he can.

Alexander joined AMAN in 1965 as a UCLA student who wanted to appear with the Company in the Universal film "Gambit". The filming dates were delayed a few times and Alexander became hooked on AMAN by the time the Company appeared before the cameras.

His interest in the administrative needs of the Company made him take a more active roll in the running of the Company. When he finally became Manager he began an aggressive campaign to sell the company to sponsors throughout the state. He also coordinated the efforts to incorporate the company as a not-for-profit organization, to secure grants and to form a support group.

In 1971, Alexander produced AMAN's first Music Center appearance which sold out three days before the concert. He continued to serve AMAN this way as the company returned each year under the banner of Music Center Presentations. He was also responsible for the company's first out-of-state tour in 1974 to Utah, coordinating between staff, sponsors and agents. He helped develop many of the special performing and teaching projects AMAN has become known for.

Alexander represented AMAN to numerous Arts organizations and was chairman of the Association of American Dance Company's, Southern California Chapter. He is a Board member of California Association of Dance Companies and a former Board member of the San Fernando Valley Arts Council.

His new responsibilities in Long Beach include serving as a liaison between community Arts groups and government, developing new programs and sources of support for the Long Beach area and serving as a consultant to the city government Arts groups and city agencies.

Michael feels that "the art that AMAN presents is very important to me and I will always want to support it any way I can. Marvelous growth has been made this year and I see a very bright future for the company. I thank all the people I have been associated with for their contributions to AMAN and for helping us all share something very special with the public."



Edited by B.J. Paley
Robert Gately
Evelyn Hoffman

AMAN SAILS INTO '78

We happily announce two new members have been added to the AMAN Board of Directors. They are Mrs. Ronald W. Miller (Diane) and Stuart M. Ketchum.

THE AMAN FOLK ENSEMBLE
BOARD OF DIRECTORS

PRESIDENT.....DR. NORMAN MILLER
VICE PRESIDENT..LIONA WOOD
SECRETARY-TREAS.MICHAEL ALEXANDER
DR. ICHAK ADIZES STUART M. KETCHUM
BARRY GLASS DR. LEONARD LIPMAN
DR. ROBERT HAAS MRS. RONALD MILLER
PHILIP HARLAND DR. GLORIA ROCK

Donations to the AMAN FOLK ENSEMBLE, a Federally and State recognized non-profit organization, are tax deductible. Activities of the AMAN FOLK ENSEMBLE are supported in part by the National Endowment for the Arts, the California Arts Council, the Los Angeles County Music and Performing Arts Commission and the City of Los Angeles.

Special acknowledgment to those foundations supporting AMAN: Atlantic Richfield Foundation, the Bing Fund, and the Disney Foundation as well as the many individual and corporate gifts received during 1977.

INSTITUTE (Continued)

Location:
International Institute
435 So. Boyle Ave., L.A.
FRIDAY, JANUARY 27
7:30p.m. Doors open
8:00 p.m. Evening
Session & Kolo party.

SATURDAY, JANUARY 28
9:30 a.m. Doors open
10-12:00 Morning Session
12-1:30 Lunch (Pre-paid)
1:30-5:30 Afternoon
Session & Review
5:30-7:00 p.m. Dinner
(Pre-paid Reservation)
7:00 p.m. on Evening
Session & Kolo Party

The Pre-Enrollment package must be received before January 10 due to the size of the Main Auditorium. There is no limit for the Evening Kolo parties. Individual class enrollments will be processed only after Jan. 10.

PRE-PAID PACKAGE (includes meals):
\$17.50 per person
\$15.00 per Well Wisher
Total _____
Fri. eve. \$3.50 ea.
Sat. morn. \$3.50 ea.
Lunch \$2.25 ea.
Sat. aft. \$3.50 ea.
Dinner \$3.75 ea.
Sat. eve. \$3.50 ea.
Total _____

Make checks payable to AMAN. Reservations will be held at the door.
NAME _____
ADDRESS _____
CITY _____
STATE _____ ZIP _____
Send to: AMAN
1438 No. Gower St.
Hollywood, CA. 90028
or further information,
call the AMAN office
(213) 464-7225. Proceeds
will go to Travel Scholarships.

Best wishes for the New Year



AMAN WELCOMES NEW GROUPS

Aman Associates was formed with the goal of securing major community support for the company. The Women's Council is made up of members of Aman Associates who contribute their time and energy to one or more fundraising events each year.

As with many civic and non-profit organizations there can be within the support system, many different volunteer organizations all helping to raise funds and generally working toward higher visibility for their cause. (At the Music Center, for example, there are 26 support groups working for a Unified Fund).

The Well Wishers have been in existence for many years and are very important to the company. Their continuing loyalty and dedicated volunteer time are greatly appreciated. Special thanks to those Well Wishers who supported the October Music Center Concerts.

To clarify membership structure, Well Wishers contribute from \$10. annually. Alumni contribute from \$10. and Associates from \$25. If you join more than one support group, you will certainly be welcome if you will let us know. When you renew your membership, however, you will be responsible for the financial requirements of each group.

These new activities reflect the growth and strength of AMAN and are welcome additions to the support of the company.



To Greet the Year
With much good Cheer
We Wish you.
Take up the beat
With dancing feet
Together will we.
May all new days
Be full and true
AMAN sends Joy
To each of you.

BECOME AN AMAN SUPPORTER

Help keep the feet dancing, the music playing, the costumes beautiful and help supply funds for on-the-road performances. Like most artistic endeavors today, with spiraling expenses, the price of a ticket is not really enough. Won't you take the step and send in your membership contribution?

MEMBERSHIP APPLICATION

Name of Individual/Corporation _____
Address _____ Telephone _____
City/State/Zip _____

I/We would like to become a member of:
Well Wishers _____ from \$10.00 annually
Associates:
Member at Large _____ from \$25.00
Men's Council _____ from \$25.00
Women's Council _____ from \$35.00
Alumni Council _____ from \$10.00

Memberships help support the company's educational and cultural programs and assist the Aman Folk Ensemble in meeting their goals.

Please mail this form with your check made payable to AMAN, 1438 North Cower, Hollywood, CA. 90028.

AMAN is a non-profit corporation and donations are tax deductible.

All categories of membership will receive advance notification of future AMAN events. For further information, call the AMAN office at (213) 464-7225.

AMAN

FOLK ENSEMBLE

1438 GOWER STREET
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WHERE ETHNIC CULTURE AND FOLK DANCING BECOMES A PART OF YOU.

Zorbas the Greek

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COFFEE HOUSE AND RESTAURANT
17746 SATICOY ST., RESEDA, CAL. 91335

SPRING FOLK DANCE FESTIVAL & INSTITUTE APRIL 1, 1978

TEACHERS

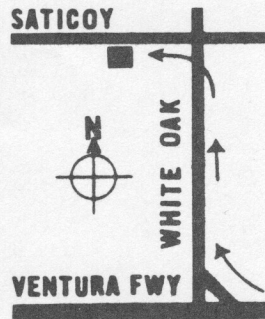
BILLY BURKE..... BALKAN
ALEXANDRU DAVID, ROMANIAN
MIHAI DAVID
JIM WALDRON..... ARABIC
NICK VARVITSIOTIS... GREEK
MAL FRIEDMAN..... CRETE

TIME

- DOORS OPEN AT 10:00 A.M.
- WARM UP TILL 10:30
- INSTITUTE 10A.M. — 6 P.M.
- INTERNATIONAL PARTY 6P.M.- 2 A.M.

PARTY
PERFORMANCE BY
ALMAS
YOUR HOST
BILLY BURKE

MAP



COST

\$10.00 INCLUDES CLASSES, A DELICIOUS COLLOSUS SANDWICH WITH SALAD, AND PARTY.
\$ 6.50 INCLUDES CLASSES ONLY.

★ SNACKS & BEVERAGES AVAILABLE FOR PURCHASE ALL DAY!

MAKE CHECKS PAYABLE TO: ZORBAS THE GREEK. YOUR TICKETS WILL BE AT ZORBAS.
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PHONE 881-9414

OPA ! Folk Tours, Attn: F. Tauber
(714) 273-8747

Pacific Beach Travel Bureau
1356 Garnet Ave.
San Diego, CA 92109

YOU SAID WHAT ?

You'd really like to travel -- but you don't want to spend eight hours a day on the bus.
You are more than casually interested in folklore, but have never had the opportunity to get it all together.
You want dynamic days -- but you don't want to be sent to bed after dinner.

we listened.



THE BALKAN TRIP

MAY 5 - MAY 30, 1978
26 Days **** \$1,339

YUGOSLAVIA: Dalmatian Coast, Montenegro, Kosmet, Macedonia

BULGARIA: Pirin and Rhodope Mountains. Valley of the Roses, Shipka Pass, Yantra Gorge

ROMANIA : WITH MIHAI. Folk performances in Bucharest and Brasov, the Maramures area, and the FESTIVAL AT SUGAG-ALBA.

EASTERN EUROPEAN EXPERIENCE

JUNE 23 - JULY 16, 1978
24 Days ***** \$1,549

CZECHOSLOVAKIA: Bohemia, Moravia, Slovakia, the FESTIVAL AT VYCHODNA.

HUNGARY: Danube Bend, Pusztá Plain, Matyo, Matra, and Paloc areas.

POLAND: Performance at village of Zaczopane. Krakow history. Warsaw activities.

CAUCASUS ADVENTURE and Moldavia

SEPT 25 - OCT 17, 1978
23 Days **** \$1,479

MOLDAVIA: Rich in arts and crafts, performances in Kishinev. Outlying area tours.

GEORGIA: Along the coast of the Black Sea and to Tbilisi. Great museums & performers.

ARMENIA: The historical panorama of the Armenian culture. "MELODIES OF THE SOVIET CAUCASUS" Festival in Erevan.

AZERBAIJAN: Mountains and rivers, and structures dating from times of Tamerlane and Marco Polo. Baku -- a beauty.

There will be a maximum of 30 people on each tour, and these tours will be offered only once this year. The itinerary will tell you "what" and "where". Will you be "who"?

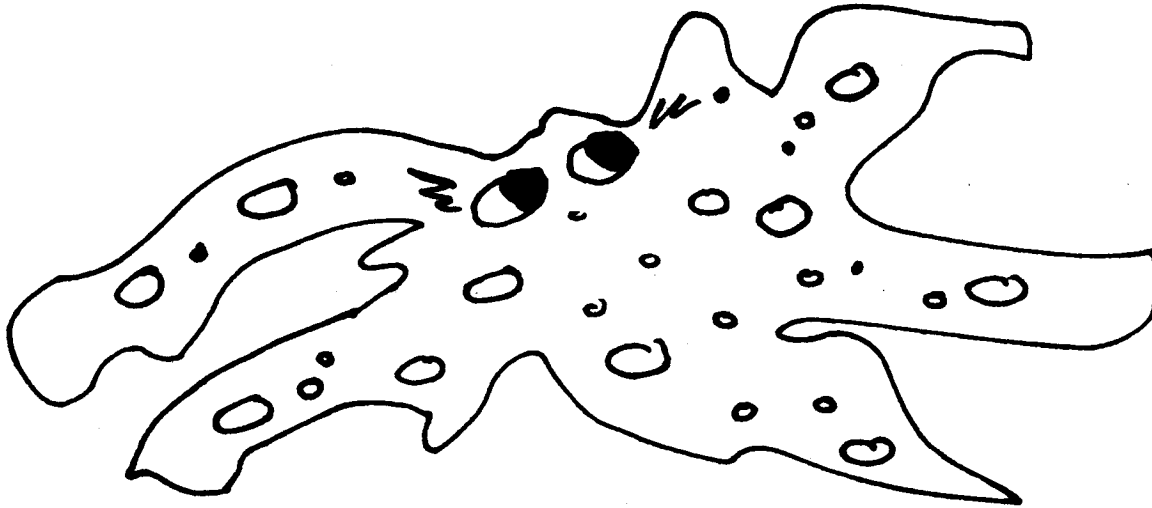
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1356 Garnet Ave., San Diego, CA 92109

NAME _____ ADDRESS _____

CITY _____ ZIP _____ PHONE _____

Balkan Trip _____ Eastern European Experience _____ Caucasus Adventure _____

LAST CALL on GREEK TOUR, April 21-May 8, 1978, including cruise and Egypt: \$1,495 _____



WHAT HAS 242 SPOTS, GIVES DIRECTIONS AND TELLS JOKES?

THE SECOND EDITION OF THE PEOPLE'S FOLK DANCE DIRECTORY!!!!

THE OTHER SIDE OF THIS SHEET IS A FORM YOU CAN USE TO LIST THE GROUP THAT YOU DANCE WITH FREE SO THAT YOU, TOO, CAN HAVE CLOSE ENCOUNTERS OF THE FOLK DANCE KIND WITH VISITORS FROM OTHER PARTS OF THE U.S. AND ABROAD AND MAYBE EVEN

A N D

AN ORDER FORM SO YOU CAN GET YOUR COPY AND GO TRAVELING AND MEET FOLKS IN OTHER PARTS OR TELL YOUR FRIENDS WHERE TO GO (FOLK DANCING, THAT IS).

THE REVIEW BELOW FROM THE JULY-AUGUST, 1977, EDITION OF FOLK DANCE SCENE OF LOS ANGELES TELLS YOU MORE ABOUT OUR DIRECTORY.

PEOPLE'S FOLK DANCE DIRECTORY

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

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

OUR THANKS TO PAUL PRITCHARD AND CREW FOR THIS KIND REVIEW. AS FOR WHAT WE PROMISED, THIS IS IT; THE START OF OUR SECOND EDITION.

OH YEAH, THE 242 SPOTS ARE THE CITIES ON OUR FOLK DANCE MAP WHERE YOU CAN GO FOLK DANCING, MAY THEIR NUMBER INCREASE!!!

Folk Dance Federation of California, South
presents a

CAMP HESS KRAMER INSTITUTE WEEKEND

17-19 MARCH, 1978

AT GRINDLING HILLTOP CAMP - RIGHT ABOVE HESS KRAMER

With Master Teachers

**BILLY
BURKE**
Balkan

AL PILL
Mexican

**BORA
GAJICKI**
Serbian

2 NIGHTS LODGING ... 6 COMPLETE MEALS ...
TEACHING FRIDAY NIGHT AND SATURDAY ...
REVIEWS SUNDAY MORNING ... HAPPY HOUR ...
BIG SATURDAY NIGHT DANCE PARTY ... LOTS OF FUN ...
CAMP BREAKS SUNDAY AT 4 P.M.

COST \$39.- PER PERSON

Please - one name per Coupon

GRINDLING HILLTOP CAMP
IS 1 MILE NORTH OF
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LINE ON PACIFIC COAST
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ANY QUESTIONS?

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CHECKS PAYABLE TO: Federation Institute Committee

MAIL TO: Sheila Ruby
5667 Spreading Oak Drive
Los Angeles, California, 90068

NAME _____

ADDRESS _____

CITY _____

ZIP _____

PHONE _____

SHARE ROOM WITH _____

Statewide 1978

A GREEK ODYSSEY

IN OAKLAND, CALIFORNIA

MAY 26, 27, 28, 29, 1978

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

PRE-REGISTRATION DEADLINE: MAY 15

REGISTRATION BADGES MUST BE WORN AT ALL EVENTS!!!

PLEASE PRINT

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

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

ADDRESS _____ PHONE () _____

CITY _____ STATE _____ ZIP _____

<u>(Advance)</u>	<u>REGISTRATION COSTS (per person)</u>		<u>(After May 15)</u>	
Pre-registration	\$3.50	\$ _____	Registration	\$5.50
BOTH afterparties	\$2.00	\$ _____	EACH afterparty @	\$2.00
Warmup Party Fri. Night		FREE	Warmup Party	\$1.00
Institute	\$3.00	\$ _____	Institute	\$3.50
Installation Brunch	\$4.00	\$ _____	Installation Brunch	\$4.00
Monday BBQ Picnic	\$4.25	\$ _____	Monday BBQ Picnic	\$4.25
TOTAL AMOUNT ENCLOSED...		\$ _____		

YOU CAN ONLY COME FOR ONE DANCE SESSION? SAT NIGHT SUN AFTERNOON
SUN NIGHT @ \$2.00 CIRCLE ONE.

MAKE CHECKS PAYABLE TO:

STATEWIDE 1978

NOTE: By pre-registering you will
SAVE \$5.50

MAIL FORM AND CHECK TO:

Vi Dexheimer
4039 Mt. Veeder Road
Napa, California 94558
Phone (707) 226-2645

FOLK DANCE FEDERATION OF CALIFORNIA, INC.

CHINA LAKE DESERT DANCERS PRESENT
LECH LAMIDBAR '78

SPRING FESTIVAL
SATURDAY, APRIL 1



AFTERNOON

FREE ADMISSION
DANCING 2 TO 5 PM

EVENING

ADMISSION \$2.50 / PERSON

DANCING 8 to 11:30 PM

LIVE MUSIC BY

PEČURKA
INTERNATIONAL FOLK DANCE BAND

EXHIBITIONS BY

ROYAL SCOTTISH COUNTRY DANCE SOCIETY

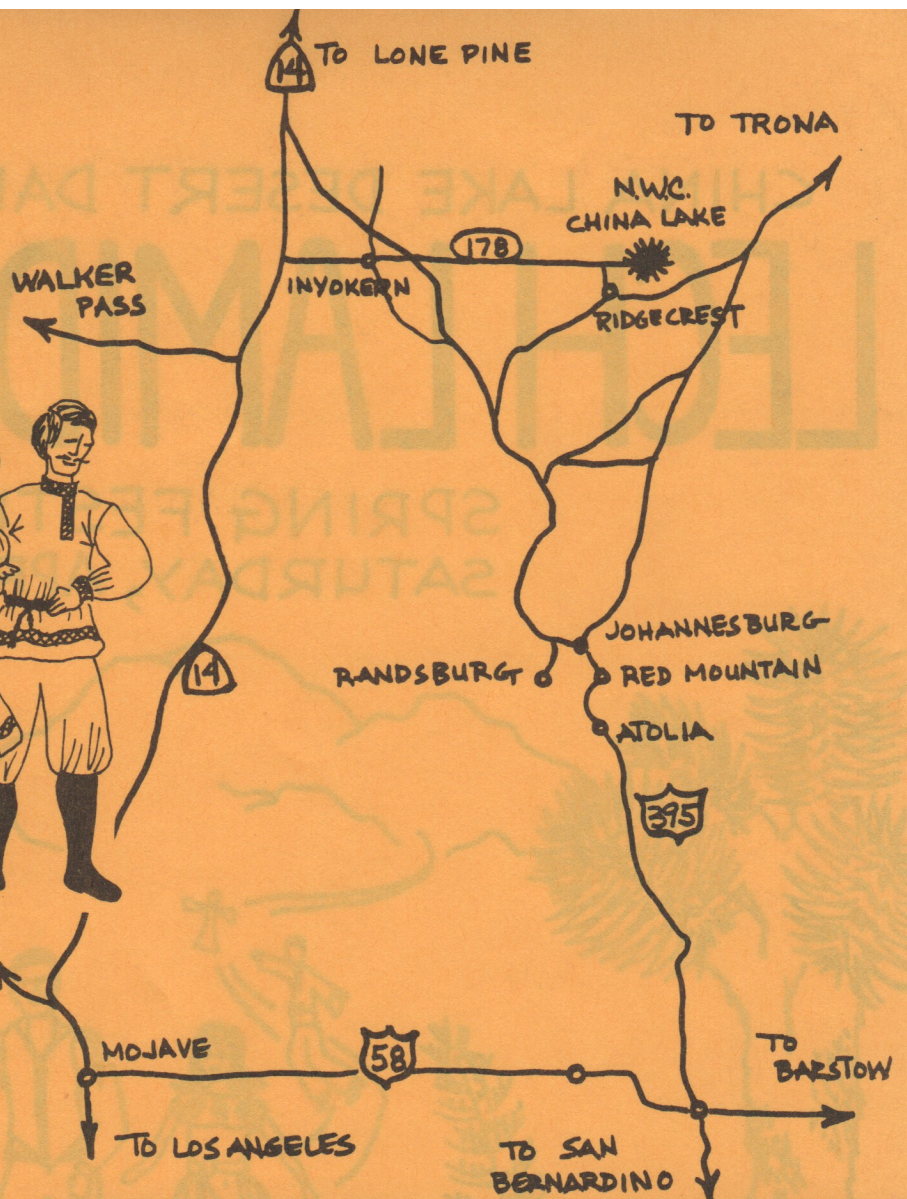
POLSKI ISKRY

EVENING DANCE PROGRAM

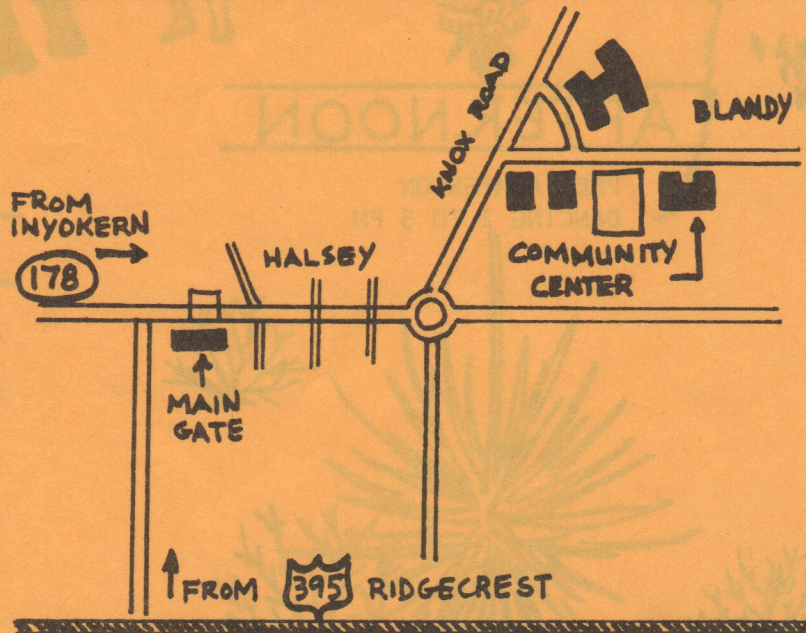
8 to 11:30PM ✓

*To be played by PECURKA

- * 1. Lech Lamidbar
- * 2. Setnja
- * 3. Alunelul
- * 4. Korobushka
- * 5. Miserlou
- * 6. Moja Diridika
- * 7. Dodi Li
- * 8. Eleno Mome
- * 9. Belasicko Oro
- * 10. Salty Dog Rag
- * 11. Kapuvari Verbunk
- * 12. Iste HlendeK
- * 13. Ilambo
- * 14. Debka Oud
- 15. La Bastringue
- 16. Corrido
- 17. Postie's Jig
- 18. De-a Lungul
- 19. Sardana
- 20. Vrtielka
- * 21. Syrto
- * 22. Milanovo Kolo
- * 23. Somogyi Karikazo
- * 24. Sukacko
- * 25. Tino Mori
- * 26. Jove Male Mome
- * 27. Ali Pasha
- * 28. Scandinavian Polka
- * 29. Vranjanka
- * 30. Ciuleandra
- * 31. Leor Chiyuchech
- * 32. Laz Bar
- * 33. Free Hasapiko
- * 34. Erev Ba
- 35. St. Gilgens Figurentanz
- 36. Michael's Csardas
- 37. Trip to Bavaria
- 38. Sleeping Kujawiak
- 39. Russian Peasant Dance
- 40. Mechol Hashabat
- * Requests, if time permits
- * Last Waltz



**ENTRANCE TO NWC, CHINA LAKE
ROUTE TO COMMUNITY CENTER**





The Ojai Folk Dance Festival Association, Inc. Presents

OJAI FOLK DANCE FESTIVAL 78

April 8, 9, 1978 Nordhoff High School Gym

Sat., 8-11:30 pm

Sun., 1:30 - 5pm

Admission \$2.00, under 12 \$1.00



SCHEDULE OF EVENTS FOR THE

Ojai folk dance festival 78

Ojai Community Art Center:

Friday, Preparty, 8-11pm;

Saturday, Kolo Party, 1-5pm;

After Party, 12 am til ???

Nordhoff High School Gym:

No Smoking in the Gym

Sat., 8-11.30 pm

1. Savila Se Bela Loza
2. Masquerade
3. Orcha B'Midbar
4. Korobushka
5. Ciuleandra
6. Salty Dog Rag
7. Double Sixsome
8. Arap
9. Kreuz Koenig
10. Krici Krici Tieck

- Serbia
- Denmark
- Israel
- Russia
- Romania
- U.S.A.
- Scotland
- Yugoslavia
- Germany
- Croatia

Exhibitions

1. Iste Hendek
2. Vrtielka Csardas
3. Postie's Jig
4. Kör Csárdás
5. Divcibarsko
6. La Bastringue
7. De 'A Lungul
8. Cinege
9. Hambo
10. Haroa Haktana

- Turkey
- Slovakia
- Scotland
- Hungary
- Yugoslavia
- French Canadian
- Romania
- Hungary
- Sweden
- Israel

Exhibitions

1. Bre Devojce-Pod Ona
2. Vossarul
3. Willow Tree
4. Snurrebocken
5. Syrtos
6. Doudlebska Polka
7. Lepa Anka
8. Pravo
9. Michael's Csárdás
10. Briul De La Fagaras
11. Waltz

- Yugoslavia
- Norway
- England
- Sweden
- Greece
- Czech
- Yugoslavia
- Bulgaria
- Hungary
- Romania

Sun., 1.30 -5pm

1. Setnja
2. Siamsa Beirte
3. Sirotica
4. St. Gilgen Figurentanz
5. Lesnoto Oro
6. Alexandrovka
7. St. John River
8. Carlama
9. Sukacica
10. Beljevina

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- Russia
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2. Machar
3. Rørospols
4. Sauerlander Quadrille
5. Erev Ba
6. Hambo
7. Bekesi Paros
8. Ali Pasa
9. Corrido
10. Fast Hasápihos

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- Norway
- Germany
- Israel
- Sweden
- Hungary
- Turkey
- Mexico
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Exhibitions

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2. Bosarka
3. To Ting
4. Trip To Bavaria
5. Olahos
6. Rustemul
7. Bucimis
8. Hambo
9. Karapyet
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