



Folk Dance Scene

May, 1978 Los Angeles, CA

CLUB OF THE MONTH

NIRKODA ISRAELI DANCE ENSEMBLE



For the Nirkoda Israeli Dance Ensemble, things have never been better. Within the relatively short period of two and a half years, the group has emerged as a vital force throughout Southern California communities.

Nirkoda has worked very hard since its creation. Under the direction of Ken Gordon, the ensemble has choreographed dances which are representative of the trends found in the Israeli and the Jewish folk dance, and has performed them extensively throughout Southern California. Nirkoda has just begun its busiest season, the spring, but this entire year to date has been filled with many engagements. In addition to performing and teaching dance, the members are hard at work furthering the continued development of Nirkoda in additional ways. Last year Nirkoda became a member of the Folk Dance Federation of California, South, and of the Los Angeles Area Dance Alliance.

Another major development in Nirkoda's growth has been the recent creation of the Nirkoda Israeli Dance Foundation, Inc., a non-profit organization. The new foundation will be a major vehicle in furthering research and development of Jewish, Israeli, and Middle Eastern music and dance. All these elements will be integrated into new programs designed to enhance community awareness of the cultural riches which are part of the Israeli/Jewish heritage.

Elements brought from the various lands where Jews have settled throughout history culminate into the rich and unique art form known today as Israeli dance. The blending of these various cultural elements - from Yemen, Eastern Europe, and the Middle East, to name a few) makes this Israeli dance, not only vibrant and exciting, but very special to the Nirkoda group. It makes it very special to millions of others, as well.

The goals and programs begun by the Nirkoda Israeli Dance Ensemble will now be accomplished through the new non-profit Nirkoda Israeli Dance Foundation. Nirkoda looks forward to working with the community by offering educational programs, dance exhibitions, and dance instruction in order to further cultural awareness.



Through this foundation, a life and spirit never before projected by other Israeli folk dance groups will be extended into the ethnic community, contributing a new wealth to an already rich heritage. Things have never been better.

-- M. Framson --

* * * * *

[Ed. note: Nirkoda is one of the newest member groups of our Federation, and Folk Dance Scene is happy to be able to tell you about them on this terdecenary month commemorating Israel's independence.]

* * * * *

PHILATELIC FOLKLIFE

From 1871 when Afghanistan first issued postage stamps, until around 1936, following the Koranic laws, no living images were pictures (if you except the mask representing a lion on the very earliest) - hence, don't look for many costumes. In 1962, two costumes appeared, and in 1967, a stamp with dancers. Numerous examples of Afghan art and crafts, and noted ruins, especially those of Qalai Bist (the arch), and the one at Paghman. We can't find anything Baluch on Pakistani stamps, but one of Iran's 1955 costume issue appears to be Baluch from its eastern regions.

* * * * *

SPECIAL EVENTS, Cont.

LIBERTY ASSEMBLY

After presenting "teasers" at Ojai and the Music Center, Liberty Assembly* will begin its 1978 concert season with 2 performances at Schonberg Hall UCLA, 3 and 8 pm. Sunday June 4. If you've never seen a Liberty Assembly concert, you have missed seeing a lively collection of the music, singing and dancing of the United States. Like the "Liberty Assemblies" of the 18th Century who envisioned an American nation arising from European roots, the modern Liberty Assembly demonstrates how our music heritage has developed out of diverse native and emigrant roots. The group is directed by Robin Evanchuk who holds a Masters degree in Folklore and Mythology from UCLA. She has selected from the group's repertoire, a variety of old and new suites for the Schoenberg recitals. The Texas Knockdown, forerunner of the Cotton Eyed Joe will be on the program as will be the grandparents of the square dance - the Kentucky Running Set. Liberty has a fine chorus this year and they will sing everything from shape-notes hymns to Scott Joplin. The Shaker Service reenactment will also be shown, as will some of the more familiar American folk dances - Charleston, Jitterbug, and American Polka. Tickets at Schoenberg Hall or from Irwin Parnes (see the flyer this issue). And, if you can't make the UCLA concert, watch "Scene" for additional appearances later in June and throughout the summer.

* * * * *

THE SIXTH ANNUAL ISRAELI FOLK DANCE INSTITUTE at Cal Poly San Luis Obispo will be a bit later this year - July 7-9. Usually, the next to last week in June, this more opportune time will not be running counter to several other camps this year in late June. The feature instructor will be Yankela Levi, coming direct from Israel. See the ad in this issue, and watch for additional information next month.

NANA MOUSKOURI is not a folkdancer, but in view of the fact that we have among our folk dancers in California (and likewise, among our "Scene" readers) a host of people deeply interested in the musical arts of Greece, something about her and the performance at Royce Hall, UCLA on Sunday May 14 seems to be in order. Nana is a folk heroine to the audiences in Europe, and her increasing number of performances in North America are widening her reputation as a great lady of song. She sings and speaks English, French, Italian, German, and of course, Greek. She has numerous "golden records" to her credit - garnering five in one year alone, 1971, then topped that in 1972 with 19 in Australia and 9 in New Zealand. For ticket and other info, contact the UCLA Central Box office in Westwood.

THE ASSOCIATES OF ETHNIC ARTS will again present its annual, popular "Music & Dance on the Grass", Sunday May 7, at Sunset Canyon Rec. Center of UCLA. Authentic performances, food, exhibitions, etc. from all over the world. The price is right - very right - FREE. but and monies received from donations will benefit the student(s) enrolled in the program of Ethnic Arts at UCLA. A great family type program whereby all can get a glimpse of their "roots" and those of others.

* * * * *

HUNGARIAN SYMPOSIUM

The First Hungarian Folkdance Symposium will be held June 21-25 in Parksville, New York, in the beautiful Catskills. Featured teacher will be Karoly Falvay, guest from Hungary. Workshops will concentrate on dances and singing from Hungary and Transylvania, plus lectures on costumes, embroideries, customs and crafts. Included in the list of co-directors are Margit Balogh who you know here in California, and Judith and Kalman Magyar, who some of you have just had the pleasure of meeting in mid-April. There is a full page announcement on page 17 in this issue, including a registration form for your convenience. If you're interested in a Hungarian vacation this summer, but can't make it across the Atlantic, it seems that your problem is hereby solved.

* * * * *

THE LARIATS

Love those Lariats*! That is the group of youngsters who have graduated from Denise DeLurgio's children's and youth classes in Westchester, to the exhibition group that is to appear in Culver City, Saturday evening May 6 (7:30 pm) and Sunday matinee May 7 (2 pm) at the Culver City Auditorium, Overland and Culver Blvds in Culver City. Their program is international in scope, and they are excellent dancers. The price of the tickets is very modest and you can get info on them by calling 823-7417. Following school-out, the youngsters will go on an exhibition tour to Hawaii, - Oahu, Maui and Kauai for 10 days. They have been busy on fund-raising programs this spring and between shows, and the Lariats will be involved in their traditional family Luau in early July.

* * * * *

WATCH FOR NEWS of the Springtime in the Meadow Festival, June, in next "Scene" and your club.

(Special events concluded on next page) 5

A TOUCH OF ISRAEL

A new and exciting musical revue, produced by David Austin, who may be remembered for "The Many Faces of Greektown" and "A Tribute to Greece", will be presented at the Wilshire Ebell Theatre in Los Angeles for 12 performances starting May 11. The title is "Ahavat Moledet" - A Touch of Israel. Folk dancers will be able to see a splendid performance by Shlomo Bachar and his Hadarim Dance Troupe, and one of the outstanding aspects of their dancing is the range from traditional Yemenite and Chassidic dance through to the modern youth dances of the kibbutz. The story weaves an exciting adventure with the singing of T'shura, a Sabra who helped with the translations; Baruch Cohon, as a Cantor who sings nostalgic Yiddish folksongs or dips into the past of the ancient Hebrew chants and narrates the text; the Tzemed Chemed Duo, the fiddle music of Rafi and the Israeli Folklore Orchestra. Ticket information at the Wilshire Ebell box office in Los Angeles.

* * * * *

TEACHER TRAINING INSTITUTE

There is still time to register for the 1978 Federation South Teacher Training Workshop. It will be held Sunday May 14 at the West Hollywood Recreation Center, 647 San Vicente Blvd. 10:30 a.m. to 4:30 p.m. It will concentrate on teaching techniques for adult recreational groups. One morning session will be devoted to giving practical ideas for the teacher-led group and the co-operative dance club. Elsie Dunin will lead another session on how to interpret Federation Standardization dance notes, etc. The afternoon will be devoted to demonstrating techniques which have proved successful with adult groups, and close with a "rap" session. The workshop is designed for all who are interested in learning new or sharpening old teaching skills. The nominal fee of \$7.50 is set to cover expenses and a box lunch. Donna Tripp, Dave and Fran Slater, and Art Hurst will complete the staff. For reservations, you may mail your check to Joe Martin, chairman, 6629 Sunnybrae Ave., Canoga Park, CA 91306, made payable to Folk Dance Federation of California, South, Inc.

* * * * *

INTERNATIONAL DAY AT LACC

The Fourth Annual International Day hosted by Los Angeles City College Community Services, and directed by Robin Baltuch will come about on Sunday May 28, 11 am. to 7 pm., on the central mall of the LACC Campus. The college is located at 855 N. Vermont in Los Angeles, and there will be free parking on the lots. Not only is the parking free, but so is the festival itself. A big feature of the day will be the final appearance anywhere of the noted Pečurka International Folk Band, and these gifted musicians will play four segments during the day, with music to folkdance by. Mario Casetta will m/c and teach basic dances the first hour. Exhibition groups include Aisha Ali Dance Group with dances from Egypt and Tunisia; the Hellenic Dancers; Koroyar; the Dia Mantose French-Canadian singers and musicians; the Japanese Katsume Matsume troupe; Mexican dances by the Coronado Folklorico Dancers; Pananalaha Philippine dances; singing by the Brotherhood Crusade Gospel Choir; and there will be arts and crafts displays and demonstrations; mime groups; ethnic food booths; magicians; clowns - an elephant ride for little and BIG kids (this one you pay for though - likewise any crafts you want or food yummies you eat). There is a children's park again this year where another mask-making (young and old folks) session will take place. A mask parade in the late afternoon to show off your handiwork. There may be some booths still if you have a craft to display. Contact Robin at 666-1010 - Community Services LACC for info on that and for that matter, the whole delightful festival. If you're not going to Oakland, then come to the LACC International Day instead.

* * * * *

AMONG THE MANY AMAN ENSEMBLE* upcoming events is the week of activity in Orange County in May. Aman and the Rancho Santiago Community College District are co-sponsoring a week of community folk dance activities beginning Mohday May 22. Festivities will include dancing, instruction and teacher training with open dancing at Chapman College in Orange. Dances will be taught at another training session on Wednesday May 24, and on Friday, there will be a festival at Santa Ana College. See the pink flyer in this issue for more detailed information. The week will conclude with a concert by the Aman Ensemble in Chapman College Memorial Aud. on Saturday May 27 at 8 pm. The Friday night event is co-hosted by the Orange County Folk Dancers*, and the entire proceedings are something to look forward to.

THE NEWS ABOUT THE KPFK BALKAN FESTIVAL arrived past the deadline but in time to squeeze a notice here in the Special Events column. The dates are June 2-4 at the International Institute, and you can see by the orange flyer at the back, that there will be a host of top folk drawing cards on the three-day program. Listen to 90.7 fm at 10 am Tuesdays and Thursdays to get the latest updating from producer Mario Casetta on his Folkdance program.

* * * * *

HUNGARIAN DAY MAY 13 in Santa Monica. See the ad on page 22, and item under Persons, Places".

* * * * *

FEATURE ARTICLES

BALUCHISTAN MITCHELL ALLEN

Not an independent nation - rarely included on any map - it exists as the only political and social reality of the hundreds of thousands of its inhabitants who have never heard of America, Coca Cola, or Mickey Mouse.

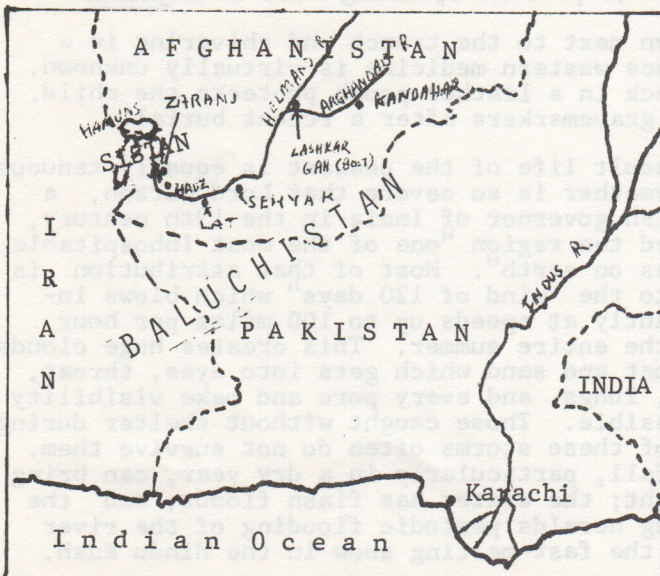
Baluchistan -- "land of the Baluch" -- is just that. The Baluch, an ethnic group of disputed origin and composition, have inhabited these deserts and mountains of western Pakistan and eastern Iran for at least a millenium (Arab chroniclers mention them in this region in the 11th century). Since the 19th century, they have also migrated into southwest Afghanistan, to create a semi-autonomous political entity spanning three countries and thousands of square miles. The Baluch do not refer to Pakistan or Afghanistan as their homes - only to Baluchistan. They roam across national borders with impunity, and freely ignore tariff, custom, and trade restrictions between the three nations.

I was fortunate to visit Baluchistan in 1974 and 1975 as part of the Helmand-Sistan Project - a team of American archaeologists and geologists surveying and excavating in the Afghan portion of Baluchistan. Though ethnography was only a tangential part of our mission, it was impossible to ignore the wealth of untapped data available to the researcher.



Afghan Baluchistan consists of one thin band of territory, scarcely more than two miles wide in most places, which forms the bed of the lower Helmand River as it cuts through the deserts of western Afghanistan. The Helmand, born in the Hindu Kush, and garnering its waters from most of southwestern Afghanistan, breaks out of the mountains near Kandahar. It joins the Argandhab River near the modern city of Lashkar Gah (ancient Bost) and then courses across the sand dunes of the Dasht i Margo (Desert of Death), the Dasht i Jehannum (Desert of Hell), and the Registan (Land of Sand), only to turn north and disappear in a series of three shallow lakes. Almost all habitation is restricted to the narrow river valley and the basin of the three lakes, called hamuns.

The hamuns are the remains of a much larger system of water which in prehistoric times covered most of the river's northward course. This flat lake bed, devoid of water for thousands of years, is called Sistan, and once sported a large population of agricultural inhabitants who brought water to the desert by an extensive system of irrigation canals from the river. The existence of permanent water in this barren region has been an attraction to settlement over the millenia. Archaeologists have discovered remains of habitation in this area as old as the first civilizations in the Mesopotamian and Indus valleys. The legendary Persian hero, Rostam, was said to have come from Sistan. Alexander the Great's armies passed through this area in their return from the Indus and founded a Greek city at Bost. Over the ensuing centuries, the region was dominated by a series of Persian, Indian and Moslem dynasties - Parthians, Kushans, Sasanians, Arabs, Ghaznavids, Saminids, and others.



When Europe was in the throes of its darkest age, Sistan was a center of enlightened culture, and later became one of the centers of the Mongol emperors. After the decline of the Mongols, the area fell into decay - a process unchanged to the present.

No greater contrast can be imagined than to compare the delicately constructed mudbrick houses of the Mongol period, or the beautiful architectural palaces of the Ghaznavid dynasty (11 cent.) with the squalor of a modern Baluch village and its wattle and daub huts.

THE TRADITIONAL BALUCH VILLAGE

Were it not for Nur Ali Khan's house, one could drive by Khwaj Ali Sehyaka (or Sehyak) and never know it. The village is, like most Baluch villages, located on the fringe of the irrigated valley and the desert, allowing all the better land to be used for the myriad of walled fields and orchards, canals and overgrown grazeland that makes up the narrow Helmand Valley. It also sits at the foot of a small hillock which was crowned by a Greek temple 2000 years ago.

Nur Ali's house represents the power of the khan, a sturdy mudbrick collonaded building crowned with three domes and surrounded by a high wall of the same brick material. In contrast to the rest of the reed and mud huts around his, it is a palace. One khan ordered his villagers to pack up and move their entire village further away from the water to allow greater irrigation area. They complied. Such is the power of the khan.

Like many others born to power, Nur Ali does not need to demonstrate it. When we set up camp in his courtyard, he quietly moved into one of the mud huts outside the walls to allow us full run of the house. He dresses like most other Baluch, eats the same food and spends a good deal of his time sitting on the dusty ground conversing with the villagers. One has a hard time picturing him as being absolute monarch of Sehyak.

But he is. He is ruler over a village of willing serfs - people who will give 11/12 of their grain as tithes to him and pay an additional 1/10 of what is left to have their flour ground in his mill. His word is law. He can have peasants conscripted for canal-building, sent into the army, marry or not marry as he wishes. The rare peasant who will run away from this domination will likely find his lot even worse at his new abode, knowing he cannot go back.

Power can be abused, and on one occasion - in Jui Nao - the peasants were so downtrodden, that they migrated en masse to the village of the neighboring khan, leaving their former khan with untilled fields and a deserted village. But for the most part, the word of the khan is law. The peasant, subject of imperial whim, can ill afford to spend his time challenging the khan's power. His life is fraught with hardship and hard work, leaving him but little time or energy for questioning the system.

His first danger is at birth. The high infant mortality rate of 50% is matched by a child death rate of 50% of those who survive infancy. Malaria runs rampant, as do a host of intestinal diseases, periodic outbreaks of cholera, and malnutrition. Those who survive these attacks are subject to relapse. It is not unusual to see one of our workmen lying down next to the trench and shivering in a recurrence of a childhood malarial attack. Since western medicine is virtually unknown, only the Koranic inscription worn around the neck in a leather pouch protects the child. Too often these amulets are found hanging from gravemarkers after a recent burial.



(A peasant spinning wool on a jalak)



(Peasant playing his dotar; daughter watches) (please continue on next page).

The adult life of the peasant is equally tenuous. The weather is so severe that Lord Curzon, a British governor of India in the 19th century, called the region "one of the most inhospitable places on earth". Most of that attribution is due to the "wind of 120 days" which blows incessantly at speeds up to 100 miles per hour for the entire summer. This creates huge clouds of dust and sand which gets into eyes, throat, ears, lungs, and every pore and make visibility impossible. Those caught without shelter during one of these storms often do not survive them. The fall, particularly in a dry year, can bring drought; the winter has flash floods; and the spring heralds periodic flooding of the river from the fast-melting snow in the Hindu Kush.

THE TRADITIONAL BALUCH VILLAGE, Cont.

Freedom is not a concept known to the peasants. As children, the boys begin the tasks that will carry them through the rest of their lives (which rarely lasts past 45) - tilling the wheat fields, shepherding flocks, transporting goods by stubborn mule or unruly camel, or fishing (in the hamun delta). Some will serve in the army; all will serve the khan's public works projects. One 10 year old boy we talked with, who had old and infirm parents, was fully responsible for the family flock by day and tended to his parents by night.

A young girl has it perhaps even harder. At the age 4 or 5, she is betrothed to a man 10 or 15 years her senior, then spends her time waiting for him to pay off the bride-price, which can run up to \$1000 or \$2000. In a region where the average annual salary is \$50, it takes all of the man's wealth and most of his family's to get married - and often a decade or more to raise the necessary capital. The girl learns to make bread, spin wool, weave, and wash clothes, and to keep hidden from strange men. During our stay in Nur Ali Khan's village, there was only one woman we could speak with, and very few others that we got more than a quick glimpse of.

This separation of the sexes leads to forms of institutionalized homosexuality among the men (I was unable to gather any information on the women). Some boys in their mid-teens will take to wearing makeup and adopting feminine mannerisms and, presumably, serving as prostitutes for the other men in exchange for favors. The few boys we employed who played this role were treated royally by the other workmen, given all the best jobs, well fed, and attended to. This form of behavior lasts only a few years before the boy reverts to a male role and seeks his own wife.

The Craftsmen: There is a third class of people in the Baluch village besides the khan and the peasant - the craftsmen. They live off the tithe given them by the khan, taken from the peasants' harvests. Their job is to keep the peasant supplied with useable tools. The two craftsmen of Sehyak, a carpenter and a blacksmith, were primarily engaged in this work. Good wood and metal were both hard to find and had to be imported from the city. These materials were then made into a variety of finished implements - pitchforks, hoes, shovels, spindles, even baby cribs! These craftsmen used very simple tools - the carpenter worked with a hand-operated lathe - the smith operated an open-air forge with bellows propelled by a bicycle wheel and chain.

Other people in the village could be fitted into this third class. The mullah and his students ran the village mosque, also living off the khan's tithe money. One khan had his own charge d'affaires who represented his interests in the village. Nur Ali had enticed a mechanic to his village to help with his mill and his brother's trucks. An itinerant silversmith worked his way up and down the valley, making jewelry out of silver provided by the villagers (and keeping a bit of it for his pains).



(Weaving a Baluch rug in a primitive loom)



(Peasants bringing grain tithes to khan)

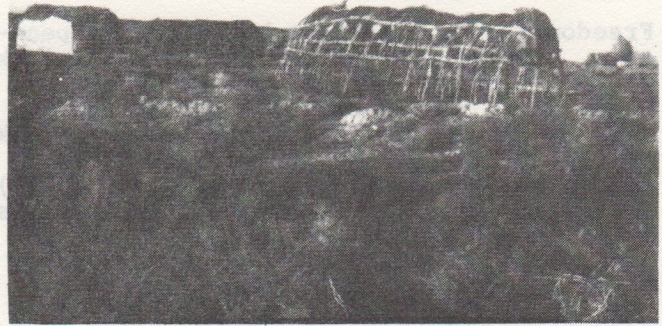
Several forms of folk crafts are practiced by the villagers. Baluchistan is well-known for its carpets which, in this area, are made by the women. They are not "professional" rugs, but are used locally rather than sold on the market. They are made using a simple loom, consisting of an uneven tripod of local branches and loom weights of rock, potsherd, bone, or anything else available. In spite of this, the finished product is beautiful. Materials for these rugs are all local. The sheep's wool comes from the village flock; the yarn is spun on a wooden spindle (jalak) made by the village carpenter, and is dyed in colors made from local plants or imported from neighboring Pakistan.

(please continue on next page)

LIFE IN A BALUCH VILLAGE, Cont.

Two other "crafts" ought to be mentioned - housebuilding and breadmaking.

The Baluch hut is a marvellous invention. Given the proper materials, it takes less than a day to erect one and less than two hours to take it down and pack for transporting. It is highly mobile, yet sturdy enough to withstand the "wind of 120 days".



The hut is structured around a series of tamarisk branches, bent and tied together at the top to form a sturdy frame. Mats are then woven out of reeds (which grow in abundance by the river) and tied unto the frame. This comprises the summer hut, with the mats providing enough air conditioning to catch whatever cooling breeze is available. During the winter, the huts will be entirely mudded up, except for a small doorway, to provide a warm enclosed shelter against the wind. A large Baluch family might build more than one of these huts. During the summer, they will separate them to catch every available breeze. In winter, they will be moved close together in a square to provide a sheltered courtyard. Furniture is always very scant - usually just rugs and mats to sit and sleep on, and a hearth for warmth and cooking.

(3 stages of housebuilding; frame of branches in center; covered with reed mats at left for summer; mudded over for winter, r.)

An old Baluch folk tale tells of Adam and Eve, who, when banished from the Garden of Eden and forced to work for their bread, were promised by God that this bread will always be in abundance. To this day, it provides the cornerstone of the Baluch diet and is eaten daily in large quantities.

Bread is made by the women in ovens called tandurs and consumed at every meal. The tandur is a beehive-shaped structure, usually dug into the ground and lined with baked brick or mud. When mealtime approaches, a roaring fire is built in the oven, the bread prepared in flat loaves, then quickly slapped to the inside wall of the tandur. The bread miraculously adheres to the wall and, with another quick movement, is removed ready to eat. That the women are not burned by constantly sticking their hands into the fire is also miraculous. The tandur has an extremely long history - our excavations turned up ovens over 500 years old identical to those currently used.

Besides bread and water, the rest of the Baluch diet is limited. Onions, melons, and a few other fruits and vegetables are periodically available. Most cooking is done with ghee - animal fat. Many villagers have chickens, sheep and goats, and cattle, so eggs, milk, meat and other similar products are available when times are good. Indian and Pakistani tea is also available, sweetened by sugar for those who can afford it.

Though cigarettes have not reached Baluchistan, the villagers do take tobacco in the form of nasoir. This substance is a blend of ground green tobacco, the ash of alkalai desert plants, and lime. Nasoir is held under the tongue for a minute or so, then spit out. It is mildly intoxicating, probably addictive, and extremely bitter to the taste. Only the khans though, seem able to afford the opium that passes through the area. Many of them are addicted to it.

* * * * *

MUSIC & DANCE IN BALUCHISTAN

Information on ethnic music and dance among the Baluch was gathered as an incidental part of our roles as archaeologists in the Helmand Valley. As such, we did not scour the countryside for virtuoso musicians, attend weddings and festivals, or corner the village wise-man for tales of "How it was in the old days!"

The impoverished Baluch - who often had to pay a bride price of 10 or 20 times their annual incomes in order to marry - did not have many wedding parties (none during the time we were in their villages). Funerals were much more frequent, but were not occasions for song and dance. And, though we spent the Moslem Ramazan holiday in a village one year, we again saw no dancing - only the village congregating in the cemetery for a picnic.

In fact, our only dance and song "festivals" were ones we created ourselves. On two occasions during my two seasons in the field, the American ambassador to Afghanistan came to visit the project. Each time, we asked our workmen to provide an evening's entertainment for him and his party. We hired the local orchestra, and the workmen danced and sang with and for the audience. Most of my observations come from these two evenings.

MUSIC & DANCE IN BALUCHISTAN, Cont.

In addition, several afternoons were spent recording folksongs and ballads among our workmen and listening to them play their native instruments. These men were not noted for their prowess, but were average villagers.

Baluch folk instruments do not differ appreciably from those of their neighbors. The village orchestras we heard consisted of a sournai, a double-reed flute - and dhol, two headed drum played with both hands. One of the dhols we saw was made not of wood, but of a hollowed oil drum with skins over both ends. These orchestras were apparently professional and played for all the villages in the neighborhood.

Our workmen also owned and played a variety of other instruments. One possessed a dotar, a two-stringed guitar, which he showed to us but could not play. The tulak, brass penny-whistle, was available in shops in the nearby towns and was played - albeit poorly - by a couple of our workers.



(Village orchestra - dhol made from an oil drum)

A one-stringed cello, called a rebab, belonged to Khodai Nasar, a Brahui we had working for us. The Brahui are the desert cousins of the Baluch, and considered rather exotic and wild by the village peasants. Khodai Nasar was fairly accomplished at his instrument, playing both solo tunes and accompanying some of the ballads of Ghulam, the cook. For the ambassador's party, he spent a long time tuning his instrument (partially constructed of tin cans and old scraps of wood), with the dexterity and discrimination of a concert cellist.

SONGS: The Baluch had several kinds of songs: ballads, work songs, and probably (although we did not hear any) religious songs. Ballads were usually lengthy and repetitive, following a single melodic line over 10 or 20 couplets. Often the last line of a couplet would be repeated as the first line of the next. They were generally unaccompanied, though, as indicated above, there was a rebab used to accompany some songs. Vocal style was nasal and high pitched.

Topics for these ballads were generally found in Koranic literature or Persian epic literature. Rustam, the legendary hero of epic Persian poetry, who is said to have come from this region, figured heavily in the songs.

Work songs were often sung responsively or chorally, some spoken as poems. That the literature is not all of high antiquity was indicated by the fact that one of the songs known to the teenagers (though not the older workmen) had been written only a few years before by a poet living in a neighboring village. One interesting facet of these work-songs is that we never heard the Baluch working to them, although we employed them to dig in the trenches for months on end.



(Dancing a basic Baluch folkdance)

DANCE: Most of our information on Baluch dancing also came from our two evening parties. Though they took place in two villages about 60 miles apart, we could discern no essential difference in dancing between them. Villagers from Hauz were generally better dancers than those from Lat, and had a slightly larger repertoire of variations to their basic Baluch dances, but the dances and their styling were the same.

The national dance of Afghanistan, 'Atam', is considered belonging to the Pashtu majority in the country, but the Baluch were proficient in it as well.

The basic Baluch dance was described to us by one of the villagers, as symbolizing the sowing and harvesting of grain. It consisted of a smooth flowing side-to-side step around the circle with arm movements accompanying, some of

(please continue on next page)

MUSIC & DANCE IN BALUCHISTAN, Cont.

which did in fact resemble (in a stylized way) the scattering of seed, the threshing of wheat, and winnowing of grain as it is practiced in that area. The dance generally begins slowly and builds up speed until the movements become smooth gliding motions of the entire body in time to the music. It resembles in some respects, skating on ice. On one occasion, Mohammed Omar, premier dancer in his village, outlasted the rest of the dancers in one musical set and became a soloist, leaping at a furious pace to the music, doing graceful spins, dropping to one knee, while his hands flowed with a grace one is accustomed to expect from female dancing, but not often seen in men's dances.

A second dance of the Baluch is the 'chop i chob', the stick dance. Using branches of the local tamarisk trees (and some of our extra tool handles), the dancers would rotate around the orchestra in a circle, alternately hitting the stick of the person before, then behind them. Footwork was much the same as the first dance, and as in the other, the music would start slow then speed up to a frenetic pace. The ambassador (and some of the rest of us) were coerced into joining the circle and escaped with a small variety of bruised and skinned knuckles from faulty hits. We also lost a fair percentage of tool handles from overexuberant dancers.

The Baluch are also fond of shadow plays - two versions of which we saw during our stay. In each case, one or two of the villagers would be dressed up as animals to act out a common folk tale, a tale often embellished and changed by the audience:

The first tale was that of an elderly couple (with one man wearing his cloak as a veil to represent a woman) who met up with a palang, a tiger, in the wilderness. In a Punch-and-Judy-like routine, they resoundly whack the beast - a man dressed up in a cloak with a turban-wrapped bowl for a head. On the second occasion, the beast was a bull, played by two villagers under a cloak and using wrapped sticks (our tool handles again!) for horns. In each case, after telling the tale (in Baluch, and therefore lost to us), the cast of characters joined the rest in a dance.

DRESS: Baluch dress was exceedingly simple, and also very similar to that worn in other parts of Afghanistan. Women wore long, loose fitting dresses, embroidered and decorated with mirrors, and billowing out in printed cloth on the bottom. The floral patterns were usually printed on a black or dark blue background, but some of the younger women and girls wore brighter cloth - greens, purples, even orange and pink. Cloth was imported from across the border in Iran. Women also wore shawls - usually black - though they avoided the chadari - the ankle-length silk veils worn by the city women. Shawls were pulled across the mouth and nose whenever strange men - such as us - approached, leaving only a pair of eyes peering out from behind the shawl. For ceremonial occasions some of them had a change of clothes and white shawls, but it was generally the same style.

The men dressed in loose-fitting cotton "pajamas", wool vests in muted patterns and solids adorned with a myriad of zippered and buttoned pockets, a box-like cap usually decorated in gold thread and mirrors, and a white turban. Headgear varied somewhat - some Baluch wore smaller knit skullcaps, either alone or under a turban. Others wore balaclavas, orange wool caps which could be pulled down over the face like a ski mask. These were imported from Pakistan. Baluch turbans, unlike the varied colors worn by the Pashtuns, were always white. For overgarments, most Baluch men had a cloak, generally blue-green, to wrap themselves in. In addition, there was quite an incredible array of old suit jackets, military garb, and trenchcoats picked up at the nearest used-clothes bazaar. One of our workmen was bedecked like a bandmaster in a tightfitting navy coat with red braid. He unfortunately lost his coat when the local soldiers locked him up for several days for some real or imaginary misdemeanor.

Footgear consisted of either plastic sandals (for most of the women and some of the men), rubber sandals made from old automobile tires, or used western shoes from the used-clothes bazaar again. Many of the peasants went barefoot most, or all, of the time. I did not see any wearing the traditional decorated slippers available in the city bazaars.

* * * * * (please continue on next page)

FEDERATION SOUTH -- 1977 - OFFICERS - 1978		FEDERATION NORTH	
President	Ed Feldman	President	Raymond Olson
3675 Clarington Ave #7.	Los Angeles 90034	24013 Fairlands Road .	Hayward, CA 94541
Corr. Secretary	Elsa Miller	Secretary	Genevieve Pereira
3455 Loma Lada Dr. . .	Los Angeles, 90065	1275 A St., Room 111 .	Hayward, CA 94541
Information South phone . .	(213) 398-9398	Information North phone . .	(415) 581-6000

TOWARD THE TWENTIETH CENTURY

In the last 30 years, Western influence has infiltrated the Valley, causing radical changes in the political and social fabric of Baluch life.

The first major incursion was by the U. S. agricultural experts and engineers who attempted to increase the agricultural yield of the Valley by modern farming methods. Though the project ultimately failed, it did accomplish one thing: it brought western technology to the isolated world of Afghan Baluchistan. Lashkar Gar, a city built by the Americans to support their work, consists of wide paved and lighted streets, air-conditioned villas, a motion picture theater, tractor dealership, airstrip, and other trappings of western life. As the center of the valley's economy for over 20 years, Lashkar Gah introduced innumerable Pashtuns and Baluchs to the ways of the West (unfortunately, not all of them flattering to the Central Asian personality). This knowledge filtered throughout the valley. Even Bibang Khan, ruler of the out-of-the-way village of Lat, brought his own 1940 model Chevrolet (now rusting in the sand a quarter-mile from his village), which he later replaced with a late model Russian jeep.

Mechanics became priceless commodities to khans attempting to purchase autos, milling machinery, and other agricultural implements. Our project mechanic, Niaz Muhammed, a Tadjik who worked for a tractor company after a long stint with the American AID program, was, according to our joke, the richest man in Afghanistan.

Two other western demands created even farther reaching changes in village life.

With the international crackdown on opium importing, smugglers searched for ever more obtuse routes to the west from the poppy fields of the eastern Afghanistan highlands. The Helmand Valley, a major trade route to the West in ancient times and sufficiently inaccessible in modern times, was a natural road for this type of trade. At first, this "Baluch Connection" was in the hands of the enterprising Pashtun merchants from Kandahar and Iranians, but on the early 1970's, the Baluch khans, realizing that the immense profits available were bypassing them, moved into the market. In a fierce smugglers' war - during which our own and another team of American archaeologists were periodically shot at - they ousted the foreigners and took over the trade themselves.



(New clothes, bought while working in Iran)

This victory led to an almost complete metamorphosis of Baluch life. Overnight, the Baluch khans - formerly proprietors over poor, subsistent peasants, and therefore poor themselves - found themselves exceedingly wealthy. One began filling a bank account in Lashkar Gah and spending most of his time in the city. Another bought a fleet of a dozen new Ford pickups to move the ever-increasing amounts of material over the border. Diversifying their trade, they began running Indian and Pakistani tea and gold to the west and finished Iranian textiles to the east - all without paying duty or being restricted by tariffs. Iranian textiles, a valuable commodity in the markets of Kabul and Kandahar, led hordes of wealthy Afghans to visit previously provincial border markets like Zaranj in search of the latest Persian styles.

A second western craving - oil - led to similar changes in the life of the peasant. With Iran's newly found oil money, large construction projects requiring vast quantities of cheap labor were begun. The poor Afghan peasant, a hardier and cheaper worker than the Iranian, was preferred help - so the Ford pickups began loading up with village workmen who would ride across the border at night and find jobs in Iran for a few months at ten times the salary they could get in Afghanistan. The khan, who collected a nice commission on transporting the workmen, supported this effort. Soon the word was out and Pashtuns from as far as Kandahar would come to take the smugglers' trucks across to Iran to "make their fortunes". Some made it, others were turned back (and robbed) at the border. The Baluch, under the special protection of their khans, had no difficulty in making the night run and soon started filtering back with new clothes, Timex watches, Japanese transistor radios, and European motorcycles and bicycles.

The incongruity of this lifestyle with the traditional abode on the dirt floor of the mud huts was absolutely confounding at first. One village we stayed in, very involved with the smuggling trade, had the vast majority of able-bodied men gone and the remainder were

(Please continue on next page)

TOWARD THE 20th CENTURY, Cont.

unwilling to do the archaeological work for the mere pittance we paid them (five times the going salary for most of the country!) As a result, that part of the season was carried on with young boys, old men, and a few bored individuals. There was no end though, to the number of visitors who would bring their transistors up to the mound to sit, watch, and talk to the workmen.

This smuggling route was made almost foolproof through the cooperation of the authorities. The Afghan government, unable to control the traffic and unwilling to spend money policing the Baluch borders, granted these same khans concessions to patrol that section of the border with their own men and camels! We were even guests of one of these khans on a casual commute to the border post and back. We passed en route, a large number of trucks bearing workmen returning to Afghanistan, and numerous tracks of other vehicles that had passed recently.

One can only speculate as to how the Baluch village will change in the next 30 years as a result of these diverse influences. One thing is certain. As the transistor radios and the bicycles spread further into the Helmand Valley, the traditional village way of life will change, and the old village lifestyle will be unrecognizably distorted. In a few short years, the age-old Baluch village will be no more.

* * * * *

[Ed. notes: Mitchell Allen is a member of the Aman Folk Ensemble since 1973 - with times out in 1974 and 1975 to work on his school and field projects. He was also director of the Krastavač Folk Ensemble of Santa Barbara 1970-71, then a member and choreographer of the ICCY Folk Ensemble in Jerusalem following that. Prior to those dates, he had been a member of the Interteens Folk Dance Club in the Valley and of Družina Ensemble of Los Angeles. He has an A.B. in history and anthropology from UCSB, graduating with highest honors in 1973 and Phi Beta Kappa - and his M.A. in Near East studies from the U. of Michigan in 1976 - recipient of Rackham and Ford Foundation grants. In addition to his participation in the Helmand-Sistan project in Afghanistan of which he writes in these articles, his ethnographic studies also took him to field trips in Israel and participation in the Gezer excavations there in 1973. He has written articles on dance and ethnography for other publications, and is currently employed as the assistant director of marketing for Sage Publications in Beverly Hills. Folk Dance Scene thanks Mitch for his valuable contribution to our pages, and we wish him the best on his upcoming revisit to the Middle East next summer.]

* * * * *

SONGS WE DANCE TO

A song we have been dancing to for a great number of years in folkdancing-California, and other places as well, seems fitting this 30th anniversary month on Israel's independence. (notes from the CSUSD Conference songbook)

KEN YOVDU

Ken yovdu, yovehdu, kol eyvecha yovehdu,
Ken yo'vu, yovehdu, kol eyvecha yisrael.

They will be vanquished, your enemies.
They will be vanquished, the enemies
if Israel

//Ohava ketzet hash'mesh bigvurato!//

Even as the sun comes out in his strength.

* * * * *

RADOS
international folkdance
music

Jim Garner
714 525-6248 (home)
714 871-3232 Ex 3444 (work)

Maureen Newk
714 525-6101

low rates!

BE AN INFORMED DANCER -

LET'S DANCE

the magazine of international folk dancing

10 issues per year . . . \$5.00

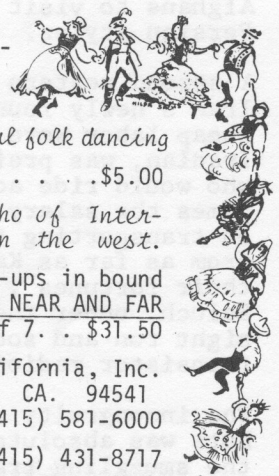
the when - where - how & who of International Folk Dancing in the west.

For researched dance write-ups in bound volumes - FOLK DANCES FROM NEAR AND FAR
Per volume . \$4.50 set of 7 . \$31.50

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

Answering Service . . . (415) 431-8717

1978 Costume Calendar now available!



"second annual" North Country Folk Dance'Camp

Featuring:

August 18-27
at the Univ. of Minn. Duluth

Ren Bannerman Applacian 8/18-8/27
Sunni Bloland Romanian 8/20-8/27

Ya'akov Eden Israeli 8/18-8/27
Morley Leyton Polish 8/18-8/27

Atanas Kolarovski
Yugoslavia 8/20-8/27

Carol Silverman
Balkan Singing 8/18-8/27

Ingvar Sodal
Scandinavian 8/24-8/27

Bora Özkök
Turkish 8/18-8/27



Plus:

*Culture Sessions, Talent Contest
Tandem Workshops, Live Music,
Picnic Day at Gooseberry,
2nd Annual Hambo Contest,
Volley Ball Tournament,
Review Sessions,
After Parties,
Side Trips,
Singing,
Records,
Indoor Swimming,
No Doughnuts for Brk.
Plus Much Much More!*

Registration

Name		Phone		
Address		City	State	Zip
Are you?		Beg	Int	Adv
Favorite Dances				
Pkg.	Price	Deposit	Balance	

Please send registration and \$25 deposit to:
Minnesota Folk Arts Association c/o Jeff Krawczyk
926 2nd St. N.E., Apt. #1, Mpls., Minn. 55413

Prices

PKG.	DATES	SINGLE ROOM	DOUBLE ROOM
A.	8/18-8/27	218.00	204.50 (1)
B.	8/18-8/25	179.00	168.50 (1)
C.	8/21-8/27	179.00	168.50 (2)
D.	8/13-8/20	57.00	54.00 (1)
E.	8/25-8/27	57.00	54.00 (1)
F.	8/21-8/25	132.00	126.00 (2)
G.	Pkg. D & E	111.00	105.00 (1)

All prices include; Tuition, Room (as indicated), & 3 Meals daily except 2 meals on Sun. Aug. 27.

(1) Starts Friday 7:30 P.M.

(2) Starts Monday 8:00 A.M.

Folk Dance Association Member Discounts:
A-\$10, B & C-\$7, D & E-\$4, F & G-\$5.

Registration cut off date - Aug.10

Limited Enrollment!

REGISTER NOW!!!

"second annual" North Country Folk Dance'Camp

Featuring:

August 18-27
at the Univ. of Minn. Duluth

Ren Bannerman Applacian 8/18-8/27
Sunni Bloland Romanian 8/20-8/27

Ya'akov Eden Israeli 8/18-8/27
Morley Leyton Polish 8/18-8/27

Atanas Kolarovski
Yugoslavia 8/20-8/27

Carol Silverman
Balkan Singing 8/18-8/27

Ingvar Sodal
Scandinavian 8/24-8/27

Bora Özkök
Turkish 8/18-8/27



Plus:

*Culture Sessions, Talent Contest
Tandem Workshops, Live Music,
Picnic Day at Gooseberry,
2nd Annual Hambo Contest,
Volley Ball Tournament,
Review Sessions,
After Parties,
Side Trips,
Singing,
Records,
Indoor Swimming,
No Doughnuts for Brk.
Plus Much Much More!*

Registration

Name		Phone		
Address		City	State	Zip
Are you?		Beg	Int	Adv
Favorite Dances				
Pkg.	Price	Deposit	Balance	

Please send registration and \$25 deposit to:
Minnesota Folk Arts Association c/o Jeff Krawczyk
926 2nd St. N.E., Apt. #1, Mpls., Minn. 55413

Prices

PKG.	DATES	SINGLE ROOM	DOUBLE ROOM
A.	8/18-8/27	218.00	204.50 (1)
B.	8/18-8/25	179.00	168.50 (1)
C.	8/21-8/27	179.00	168.50 (2)
D.	8/13-8/20	57.00	54.00 (1)
E.	8/25-8/27	57.00	54.00 (1)
F.	8/21-8/25	132.00	126.00 (2)
G.	Pkg. D & E	111.00	105.00 (1)

All prices include; Tuition, Room (as indicated), & 3 Meals daily except 2 meals on Sun. Aug. 27.

(1) Starts Friday 7:30 P.M.
(2) Starts Monday 8:00 A.M.

Folk Dance Association Member Discounts:
A-\$10, B & C-\$7, D & E-\$4, F & G-\$5.

Registration cut off date - Aug.10

Limited Enrollment!

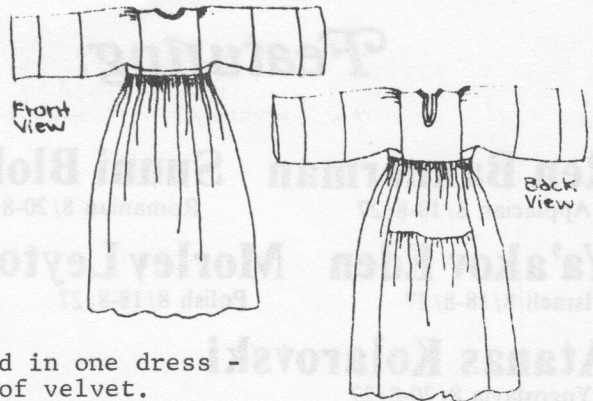
REGISTER NOW!!!

COSTUME CORNER

AFGHAN NOMAD DRESS



Again, we are going to our friendly people at Folkwear Ethnic Patterns for our costume of the month. Sketch at the left gives an idea of what you can do - artist illustrator is Gretchen Schields. We saw a folk-dancer wearing one at Ojai - very nice! Notes and drawings are taken or adapted from those on the Folkwear pattern #107. Observe how they correspond in many instances with those of Mitchell Allen's descriptions of the Baluchi dress in the Afghan regions.



This wonderful garment is worn by the nomadic women in Afghanistan and the neighboring countries. These dresses have extremely full skirts, falling from high-waisted bodies. (This also takes care of the high incidence of pregnancy among the Afghan wives, and dress problems). Embroidery is typical at all of the openings - neck, cuffs, and hem. This is said to help repel evil spirits. Various fabrics may be used in one dress - plain or printed cotton, silk, or sometimes patches of velvet. Even dresses of primarily one color, such as red, brown or black cotton, or brilliant purple or emerald silk, will often be pieced with inexpensive flowered cottons on the bodice back and upper back skirt. If you are making one of these costumes, to be most authentic, use as much as possible of any fabrics you have been accumulating over the years - mixing colors and prints with wild abandon. Afghan nomads seldom look carefully coordinated! The traditional costume is completed by a black veil (or chadari), hanging down the back, wide gathered trousers worn under the skirt, and quantities of jewelry. In an intriguing but not very practical variation, the sleeves may reach to below the knees. Often found on silk wedding dresses, this may proclaim that one does no work. However, there is often a loop at the elbow to pull excess sleeve length up to a button at the shoulder. Other decorations and embellishments may include shi-sha mirrors; braid trim; appliques; and rondelles of felt or wool with buttons, shells, beads or mirrors.

IDYLLWILD FOLK DANCE WORKSHOP



DESERT SUN SCHOOL, IDYLLWILD

FOLK DANCE WEEK - JUNE 23 TO JUNE 30, 1978

FOLK DANCE WEEKEND - JUNE 23 - 25, 1978

Close Teacher Relationship
Clean Mountain Air - Excellent Food
Modern Buildings - Wooden Floors

FOLK DANCE FACULTY

FEMKE VAN DOORN - Amsterdam, Holland
Presenting dances from The Netherlands
and Central Europe

DONNA TRIPP - Anaheim, California
Dances from Hungary and Roumania

C. STEWART SMITH - Houston, Texas
Scottish Folk Dance Specialist

JOHN PAPPAS - Stockton, California
Dances from Greece

For Application Blank
and further information - write to:

Elma McFarland - 144 S. Allen Ave.
Secretary - Pasadena, Ca. 91106



Best quality T-shirts. Minimum shrinkage. Ample cut.

White with navy trim (collar, cuffs).

4-color Bulgarian dancers design (blue, red, brown, black) (silk screen)

IGRAJ! (in Cyrillic letters)

\$7.00 each, postpaid

Specify sizes: Men's S, M, L; Kid's XL (white, no trim)

Tink Wilson
705 Aurora #1
Boulder, Colo. 80302



first Hungarian Folkdance Symposium

JUNE 21-25, 1978
 AT THE PARAMOUNT HOTEL
 PARKSVILLE, N. Y.
 a beautiful resort hotel in the Catskills

FEATURING
KÁROLY FALVAY

GUEST TEACHER FROM HUNGARY
 A well known expert and choreographer of Hungarian folk dancing and folklore. An outstanding personality in the history of Hungarian folk dance. A great and exciting teacher, dancer and lecturer.

SYMPOSIUM PROGRAM

- Workshops on dances / folk singing of Hungary and Transylvania
- Lectures on folk dance, folk costumes, music and customs
- Demonstrations of embroidery and decorative folk art
- Group discussions
- Movies
- Exhibition on costumes, books and records
- Camp fire (tábortűz)
- Táncház every night to live music

ALSO INCLUDED

- Three generous meals
- Tennis
- Swimming (pool or lake)
- Boating
- Hand ball
- Ping-pong
- Hiking/bird watching
- Night club shows
- and many other indoor and outdoor activities

ORGANIZED BY THE AMERICAN HUNGARIAN FOLKLORE CENTRUM

co-directors

- MARGIT BALOGH (California)
- KÁLMÁN DREISZIGER (Canada)
- JUDITH MAGYAR (New York)
- KÁLMÁN MAGYAR (New York)
- ISTVÁN SOLTAY (Ohio)

LIVE MUSIC BY THE

„Malac” Banda
 of Philadelphia

All this and more for only:

Full 5 days \$ 135 /person
 Weekend only \$75/person
 (July 23, 24, 25)

All prices are double occupancy with bathrooms in the hall. Private rooms with private bath are also available.

IMMERSE YOURSELF IN HUNGARIAN FOLKLORE ON YOUR VACATION THIS YEAR AND HAVE A MEMORABLE TIME!!!

----- detach here and return slip below -----

Please, send me more information on the HUNGARIAN FOLK DANCE SYMPOSIUM.

 name

 address

 tel. no. -----

Return to:

HFS c/o Magyar
 257 Chestnut Ave
 Bogota, N.J. 07603
 (tel:/201/343-5240)

SEEN ON THE SCENE

Since the last issue of Folk Dance Scene, a great number of exciting events have taken place in the local folk field (elsewhere, too, but we couldn't get to them nor have we had reports.) Too bad so many fell on dates in conflict with each other, but there are only so many weekends in a year and such things are bound to happen. Some impressions here:

THE CHINA LAKE DESERT DANCERS write us, thanking us for help and promotion of their 3rd annual Lech Lamidbar. They also wish to thank the Royal Scottish Country Dance Society and Polsky Iskry for their outstanding exhibitions, and to that fine musical group, Pecurka, for the regular performances at their festivals. China Lakers, (along with FDS) feel sad that the Pecurkans are disbanding but wish them good luck (as do we). The many guests from out of town (including our President Ed Feldman and Perle) are also thanked for their attendance. Might we here say that said out-of-towners all reported that they had a grand time at a great festival hosted by wonderful hosts!

THE SCANDINAVIAN DAY - in fact that whole series of days - was also happily received by all. The enthusiasm for Scandinavian dances here in the Southland is growing by leaps and bounds, and the instruction by those lovely people, the Sodals, certainly gave it impetus. It was indeed good to see so many of the younger set at the Saturday night party - doing couple and set dances - working together; all having a ball - both literally and figuratively. Isn't it nice to have a real live person of the opposite sex to hold on to, folks?

THE ART OF PEASANT COSTUMES display, and the lecture at the Folk Arts Museum, though 'twas raining, enticed so many interested people, that very many had to be turned away - no more room; said unlucky ones included your editors. We did get a chance to talk to lecturer and co-proprietor of Folkwear Inc., Ann Wainwright - another charming person. The lecture gave some background of the organization and how they got started, as well as information on how to, - the room was well displayed with samples of the Folkwear costume handwork. Thus a word of advice to those in future places (I believe New Orleans, Chicago, Denver) where the exhibit istravelling. Get in early so you don't get left out.

KING TUTANKHAMUN was one of the lesser rulers of ancient Egypt, but the glories of the days of his reign are displayed in the L.A. County Museum through the artifacts from his tomb. Not folk dance of course, but most certainly worth viewing as the results of the craftsmanship of the folk and artisans of 3000 years ago. A suggestion to anyone going - take a large magnifying glass along so that you may examine the fine inscriptions, beadwork and carvings closer - the glass cases don't allow for close up eyeballing.

THE OJAI FESTIVAL on April 7-9 was its usual wonderful happening. Our Friday and Saturday reporters tell us that both occasions were as good as usual, albiet the Saturday night festival was less attended. We had promise of rains, and yet there was still an overflow (of people) in the festival auditorium. Sunday's festival was fine and very danceable. Good exhibitions, too - including some relatively newcomers. Thanks, Ojai-people, for your fine councilmembers' "brunch". It was delish. The trip to and from Ojai was California spring at its best, too.

HUNGARIAN DAY (No. 2 we guess, for we already had one in February). Anyhow, this was on the same day as several other events in Soucal - April 15 - and it was a big success. This was in no small measure due to the appearance of Kalman Magyar, who gave a most gratifying teaching institute in the afternoon. His dances are just great, and though they can be tricky, are danceable by all capable folk dancers. He demonstrated a fantastic Pontozó for men, too. We did manage to meet both Kalman and Judith earlier in the week at the Inter-section (after 3 years of correspondence) - and certainly hope that you all will have the same opportunity this fall when they come to teach at the Santa Barbara Symposium. We are sure that you will love them as well as their dances.

THE INTERNATIONAL FOLK DANCE FESTIVAL presented by Irwin Parnes - the one which our Federation helped promote through its Scholarship Committee, was in the opinion of your editors, as well as those (so far) to whom we have talked - one of the better ones of the past several years. This is of course an event that can't please everybody, for the folk purists and the general public don't see things in the same light. The "Stepping Stones" and the mime company, or for that matter, the USC Dance team, can't be said to have done genuine folk dancing, but their acts were marvellous! The group representing Germany were excellent young dancers - but German costumes? Schuhplattler? High spots included the Ballet Folklorico Ollin with a lively suite from Vera Cruz and a great orchestra, El Conjunto Jarocho Hueyapan; R'wanda Lewis' Afro American Dance Co. with a suite from Haiti (which was the absolute tops in our book - until), the finale, the Koumpo Dance Troup doing Senegalese and other West African ritual dances. They were fantastic. I won't say that they were better than R'wanda's though - each had its bests. Jack Kinneer's Ote-a Polynesians were high on the scale, too. Most of our other friends of Balı, Liberty, Spirit Co., Westwind, and the Greeks were very good, but the others were the spectaculars. (By the way, when will Philippine groups show us some of the other great dances besides 'Tinikiling'?) And also - where does Tony Shay get such marvellously authentic women dancers for his new Avaz Ensemble? (Watch for Uzbek items in next "Scene". Also, somebody should tell Salli Terri that Uzbeks are not Russians, USSR notwithstanding - this in re the Russian gypsy folksong.)

* * * * *

A LA CARTE

by GLORIA HARRIS

Until recently, Afghanistan was a nation few people had visited. The land itself, being mostly mountainous was almost impenetrable and roads were few. Potentates had no love of foreigners so their laws forbidding entry were strictly enforced. Another definite drawback to tourism was the ancient belief that to end an infidel foreigner's life was, for an Afghan, guaranteed entry into Heaven. (Custom now passé.)

Afghanistan has a dry climate & deserts, too, but rivers that rise out of the mountains make the valleys nestled at their feet green & fertile. With irrigation, grain, cotton and vegetables are grown. Fruits and delicious melons are raised; dried fruits are exported to the world; pistachio trees cover the hillsides.

The Hindu Kush is a formidable mountain range in the northeast

where a thin finger of Afghanistan reaches out to touch China. Through the Kush, rocky passes, entirely devoid of trees, have been trodden for centuries by herdsmen and their fat-tailed sheep. Army hordes in search of conquest, used these routes and camel caravans plodded through, carrying supplies, spices and gems of rubies and lapis lazuli. The Khyber Pass was a well-known and much used route to Pakistan and is still being traveled today by trucks hauling merchandise in both directions.

The Kabul River runs through the center of Kabul, the capital of Afghanistan. Ten bridges cross the river to palaces of the Amir, expensive shops and government buildings on the one side. The Bazaars are on the other side--miles and miles of unbelievably narrow streets, every inch of them packed with people and wares. The streets are covered overhead with canvas and burlap as a shield against the sun. There is a special area in the Bazaar for each trade: for livestock, for grains, produce, medicines and love potions, tobaccos, sugar, tea, furs, bolts of cotton and silk, wood and charcoal. Money changers are at the main intersections of the Bazaar. For security reasons, they sit surrounded by paper bills and rupees, on raised platforms high above the heads of the crowd. Vendors who dispense tea or syrupy, fruit-based drinks push through the crowd and men with long pipes will sell a few puffs for a few rupees.

It is already hot when the business day begins, but at noon the intense heat makes work impossible. Shops close--all stop to eat--and from two to four o'clock in the afternoon everyone sleeps.

The Afghans' basic diet consists of unleavened bread, grains, legumes and fruits, sour milk and yoghurt. Their religion forbids consumption of alcoholic beverages and pork but lamb is plentiful and is liked when cooked in the ancient style--whole young lamb, spitted and roasted over an open fire or tender juicy chunks of grilled lamb kebabs. Fresh vegetables, emphasis on eggplant, green pepper, tomatoes and garlic are combined and served with rice and boiled lamb. Fruits too, especially apricots and sour cherries, are combined with rice and lamb. Rice is eaten in all possible ways as well as chick-peas, lentils and bulghar wheat. Coffee made strong and served in very small cups and mint tea are enjoyed after the meal and are drunk until late into the night while conversing with friends.

Coucou or kuku is a delicious middle eastern herb and egg omelet that I like to serve for lunch. It can be varied by the ingredients you have on hand and sliced tomatoes and potatoes added. It is an interesting hors d'oeuver, made ahead, wrapped in plastic and refrigerated, then cut in squares and served cold.

COUCOU

MIDDLE EAST

Herb, Vegetable & Egg Pancake

1/2 cups finely chopped parsley	1 teaspoon oregano
1/4 cup finely chopped scallions	1/4 teaspoon turmeric
1/4 cup finely chopped leeks	1 teaspoon salt
1/4 cup finely chopped lettuce	1/2 teaspoon fresh ground pepper
1/4 cup finely cut fresh dill OR	6 eggs
2 tablespoons dried dill weed	2 tablespoons plus 1/3 cup olive oil
1/4 cup finely cut fresh mint OR	
2 tablespoons crumbled dried mint	

Combine the vegetables, herbs, salt and pepper in a deep bowl. Add the eggs and 2 tablespoons of the oil and beat vigorously with a fork to combine them. Taste for seasoning.

In a heavy skillet, heat the remaining 1/3 cup oil over moderate heat until a light haze forms over it. Pour in the herb and egg mixture & spread it out evenly with a spatula. Cover and cook over low heat for 8-10 minutes until the edges are fairly firm but the center is still moist. Run a knife around the pan to free the pancake, then cut into 4 pie-shaped wedges. Cook, uncovered for 1 or 2 minutes more, shaking the pan back and forth gently.

When the center of the pancake is firm but still slightly moist, cover the pan with a flat plate, grasp the plate & pan firmly together and turn the pancake out onto the plate. Then carefully slide the pancake back into the pan. Cover again and cook 4-5 minutes more to brown the underside. Slide out of the pan to a serving plate and serve hot or cold. Serves 4.

Research for above: Afghanistan--Highway of Conquest Arnold Fletcher

Beyond Khyber Pass Lowell Thomas

Recipe: Middle Eastern Cooking Harry G. Nickles & Editors of Time-Life Books

* * * * *

PLEASE SUPPORT OUR ADVERTISERS - they help support this publication too - tell them - "I seen it in 'Scene'!" - the grammar is terrible but it will make our point!

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.

* * * * *

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 classes and clubs, please see rates under "Classified Ads". Information is correct as of the date it was given to us at presstime.

WEST LOS ANGELES (Monday)

At Stoner Ave. Playground, Missouri at Stoner. Time 7:40-10 pm. Sponsored by the Westwood Co-op Folk Dancers* - taught by Dave Slater. A continuing class - start anytime.

EAGLE ROCK (Friday)

At Eagle Rock Rec. Center, 1110 Eagle Vista Dr. Sponsored by the Virgileers*. Beginner and intermediate dances taught by Josephine Civello. Phone 213/384-4171 for info.

WEST LOS ANGELES (Tuesday)

At Temple Isaiah, 10345 W. Pico. Beverly Barr teaching beginning dances 1st hour; advanced-beginners follow. Time 8-10 pm. For information, call Beverly at 478-4569, 836-2003, or the Temple at 277-2772.

SAN DIEGO (Wednesday)

At Recital Hall in Balboa Park, 7-10 pm. The San Diego Folk Dancers*, taught by Alice Stirling, beginning and intermediate international folk dances.

SAN PEDRO (Monday)

At the Yugoslav American Club, 1639 South Palos Verdes St. on the corner of 17th & Palos Verdes. Time 7:30-10 pm., International folk dancing taught by Anne Turkovich. Start anytime.

CAMARILLO (Friday)

In Camarillo Community Center, Rm. 5. 8-10:30 pm. Beginning instruction 8-9 pm. with Gail Metcalf, Shelah Bernstein; Intermediate instruction in May, 9-10 pm. with Ann Taylor. Last ½ hr. open dancing. Cost \$5 per 8-wk. session. Visitors always welcome, (no chagre unless wish to donate to the kitty). Call (after 5) Sue at 805/482-5117; Gail, 805/482-8291.

SANTA MONICA (Wednesday)

At McKinley School, Santa Monica Blvd. at Cloverfield. Sponsored by Skandia South*. Dan Matrisciano teaching Scandinavian folk dances through May. Call 343-5425 for info.

LAGUNA BEACH (Sunday)

At Laguna Beach High School, Park Ave at St. Ann's - in the gym. 7-10 pm. Sponsored by the Laguna Folkdancers*. Taught by Ted Martin. Info 714/594-4272.

* * * * *

CAFE SOCIETY

THE INTERSECTION (nightly)

At 2735 W. Temple St., Los Angeles. Phone 386-0275. Sun. and Thur. Greek dance: Athan Karras, Tom Sears, Steve Reynolds. Mon., Israeli w. guest teachers Moshe Marcions, Rehavia Yakovee; Tues., Int'l. w/John Hertz; Tues., Chrissa, belly dancing 5:30 pm for beginners, (Wom) 6:30 pm for intermed.; Wed. Balkan w. Billy Burke; Fri., Int'l. w. Paul Sheldon; Sat., int'l and beginners w. Rudy Dannes. Extra 1st Timers' class Thurs., Sat., Sun. at 6:30 pm. Sat. 3 classes for beginners - 6:30, 7:30, 8:30 - bring those shy friends and tell them you'll hold their hand (you will, too!) Special workshop w. Moshiko Mon. May 8.

CALLIOPE'S COFFEHOUSE (Wed-Sat.)

At 2927 Meade Ave., San Diego. 1 block N. of El Cajon Blvd. in North Park area. Balkan Wed.; Israeli Thurs.; Greek on Fri.; International Sat. \$2 - classes 7:30-8:30 pm./no extra chg. See flyer for special Grand Opening Week and admissions, etc. this issue. 714/284-9508.

CAFE DANSSA (nightly)

At 11533 W. Pico in West L.A. - Ph. 478-7866. See ad for new schedule. Balkan Wed.; Greek, Fri.; Int'l. Mon.; Inraeli Tues-Thurs-Sun.; Sat - NEW! - Israeli-disco! Expert teachers in each field.

VESELO SELO (various)

At 719 N. Anaheim Blvd. in Anaheim. Phone 714/635-SELO. Belly Dance, Balkan, International, Israeli classes. Borino Folk Orchestra and others in weekends.. May 20-21.. A Super-Special weekend with Marcus Holt - see the ad on page 21!

* * * * *

TO AVOID MISSING AN ISSUE - please send in your renewal, new subscription, or address-change before our next regular mailing date, otherwise it will begin with the following month. (Mon. May 22) ← * * * * *

TEACHING THIS MONTH

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

CHINA LAKE DESERT DANCERS * (Thursday)

At Community Center, China Lake, 7:30-10:30 p.m. Teaching first hour. Dwight Fine will review 'Russian Peasant Dance' May 4; 'Czardas z Kosickyh Hamrov', May 11; Reviews of the dances taught since the first of the year May 18 and 25 on a request basis.

DESERT INTERNATIONAL DANCERS * (Thursday)

At Palm Springs Pavilion, Sunrise Plaza, Palm Springs; 7-10 p.m. Teaching old, new, line and couple dances. This month emphasizing 'Jove Male Mome', 'Bavno Oro', 'Zagaritikos', 'Kohanochka' and 'El Midbarry'. Call (714) 343-3513, 325-7281 - Sam and Vikki Margolin.

WHITTIER FOLK DANCE CO-OP * Saturday

At Whittier Elementary School, 6411 S. Norwalk Blvd., Whittier. Beginning teaching, 7:30-8:30 p.m.; advanced level, 9-9:30 p.m. general dancing and requests until 10:20. Guest teacher in May is Ray Augustine. Last Saturday of the month is party night.

SHALOM FOLK DANCERS * (Tuesday)

At The Highland House, 732 N. Gihland in Hollywood. Phone 462-2262. 7:30 p.m. May teaching by John Savage, 'Zajko Kokarajko', Macedonian; 'Eshal Elohay', Israeli; 'Trei Pazeste', Romanian; 'Vayenikeha', Israeli. For info, call 838-0268, 939-7175, 462-2262.

NARODNI FOLK DANCERS * (Thursday)

At Millikan School, 2800 Snowden, near Palo Verde and Spring in Long Beach (in the gym). Beginners 7:30-8:30 p.m.; intermediates 8:30-10:30 p.m. Special - Nama Orchestra will be playing live music for dancing on May 25. Phone 213/433-2686 for information.

OJAI FOLK DANCE FESTIVAL ASSOCIATION * (Wednesday)

At Ojai Valley Art Center, Montgomery St. in the center of Ojai. International folk dancing, teaching, etc. - 7-11 p.m. Don Coons, director.

(continued on next page, please)

BULGARIAN WEEKEND WORKSHOP with MARCUS HOLT

May 20-21

* SAT	Morning Workshop	10:30 am
	Afternoon Workshop	2:00 pm
	Party * Live Music	8:00 pm
* SUN	Morning Workshop	11:00 am
	Yugoslav Lunch	1:00 pm
	Review Session	2:00 pm

* In-depth Teaching	
* Emphasis on Styling	
* Limited Class Size	
Cost of Entire Weekend	\$17.50
Advance Registration (SAVE \$2.50)	\$15.00
Must be post-marked by May 10	

Veselo Selo

719 N. Anaheim Blvd.
Anaheim, CA 92805
(714) 635-SELO
(213) 439-7380

TEACHING THIS MONTH, Cont.

SOUTH BAY FOLK DANCERS *(Fruday)

At Valmont School, 3801 Via La Selva, Palos Verdes Estates, 7:30-11 pm. Beginner level 1st hour; intermediate teaching - 'Tarantella Montevergine', 'Hava Nagilla', 'Beseda' 9:30, with Miriam Dean teaching. Party night last Friday of each month. For info, call Fran Rudin, 213/374-0982.

ORANGE COUNTRY FOLK DANCERS * (Friday)

At Santa Ana College Dance Studio, 17 & Bristol in Santa Ana, 8:30-11 pm. May 5 is 'Ovčepoljska' with Charlotte Byron; May 12, 'Aino Kchume', Assyrian(?) cpl. dance with Margaret Epstein; May 19, 'Parisar-polka' with Ted Martin; May 26, a special institute with noted Aman Ensemble* teachers, Richard Rowland and Barry Glass. See flyer.

SAN DIEGO FOLK DANCERS * (Monday)

At Recital Hall, Balboa Park, San Diego. 7:30-10 pm. Intermediate and advanced, co-op teaching, general folk dancing. From downtown, go north on Park Bl. (12th St), turn left into the park on Presidents' Way. Party night May 1, 7-10 pm.

STONER STOMPERS * (Friday)

An intermediate level folk dance class taught by Dave and Fran Slater. It meets at Stoner Ave. Playground, West Los Angeles, 7:30-10 pm. Teaching for May: 'Haroah Haktanah', 'Hambo', 'Tino Mori'. May 26 is DARK for Statewide. See you there.

HIGHLAND FOLK DANCERS * (Monday, Friday)

At Highland House, 732 N. Highland in Hollywood. Phone 213/462-2262. Sam Schatz, Ruth Margolin, Carolyn Reese teach Monday, including the beautiful couple dance, 'La Chileña Guerrerense' and 'Jove Malo Mome' and reviews early in the evening. John Savage teaches Fridays. Time 7:30-8:30 pm. for reviews. Dance 'till 11. Friday May 17, another famous ethnic dinner, Greek. \$3.50, starting 6:30 pm. Call for reservations.

HOLLYWOOD PEASANTS*(Wednesday)

At West Hollywood Rec. Center, 647 San Vicente Blvd., West Hollywood. 7:30-10:30 pm. Sheila Ruby will teach the Scottish set, 'Miss Alison Rose'; Virginia and Martin Blust, 'El Gaucho', a Latin American dance; Manny Oben, 'Bak Mas', Finnish. Fifth Wednesday, the club will hold its installation dinner at Colonial House. Call a Peasant for info.

VIRGILEERS * (Tuesday)

At Commonwealth School, 215 S. Commonwealth in Los Angeles. 7:30-10 pm. Leo Stowers will continue 'Romanian Medley'; Josephine Civello, 'Lesi' and 'Delft Delight'; Lydia Seitz, 'Rio Rimba'. "Cinco de Mayo" Party Night May 2. Phone Josephine at 213/284-4171.

WEST HOLLYWOOD FOLK DANCERS * (Monday)

At West Hollywood Rec. Center, 647 San Vicente, West Hollywood. Beninning teaching 7-8 pm.; 'Changier Quadrille' and 'Miss Alison Rose', will be taught by Ruth Oser during regular session. Dancing to 10 pm. Phone 213/657-1692 for info.

INTERNATIONAL RENDEZVOUS FOLK DANCE CLUB (Saturday)

At L.A. Valley College Field House, 5800 Ethel Ave. in Van Nuys. Teaching 8-9 pm.; requests 9-11 pm. Admission \$1.

CALSTATE NORTHRIDGE - also CALTECH, CALSTATE LA, SUNDAY NIGHT ISRAELI DANCERS, BESEDA OF UCLA, LACC CLUB - Call 213/397-4564 for info from the Folk Dance Funline.

(continued on next page, please)

A hand-drawn poster with a decorative border. The text reads: "HUNGARIAN DANCING AGAIN! AT MILES PLAYHOUSE MAY 13 4:30-6:30 TEACHING 7:30- PARTY donation requested Lincoln & Wilshire in Santa Monica". On the left side, there is a drawing of a boot with the text "x home-made hats to boot." written inside it.

An advertisement for Ann Litvin. On the left is a drawing of a woman in traditional Israeli dress. To the right, the text reads: "ANN LITVIN *Israeli dance specialist *Huge international dance repertoire *Folk dance teacher over 20 years 1748 Holly, Brea, Calif. 92621 (714) 529-6396 • 879-1926". The entire advertisement is framed with a decorative border.

MORE TEACHING THIS MONTH

PALMS FOLK DANCERS & SANTA MONICA DANCERS (Wednesday, Thursday)

At Webster Jr. High, 11330 Graham Place, West Los Angeles. Beginners 7:15 pm. Intermediates 8:30 pm for Wed. class; In Marine Park, 1406 Marine, Santa Monica for Thurs. class. Miriam Dean teaching 'Boi Tama', 'Ada's Kujawiak'. Meeting at Vets. Mem. Aud in Culver City, May 24. (hours same both classes). Call 213/391-8970 for info.

CULVER CITY DANCERS (Thursday am, Tuesday pm)

At Veterans' Memorial Aud., 4117 Overland Ave. in Culver City, off Culver Blvd. Tues. class - beginners 7:30 pm., intermediates 8:45. Thurs, beg. 10 am., intermed. 11:30 am. Miriam Dean teaching 'Shopsko Oro', 'Debka Gilboa'. Phone 213/391-8970.

WEST VALLEY FOLK DANCERS * (Friday)

At Canoga Park School, Topanga Canyon Blvd. at Cohasset in Canoga Park. May 5 at 7:30 pm., 'Doiul'; May 12 & 19 at 7:30 pm., 'Happy Feeling' - at 8:30, 'Caçak'; May 26 at 7:30, 'Zillertaler', -at 8:30, 'Páloc Csárdás'. For more info, call 213/782-5281.

EMERSON INTERMEDIATE FOLK DANCERS * (Friday)

At Emerson Jr. High, in the gym, 1670 Selby in West Los Angeles. 8-11 pm. Reteaching of 'Yabolochka' and 'La Mesticita'. The Intermediates were happy to have as guests, April 14, members of the Valley Folk Dancers*. Everyone enjoyed homemade goodies and a full evening of fun dancing. Thanks, Valley F.D.! For info, call 213/397-5039.

SILVERADO FOLK DANCERS*(Tuesday)

At Marina Comm. Center, 151 Marina Dr. in Seal Beach. Dorothy Daw teaching. Time 8:05-10:30 pm. First 4 Tuesdays, beginning level 1st ½ hour; at 9 pm., 'Reinlander-polka' and another Scandinavian dance will be taught. May 30 is Party Night.

WEST LOS ANGELES FOLK DANCERS * (Friday)

At Webster Jr. High, 11330 Graham Pl. in West Los Angeles (between Pico and National off Sawtelle). 7:30-10:30 pm. Beverly Barr will teach 'Polharrow Burn', Scottish set; 'Baldaska', Bulgarian line. Early teaching 7:30-8 pm will include 'Hasapikos' variations. April 28 & May 5, class will meet at McKinley School, 2401 Santa Monica Blvd., Santa Monica (corner of Chelsea). May 5 will celebrate Cinco de Mayo with a Mexican pot-luck. Everyone is invited. For info, call Beverly at 478-4659 or 836-2003.

CRESTWOOD FOLK DANCERS * (Monday)

At Brockton School, 1309 Armacost in West L.A. between Barrington & Bundy, 1½ blocks N. of Santa Monica Blvd. 8-10:30 pm. Beverly Barr will teach 'Tuberosa Csárdás', Hungary; 'Dospařko Oro', Bulgaria. May 8 only, class will meet at McKinley School, 2401 Santa Monica Blvd. corner of Chelsea in Santa Monica. Call Beverly at 478-4659 or 836-2003 info.

GANDY DANCERS * (Friday)

At International Institute, 435 S. Boyle Ave. in Los Angeles. May 5, Ed & Carol Goller will teach Scandinavian dances; May 12, special teaching of Basque dances by Candi de Alaiza, (Candi will be teaching up north at camp this summer then to Europe for more research); May 19, special teaching session. May 26 hall DARK because of Statewide; June 2 ditto, hall in use.

WESTWOOD CO-OPERATIVE FOLK DANCERS * (Thursday)

At Emerson Jr. High, 1670 Selby Ave., West Los Angeles, in the gym. 7:30-10:30 pm. May teaching 1st hour - 'Tintaroiul', Romanian, by Dave Slater; "'Dreisteयरer', Austrian, by Al Beckerman.

VALLEY FOLK DANCERS * (Friday)

At Van Nuys Jr. High in the gym, near Cedros and Albers in Van Nuys. 8-11 pm. Dances to be taught are 'Sheikane' and 'Sasino Kolo'.

SKANDIA * (Saturday once-a-month and irreg.)

At Miles Playhouse, Lincoln n. of Wilshire Blvd. in Santa Monica. May 20, 7:30-10:30 pm. Scandinavian dances, taught by co-op directors and/or guests. Call 213/343-5425; 714/892-2579.

* * * * *
PLEASE.....!

SENDING IN FLYERS??

Effective immediately, all "non-commercial" flyers - that is, those "freebies", club flyers, non-profit groups, committees, etc. must total 1450 in number, be accompanied by the proper fee, and, have someone (or ones) on hand at collating time to help the job. The flyers in this issue total over 17,000 pieces to pick up. Too much to ask for our loyal crew to do alone. (This does not apply to those which for want of a better term we call "Commercial", and are treated as full page/paid ads.) Check with us or Ed Feldman for collating date(s). Thanks.

* * * * *

PERSONS. PLACES. THINGS

Many items included in this column may qualify as non-chargeable insertions - others may be assessed at the same fees as the classified ads and non-Federation teaching rates. If in question, please contact us at 398-9398 with your notice to be submitted.

EL CAMINO COLLEGE has a flyer included in this issue telling of a very interesting folk dance oriented 1978-79 winter program. Appearing will be Ballet Folklorico Nacional of Mexico (September); Aman International Ensemble* (October); Pirin Bulgarian Folk Ensemble (February) and Rajko Hungarian Gypsy Orchestra and Dancers (also February). A bargain-priced subscription order form is attached to the form. Please note - the revised date of the Hungarians will be Saturday February 24.

THE SOUTH BAY FOLK DANCERS* held their annual dinner dance on March 24 at the Heimathaus in Alpine Village. Members danced to live music with a variety of polkas, waltzes, and other numbers. During the intermission, South Bayans danced to their own international recorded program. Everyone agreed that the sauerbraten and weiner-schnitzel were great and the evening merited a repeat performance in the future.

WESTWOOD CO-OP FOLK DANCERS* awarded five summer folk dance camp scholarships to members Gerry Gordon, Rena Nadler, Fran Slater, Karen Wilson and Wes Perkins. Lucky people them!

JASNA PLANINA FOLK ENSEMBLE* will be appearing all over Southern California during May, its busiest month of the year. The Claremont-based performing group began a 5-week run at the Renaissance Faire April 22-23 running thru May 27-28 (May ~~6-7~~ see below). The group's orchestra will play folk dance music on the Faire Grounds between shows. The Orchestra will also play at the Cal State L.A. Intercollegiate Festival May 6 and at San Diego's Calliope, May 7 (San Diego's new folk dance coffeehouse). Auditions are tentatively scheduled for dancers, singers and musicians June 10 in Claremont. For info, call Michael Gordon, director, at 714/683-7505 or Lindsay Moore, bus. mgr. at 714/624-5585. See JuneScene.

RELAMPAGO DEL CIELO* will be making Cinco de Mayo presentations at Valencia High School in Placentia and at Cal-State Fullerton on May 4. The group will also present a mini-concert in conjunction with the Mariachi Calistatlan and the Teatro Campesino at Plummer Auditorium in Fullerton, May 6 at 8 p.m. and May 7 at 2 p.m.

THE HOLLYWOOD PEASANTS* seem more like the nobility - imagine holding one's club's council (business) meeting all the way down in Palm Springs! Yes, that's where they headed over the April 15 weekend for 3 days guesting at the abodes of hosts Henry and Sheila Ruby and Sam and Vikki Margolin. Fun in the sun with dancing, and some club business in the side.

NIRKODA ISRAELI DANCE ENSEMBLE* is continuing its busy spring schedule with performances in Arcadia, May 13; Inglewood, May 20; Monterey Park May 21 and Beverly Hills, June 14. See our Club-of-the-Month story this issue. They are also busy with many other appearances in this merry month of May, performing for Israeli Independence events.

AMAN FOLK ENSEMBLE* has a busy schedule for May too. In addition to its dance performances, it will be settling in the new, much larger headquarters on Wilshire Blvd. - in Prudential Square, 5757 Wilshire, downstairs. New phone is 213/936-7127 for info about tickets, etc. to some of the below appearances. These include Westside Jewish Community Center in LA on May 1 (18-member company); the LAADA-CADC Benefit at Ambassador College in Pasadena May 3; May 5 at Santa Rosa College in Santa Rosa; May 6 in San Pablo at Richmond H.S. Aud; May 13 at the Beverly Wilshire Hotel for the San Pedro Peninsula Harbor Hospital benefit. Later May dates include the performance at Griswold's in Fullerton May 20 and the residency with the Orange County Folk Dancers* institute (featuring Richard Rowland and Barry Glass) and the May 27 Chapman College show (see flyer on these.) Also, auditions at Louis Pasteur Jr. High May 14 - and the big week residency seminar in mid-June at Isomate in Idyllwild. (An early event in June is the one June 2 at Pacific Terrace Theatre in Long Beach).

SHURE 'N BEGORRA - on Tuesday evening March 14, 'twas agin' time for the Virgileers Folk Dance Group* to be wearin' th' green. The occasion was to honor St. Patrick, and tho all may not have roots in the auld sod, everyone seems to feel a little bit "Irish" at the time (who can resist the lilting Irish music in song and dance?) So it was not only Irish eyes that were smiling as the members and guests enjoyed an evening dancing their favorite Irish dances (even a few Scottish ones were thrown in for good measure). Joe Dobin had charge of decorations - harps, shamrocks - which with Josphine's green-tinted cakes, added the proper touch to the occasion. . . The Virgileers celebrated again April 4 with a special party to honor Betty and Jack Liebo on their golden wedding anniversary (April 1st, which was also Betty's birthday). Again, Jo created another cake-masterpiece. . . Next party for this active group will be Cinco de Mayo (but on May 2). By the way, the 50 guests who were at the April party included Federation President Ed Feldman, Publicity Director Perle Bleadon, and John Filcich of Festival Records. -/NE2-

(please continue on next page)

PERSONS, PLACES & THINGS, Cont.

AVAZ, the Los Angeles based ensemble directed by Anthony Shay, was featured at a concert at UC Irvine April 7, and enthusiastically received. The repertoire at present is based on dances from the Middle East, Caucasus and Central Asia. In addition to the Armenian dances, some beautiful examples of Tadjik and Uzbek dances have been performed, (watch for the upcoming "Scene"), and the newest suite, 'Bandari' comes from the area of the Iranian seaport of Abadan. The ensemble was the recipient of a beautiful santur (a Persian classical zither-type instrument), donated by Mr. and Mrs. Ahmad Azad. Avaz will hold an audition for dancers Wednesday June 14, 7 p.m. at Oakwood School, 11600 Magnolia, in North Hollywood.

ORSA, the Swedish music and dance group will be in the Los Angeles area May 6 or 7, then travel to the Bay Area where they will perform at Ebenezer Lutheran Church in San Francisco May 10. For info up there, call Ken Seeman, 405/325-8877 or 327-3200.

A BELLY DANCE SYMPOSIUM will be held May 14 in the Miramar Hotel, Ocean at Wilshire in Santa Monica, 9 a.m. to 5 p.m., sponsored by Dance in Action. A flyer is attached with the time schedule, and the list of seven of the most accomplished instructors in belly dance in the southern part of California. Registration form is attached.

FOLLOWING THE SUCCESSFUL Hungarian dance day at Miles Playhouse in Santa Monica in mid-April with the Magyars of New Jersey (Judith and Kalman), a second Hungarian day is planned for May 13, same location - same probable time - teacher(s) to be announced. (See ad!)

A NIGHT WITH MOSHIKO, a workshop sponsored by the Hillel Extension, is set for May 6, 8 p.m. to midnight at the Hollywood-Los Feliz Jewish Community Center, 1110 Bates Ave., near Sunset in Los Angeles. Call Hillel at 213/475-0427 for info.

CERRITOS will present Athan Karras May 15 at El Camino High School, Beach and Rosecrans in La Mirada at 8 p.m. A Community Services event.

PANEGYRI GREEK FOLK DANCE ENSEMBLE will be holding open auditions Sunday May 7, 4 p.m. in the LACC Women's Gym, room 202. If you have knowledge of Greek dances and/or previous performing dance group experience, you are invited to attend. Call 243-5781 for info.

RADOS IS BACK as we mentioned last month. This enthusiastic folk music band will be doing stints at several events in the next few weeks, including one on Saturday night June 3 for the KPFK Folk Festival. The band is looking for a performing dance group to support. Profit is not the motive here. They really enjoy playing folk music for the music itself, and to play for a dance group would pull them more into the folk dancing community, giving them more opportunities to play, and likewise, more opportunities for listeners and observers to hear and see them.

AND PEĆURKA has extended another week of life. Too many people were disappointed that this popular international folk band's final performance was scheduled for May 20 way out in Riverside, so by popular demand, the group will make its farewell appearance at the LACC International Folk Fair in Los Angeles at the end of May instead.

ROBIN WILLIAMSON & HIS MERRY BAND will be appearing with their program of Celtic folk music and song at Golden West College in Huntington Beach, May 12 and McCabes, Santa Monica on May 13. (At Stanford up north, Tresidder Union, May 6 or 7.)

ALL OF THE DUQUESNE TAMBURITZAN appearances for May are sponsored through the local Community Concerts series and in the Southern States. Sometimes, seats are available just before performance time - contact the local CC. Dates include May 9 in Savannah; May 15 in Greenwood, Miss. and in Clarksdale the next evening; May 19 in Morgan City, Louisiana, and the season finale, May 20 in Lake Charles.

ADDITIONAL INFORMATION on the American Dance Guild/Cord Conference at the U. of Hawaii August 1-7 is now at hand. It will celebrate Captain Cook's Bicentennial, and concurrently with the conference, a festival featuring programs of dances from the lands in and around the Asian-Pacific area, will be held. Researchers and performers attending the conference - the theme Traditional Dance in the 20th Century - Asian & Pacific Dance - from Japan, India, Sri Lanka, Malaysia, Bali, Java, the Philippines and Thailand. The U. of Hawaii hosts, with the additional sponsorship of the Hawaii State Dance Council. Carl Wolz of the UH Dept. of Drama and Theatre is the Conference chairman. Mr. Wolz is the teacher who presented the lovely Philippine, Polynesian, Baluch and Pakistani dances at Santa Barbara Conference some dozen years ago.

BALLETOMANES may take note that the Royal Ballet of Covent Garden in London will be at the Shrine Aud. in L.A. for 16 performances, May 23-June 4. A Music Center presentation.

(please continue on next page).

PERSONS, PLACES & THINGS, Cont.

A SPECIAL WORKSHOP with Moshiko, 7:30-9 pm, followed by open dancing (emphasis on the dances of the Israeli area) in Room 134, PE Bldg. of Cal State L.A. 5151 State U Drive, Thursday May 11. The event is jointly sponsored by the Cal State L.A. Hillel extension and the Cal State U. Los Angeles International Folk Dance Club. Admission is free - and for any additional information, call Jim Brownfield at 213/224-3216.

ONDEKOZA, famed "demon drum" ensemble of dancers and musicians, featuring a vast assortment of traditional drums. At Royce Hall, UCLA, Thursday evening May 18.

A KOROYAR* CONCERT with Armenian folk dances and songs from the Caucasus and Anatolian areas will be presented by the 26-member ensemble in full concert Sat. June 10 at 8 pm. in Wray Theatre, Rio Hondo College, Whittier. Highlights of the program are the debut of 8 new dances including 'Khumpagan Bar', 'Kochari', 'Harsaniki Bar', a solo shepherd's dance and the military men's dance 'Pailonjo' - plus a new set of costumes, and the popular Caucasian solos 'Shalakh'o' and 'Lezginka' and popular songs. This is the first Armenian concert by any group in 3 years. Tickets \$3.50 at the door.

LIBERTY ASSEMBLY* concert posters are starting to appear here and there. Not only do they announce some upcoming concerts, they are in themselves examples of traditional style in advertising. Hope you will enjoy them and attend the concerts they are promoting. Liberty Assembly might be participating in the Garden Festival this month, too.

A BULGARIAN WORKSHOP weekend with Marcus Holt as guest instructor is planned at Veselo Selo on May 20 and 21. Activities for the weekend include 3 class sessions, one review session, a Saturday night party, and Yugoslav lunch on Sunday. Marcus is young, talented, and modest dancer and musician. He has specialized in Bulgarian dances and plays the Bulgarian gajda beautifully!! Class size will be limited, so for a weekend of in depth teaching with emphasis on styling, make your reservations early. See ad this issue.

LIVE BALKAN MUSIC for 3 hours and a rare performance of 3 Turkish solo dances at Los Angeles City College, May 26, 7-10 pm in the women's gym, room 206 with the Koroyar* orchestra and Richard Unciano. No admission charge - requests welcome.

FIVE NOTED DANCE GROUPS - Aman Ensemble*, Los Angeles Ballet, Margalit Dance Theatre, Gloria Newman Dance Theatre and special guests from the San Francisco Ballet join forces in a gala benefit performance at Ambassador Auditorium in Pasadena, Wed. eve May 3, 1978. Sponsor is the Ambassador International Cultural Foundation.

APRIL FOOLS? No, just happy folk dancers as the West Valley Folk Dancers* danced at their annual April Fools' Day Party. Refreshments were abundant. The all request program continued on and on, only to be ended by the clock. In keeping with the party theme, a balloon decorating contest was held and several awards given, for the funniest, prettiest, silliest and others. An enjoyable evening was had by all - we could have danced all night.

RIO HONDO COLLEGE Community Services class in Balkan and Armenian folk dance starts on Wednesday May 3, 8-10 pm, gym room G132 with 25 dances, a performance, costume showings, etc. 10 weeks - limited to 45 enrollment. Call Rio Hondo College, 213/692-0921 Ex 286, 287 for info.

THE EIGHT TO EIGHTY FOLK DANCERS have been invited to present programs for several Northern Nevada area groups. May 10, the dancers will be featured in a Hawaiian evening Mother-Daughter dinner at the Emblem Club. The dancers will also visit two special types of classes in the next few weeks. The Spanish language classes for elementary school young people at the U. of Nevada, Reno, have invited Harriet Calsbeek and some Eight-to-Eighty Dancers to teach the dances of Latin American nations. (A similar visit last year greatly broadened the children's knowledge of Spanish culture). Another class to be visited by the group is the Cooperative Nursery and Day Care Program, where both, pre-school and after-school youngsters will have sessions on folk dancing. The Eight-to-Eighty Dancers are of, and are open to, all ages, singles and couples welcome. Meetings are held at the Calsbeek home near Pyramid and Greenbrae in Sparks. Harriet is deeply involved in all things folkloric in the Silver State area, and with the Sierra Nevada Folklore Arts Council, when meetings are held every 4th Saturday in the library. Each meeting offers a different group showing some aspect of its heritage. May 20 will be Black History. The Japanese-American Citizen's League was featured in February, the Irish in March, and the Daughters of Norway with Scandinavian crafts in April.

DANCES OF SPAIN are accented in the first portion of the Carolina Russek & Co. concert set for the Music Center Pavilion in Los Angeles, Friday evening May 21 at 8:30 pm.

SUMMER OFFERINGS AT BEREA COLLEGE, Berea, Kentucky, include a workshop in Appalachian studies, a short course in Appalachian literature and a Midsummer Family Folk week.

THE POLISH FOLK DANCE WORKSHOP in Opole, Poland, is scheduled for July 13-August 11 this year. A very comprehensive and intense program - qualifications for attendees are strict - for info, contact "Summer Sessions - The Kosciuszko Foundation, 15 E. 65 St., New York NY 10021.

* * * * *

FOLK DANCE CAMP

Still more additions to our summer camp programs hither and yon. If nothing additional is noted here, the information on unlisted camps is the same as it was in last two months' Folk Dance Camp column here in Folk Dance Scene.

SAN DIEGO CONFERENCE at CSU San Diego and MENDOCINO FOLKLORE CAMP, last report was waiting list only for women and couples; a few spaces left for single men (and that was at least three weeks ago - may be all filled now).

BALKAN MUSIC & DANCE CAMP at Mendocino - filled to overflowing.

IDYLLWILD FOLK DANCE WORKSHOP - (see ad) - June 23-30 at the Desert Sun School in Idyllwild. Instructors are all now confirmed, and reservations filling fast.

CAMP SACRAMENTO - a weekend institute near Twin Bridges in upper California, the Sierras. Bruce Mitchell is instructor. A mini-camp-institute. Sponsored by the Sacramento Council of Folk Dance Clubs. For info, contact John Alfors, 4337 Vista Way, Davis, CA 95616.

STOCKTON is the same as last issue - but see the flyer herewith for registration form.

ONTARIO FOLK DANCE CAMP - their 20th anniversary. May 19-22 at the U. of Western Ontario in London, Ontario, Canada. Featured teachers are Ya'akov Eden and Bora Özkök. Apply to Sandy Starkman, 27 Invernay Rd., Downsview, Ontario, Canada M3H 1Z1. \$80 includes all.

OTTAWA FOLK DANCE CAMP - At the University of Ottawa in Canada. Sunni Bloland, Tom Bozigian, Ingvar Sodal and the Heberts are teaching. Dates are July 2-9. For info, contact Miss Frances Miller, 307-50 Selkirk St., Vanier, Ontario, Canada K1L 6M9. Costs \$170/\$190 in all.

FEATHER RIVER FAMILY CAMP in the Sierras near Quincy, California - an activity of the Oakland Rec. Dept., hosted and taught by Millie and "Von" von Konsky. Dates are August 8-12, and is a very popular fun-for-the-family event. Contact the Office of Parks & Recreation, 1500 Lakeside Dr., Oakland, CA 94612 for info - or phone 273-3896 (Oakland area-code)

KFAR HAHAKABIYA ISRAELI FOLK DANCE INSTITUTE - July 8-23 - located on beautiful and lush campgrounds outside of Tel Aviv in Israel. Two renowned teachers head the staff along with guest appearances by folkdance teachers from all over the country. Classes 5 to 6 hours daily, featuring old and new dances of Israel in commemoration of the 30th anniversary of the Israeli Statehood - visits to performance groups and Israeli night life in general. One week folklore tour of Haifa, Ein Hod, the Galilee, Jerusalem, the Dead Sea and kibbutzim. Additional extension available. Contact Ann Litvin at 1748 Holly, Brea, CA 93621 for info - 714/529-6396.

NORTH COUNTRY FOLK DANCE CAMP

Here is a new one for you - well, not exactly new, for they had one last year and it was so successful and well-received that it is back again, to be a permanent event we hope. We are talking about the North Country Folk Dance Camp in Minnesota, presented by the Minnesota Folk Arts Association., on the grounds of the Duluth campus of the U. of Minnesota, August 18-27. See the full page display on page 15 in this issue for registration.

Because the teaching staff was so popular last year, there was a bit of a problem thrust on the committee as what to do for this second year. So how do you make #2 better? The final, ultimate solution was obviously - to have the same staff back and add some. Which is what was done. The 1978 teachers will be Ren Bannerman, Sunni Bloland, Ya'akov Eden, Atanas Kolarovski, Morley Leyton, Bora Özkök, Carol Silverman, and Ingvar Sodal. We don't know if you people in the mid-west have been exposed to these teachers as much as we have here on the Pacific Coast, but the six we know well have always been very very popular with us at our Summer Camps, and their dances have remained with us. In fact, with a "cast" like that, and no coast camp running that week, don't be surprised to see west coasters header up to cool off by the shores of Lake Superior. In addition to the fplkdancing, there are many other related things on the agenda - contests, hiking, picnics, talent shows, crafts, sightseeing, etc. More next month as the news comes in.

* * * * *

FOLK DANCE SCENE

Please note the contents of the masthead column of page 3 relative to the production of Folk Dance Scene and of the Folk Dance Federation, South, Inc. In addition to this, no payments are made for any material or pictures submitted for publication; all articles printed here are through the generosity of their authors. All rights are reserved, including the title of Folk Dance Scene. In the case of feature articles and by-lined stories, please ask for permission to reproduce - it will in most cases be given provided it is not used for monetary gain and if proper credit is given to all concerned. Please, however, do not use the "Club of the Month" article in the March 1978 issue. All other material may be used providing credits are given. Thank you!

* * * * *

SQUARE CIRCLES

SQUARE AWAY for the Mammoth Lakes Square Dance Festival, June 2-4 up there in the cool Sierras. Square and round dance workshops Saturday - dancing Friday eve and late Saturday afternoon and evening with Bob Van Antwerp as feature caller. For info, contact the Mammoth Lakes Square Dance Festival, P.O. Draeer A-7, Mammoth Lakes, CA 93546.

GUESS WHERE YOU CAN SEE PICTURES OF some 3-dozen-plus postage stamps of folk dancing and international folk costumes! It's on the cover of the April issue of American Square Dance - and in full color, too

THE ATTENDANCE for the 5th annual Callerlab Convention in St. Louis March 22-24 was in excess of 1000, with 640 callers from 46 states, 8 Canadian provinces, plus England and New Zealand on the roster. Many significant actions were taken by this prestigious group. A revised list of calls for the Mainstream Program, revision of the Quarterly Movement Selections, Revision of the Plus I and Plus II lists were also made. The theme of the Convention was "Working Toward Tomorrow".

THE INTERNATIONAL ASSOCIATION OF ROUND DANCE TEACHERS - ROUNDALAB has completed a most successful charter membership drive with just under 500 member units in the organization. A member-unit is a couple, team, or solo teacher. All members are active round dance teachers and represent 48 states, 6 Canadian provinces, Belgium, Germany, New Zealand and the Netherlands. Much of the success of the membership drive is attributable to the excellent publicity given to the organization by the various square, round and folk dance newsletters and magazines, and to the active support of the many local, area, and national dance organizations.

REMEMBER-THE 27TH ANNUAL NATIONAL CONVENTION for Square Dancers is set for June 22-24 in Oklahoma City, at the Myrian Convention Center. They promise excellent sound and a well organized program. Check with your local square dance club for registration forms and/or information for housing, etc. We have none here at FDS, and for that matter, we haven't seen very much in the square dance media, either, but a lot of people have signed up as of this date - it looks like another full house.

* * * * *

CAFE DANSSA

Folk Dancing Nightly

Admission \$2 per person. Lessons optional, 75 cents each.

Mon.	INTERNATIONAL	Beginners Class—8:00
		Intermediate Class—8:45
Tue.	ISRAELI	Intermediate Class—8:00
		Beginners Class—8:45
Wed.	BALKAN	Advanced Class—7:30
		Beginners Class—8:00
Thu.	ISRAELI	Intermediate Class—8:45
		Basic Greek Dances—8:00
Fri.	GREEK	Other Greek Dances—8:45
		Advanced Class—8:00
Sat.	ISRAELI—INT'L.—DISCO	Beginners Class—8:45
		Beginners Class—8:00
Sun.	ISRAELI	Intermediate Class—8:45

11533 W. Pico Blvd., West Los Angeles

(Three blocks west of the San Diego Freeway)

Information line, 478-7866. Other calls, phone 478-9960



6TH ANNUAL ISRAELI FOLK DANCE INSTITUTE *

JULY 7-9, 1978

California Polytechnic State University
San Louis Obispo

FEATURING DIRECT FROM ISRAEL:

YANKELA LEVI

TUITION: \$25.00; ACCOMODATIONS: \$10.00/night.
single occupancy; \$7.00/night, per person,
double occupancy; SPECIAL SATURDAY NIGHT SUPPER:
4.25 per person.

(Note: Special dance sessions for folk dance
teachers on Friday, July 7th, 1:00 - 3:30 p.m.
Tuition: \$3.00)

SEND PAYMENT IN FULL TO:

David Paletz
2445 So. Beverly Drive
Los Angeles, California 90034

*Sponsored by the California Israeli Folk Dance
Institute in cooperation with the Cal Poly
International Folk Dance Club.

VOX POPULI

Editors of Folk Dance Scene:

Subject: Teachers' Workshops. I just attended my first Teachers' Workshop in Westwood (a round of applause for Rena Nadler) and I learned a lot - besides picking up some valuable teaching tips from the experts. Being relatively new to folkdancing, and particularly to the procedures of the Federation, I've been investigating lately how new dances are introduced and taught by various clubs and who decides what is the "official" version.

I first started folkdancing at a college in the Valley and at coffee-houses, where I still go at times because I enjoy the spontaneity and non-Federation dances which are often played by live folkdance bands. When I started dancing with a Federation club a couple of years ago, I was impressed for several reasons: a) it was well organized and co-operative, b) the evening's program was displayed so I could identify the names of the dances and know what was coming up, c) they were doing set dances, which I was anxious to learn, d) there was a better chance of learning a dance "properly" - or at least, as long as I was attending Federation events, there was more consistency.

This last point is the subject of my letter. For me there is great enjoyment in doing a dance "right", continually polishing the figures and styling by watching those who know it well. On the other hand, it is disconcerting when visiting another club to be going confidently through a dance to find everyone else doing it differently! This has been happening with increased frequency lately, so I've been thinking of ways that might cut down the "variations" in the teaching of dances without putting additional burden on the teachers who are the lifeblood of any club.

At the Teachers' Workshop, I was greatly impressed by the effectiveness of such sessions where the details of teaching can be carefully rehearsed before being presented to the club at large. At the same time, I was dismayed to find that a dance I learned from my club was due to be taught differently at Westwood, and in my opinion, incorrectly. It is easy to understand how the dance notes from an Institute such as San Diego could be interpreted differently by teachers several months later, even though they all learned it from the original instructor.

So, this is my suggestion. Since the (Westwood) Teachers' Workshop on "dark nights" is such an effective method of ironing out wrinkles ahead of time, I would like to see other clubs do the same. Since dark nights are predictable, why not have a column in the Folk Dance Scene where clubs can list the time and place of their workshops and encourage others who are serious about teaching to attend? If there are discrepancies in interpretation, the more people there who are knowledgeable to compare notes, the less chance of variations occurring. This would also get more people involved in teaching and in learning effective techniques in the interest of enhanced enjoyment of folkdancing for everyone!

- Marilyn McDonald -

- - - - -

Dear Marilyn,

That's what we're here for - to enhance the enjoyment of folkdancing for everyone, and if enough groups (even two or three) can come up with workshop programs to warrant a column, or at least, a sub-column, the space is here for them. Of course, this is what the Federation was all about in the first place when it was conceived up in Lodi back in 1942, and the original purpose of our Teachers' Workshop/Institutes which originated in the late 40's here. Somehow along the line, things got changed along the way. Meanwhile, I'll say no more at this moment here other than to invite as per your suggestion, other clubs to send in their workshop dates. However, your letter should create some interesting input.

- P.T.P. -

* * * * *

Following along in a similar vein to the above - we find that there are others who, like Marilyn, are - while not necessarily new to folkdancing - new to the Federation or even to their own club organizations. This was brought out at a recent council meeting when a well known dancer expressed an interest in attending but did not do so because of not being a member of the council. Please! everyone who is interested may attend the Federation meetings. You may not have a vote of course, but your voice, even as a guest, could prove invaluable. Your new "input" could easily be something that the "establishment" has been searching for - probably right under the collective nose - but never recognized or thought of before. Change can be progress. Think - if we accepted only those dances which had been proved solid favorite over a long period (as a first instance), we'd still be doing the same 120 dances we did twenty five years ago on our festival programs!

* * * * *

CLASSIFIED ADS

Three lines - \$2.00

Each additional line 50¢

EXQUISITELY HAND EMBROIDERED PIÑA CLOTH from the Philippines for a Barong Tagalog (man's shirt). Call Gerry Gordon at 213/279-1428.

AC PUBLICATIONS - Hungarian folk dance records, books, dance descriptions; folk art publications; jazz dances for use in recreation and performance. Free catalogue. Write AC PUBLICATIONS, P.O.B. 238, FDS, Homer, New York 13077

OPENINGS FOR MALE DANCERS & MUSICIANS in Los Angeles-based Polynesian performing ensemble. No experience or ethnic background necessary. For further information, call Steve or Jack at 213/996-3981.

WANT TO BUY YOUR FOLK DANCE record collection, related books, costumes, etc. Want to sell almost new Glamoč opanke brought back from Yugoslavia - size 9. Call Ann Litvin, 714/529-6396.

THE FOLK MOTIF - All kinds of OPANKE; Folk, Square and Round Dance Shoes; Folksy Attire & Costume pieces; International Folk Records; Embroidery & Costume Books; Note Cards & Gift Items; Ballet Supplies; Pysanky (Easter Egg) decorating supplies; and NOW - FOLKWEAR PATTERNS! At 2752 E. Broadway, Long Beach, CA 90803. Phone 213/439-7380.

E. O. M.

SOME END-OF-MONTH action you might get in on if this reaches you in time. The Westwood Co-operative Folk Dancers* annual FESTIVAL April 30, 1:30-5:30 pm at the Veterans' Aud. in Culver City...Also, that's the deadline for applications for SCHOLARSHIPS to a summer folk dance camp - you must be a member of/ or recommended by/ a Federation South club. Call Donna Hurst at 213/340-5011, or one of her committee members - Beverly Barr, Dwight Fine, Joannette Black, Jerry Henning, Harry Kues, or Evelyn Prewitt for info and form... There is also the MAYDAY FOLKDANCE presented by the Santa Barbara Folk Dance Club in Oak Park, Santa Barbara, also on April 30 as a fund-raiser to rebuild the famous dance pavilion there...AMAN* has a concert in Santa Barbara on April 29... and an interesting film premiere of DANCES FROM SIKKIM the afternoon of April 30 at the Pacificulture-Asia Museum in Pasadena.

* * * * *

FEDERATION IN FOCUS

As we go to press with this last page, there has been no final decision regarding the Federation's insurance program. Insurance Committee Chairman, Sheila Ruby is working on the proposition, and she is endeavoring to secure the best possible coverage for the most reasonable cost to our clubs. Our current coverage expires May 31, and she expects to have the necessary information ready for inspection (and we hope, approval) at the Westwood Council meeting. The carriers have been vague about this so far because in a sense, this is a rather new field - that is, the set-up of our folk dance groups and organization - hence, quotations were not available. This is why your club has not had information furnished to you regarding how much to send in along with your annual membership renewal. One thing certain however, you must be covered, and you will be informed of the details as soon as they are approved in council, and remittance must be received before the grace period lapses.

The Nominating Committee presented its slate of officers for 1978-79, and it consists of Dorothy Daw, President; Alice Stirling, Vice-President; Rec. Secretary, Flora Satt; Treas., Avis Tarvin; Corresp. Secretary, Elsa Miller; Dir. of Extension, Fran Slater; Dir. of Publicity; Historian, Evelyn Prewitt. There were no nominations from the floor, so nominations were closed - however, the By-laws require an official vote which will be tabulated at the Westwood Council meeting.

Evelyn Prewitt requested that people send her information, news clippings, photos, etc. for the Historian's scrap book. A donation of photos taken at 4th-on-Slab - was made by Mr. Neil Rappaport of Vermont, for which the council voted him a vote of thanks. Dave Slater sent in pictures of the Beginners' Festival also. Send material to Evelyn Prewitt at 3050 Main St. #3, Lemon Grove, CA 92045.

Although April 15 has come and gone, it might be something to think about for next year. Pauline Parsells (who was with the International Institute - a non-profit organization) suggested that under certain circumstances, some expenses - such as mileage - might be deductible when on official business for the Federation. Publication 561 of the IRS gives some suggestions, but you should check with your IRS office beforehand.

Committees concerned should have their material ready (1977-78) to turn over to the Archives Committee so that it may be sent to the Federation's Special Collections at the UCLA Library. This should be done at the next meeting - or before the end of the Federation year.

* * * * *

Calliope's

GRAND OPENING

May 3 - May 7, 1978

FOLK DANCE FESTIVAL

Wednesday
May 3rd

- RUMANIAN WORKSHOP

7:30 p.m.

Alexandru David - danced with Rumanian State Folk Ensemble

Thursday
May 4th

- ISRAELI WORKSHOP

7:30 p.m.

Shlomo Bachar - founder and director of Hadarim Dance Ensemble

Friday
May 5th

- GREEK WORKSHOP

7:30 p.m.

Athan Karras - director of Intersection Dancers

Saturday
May 6th

- EAST EUROPEAN WORKSHOP

1-4:00 p.m.

Graham Hempel - former director of KHADRA currently with Aman Folk Ensemble

May 6th

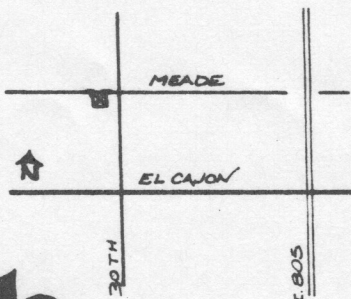
- PARTY 8:00 p.m.

Sasna Planina - International Folk Orchestra

Sunday
May 7th

- GENERAL DANCING & PERFORMANCES

1-5:00 p.m.



WORKSHOPS \$3.00
 PARTY - SATURDAY \$3.50
 GENERAL DANCING - SUNDAY \$1.00
 SPECIAL INCLUSIVE PRICE \$14.00

2927 Meade Avenue, San Diego

(714) 284-9508

17th. ANNUAL

VALLEY CITIES
FOLK

DANCE
FESTIVAL



EXHIBITION
REFRESHMENTS

SAT. MAY 13, 1978 - 8:30 PM

VALLEY CITIES JEWISH COMMUNITY CENTER
13164 BURBANK BLVD. VAN NUYS - PHONE: 786-6310
VENTURA FRWY, OFF RAMP - COLDWATER CANYON

DONATION :

ADULTS \$ 3.00

CENTER MEMBERS \$ 2.50

SENIORS \$ 1.50

SAM MEDNICK FOLK DANCE DIRECTOR



Ask about DIA's SUMMER
 DANCE STUDIES BY THE SEA

BELLY DANCE

SYMPOSIUM

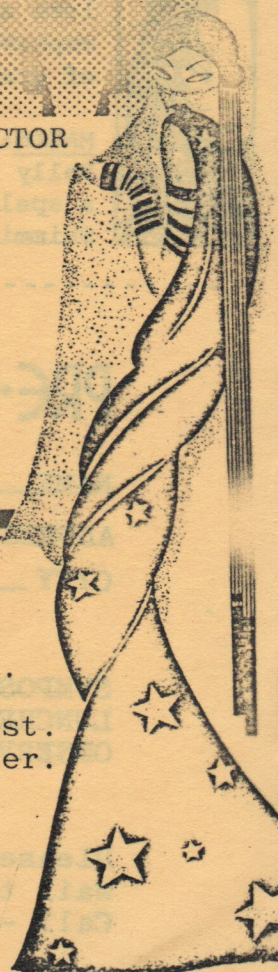
LEHUA MURPHY - DIRECTOR

HOTEL MIRAMAR:
 Ocean Ave. and Wilshire Blvd.
 Santa Monica, California

SUNDAY, MAY 14, 1978- 9AM to 5PM

SPONSORED BY DANCE IN ACTION

SPECIAL "MOTHER'S DAY" LUNCHEON



Treat your Mother to luncheon at the beautiful Miramar Hotel overlooking the Pacific Ocean. Exciting fashion show and entertainment.

BELLY DANCE SYMPOSIUM: (All day, Includes luncheon) \$ 15. by May 1st.
 \$ 20. thereafter.

DIA MEMBERS: \$ 9.00 by May 1st, \$ 12.00 thereafter

LUNCHEON ONLY: \$ 9.00 Non-Dancer OBSERVER FEE: \$ 1.00

SCHEDULE

Morning	Lunch	Afternoon
8:30 - Registration	12:30 - 2:00	2:00 - D'JEYLAN
9:30 - TILANA	Fashions by Kishma	3:00 - NINA
10:30 - GENA RENO	Entertainment directed by	4:00 - KISHMA
11:30 - MARIE	D'JEYLAN	

LEHUA MURPHY says that Belly Dancing is no longer a spectator sport. She invites all of you to join in the fun and don't stay on the sidelines.

TILANA: Bakersfield. She says that Belly Dancing at its best is the result of a discipline that demands a perfect concentration and coordination between mind and body and that is what TILANA will present to you. A study in Balance: Classical image.

KISHMA: Spring Valley. KISHMA will present the growth of Belly Dance through beginning steps and various combinations. She says that Belly Dancing firms up the flesh, trims your figure, straightens your posture, and gives you a new-wake-up-and-look-alive-feeling!

NINA: Bakersfield. If there is a part of you that wants to act, then NINA will inspire you by her dynamic movements and use of natural rhythms of the Dubkie and Chifte Telli. She will bring out the new awareness of your talents. Bring your Zills!

D'JEYLAN: Bakersfield. Interpreting Belly Dance through the use of the veils is fun, exciting and very sensuous, sultry. Dancing the slow movements D'JEYLAN expresses beauty in the movement of the flowing veil. Personifying dignity and delight.

GENA RENO: Los Angeles. GENO says "Learn the exotic sensuous art of Belly Dancing lose apathy and boredom. Belly Dancing makes you more exciting." GINA places emphasis on basic arm and finger movements. She will make you aware of the magic of gracefully flowing arms.

MARIE: Hollywood. With eagerness, we all look forward to the understanding of Belly Dancing that MARIE will give to us of the "People Culture." She will weave a spell with her physical and emotional experiences of the Dance with Shakes and Shimmies offering variety through dimension and softness.

PRE-REGISTRATION FORM

**detach and mail
before May 1**

NAME _____ PHONE _____

ADDRESS _____

CITY _____ ZIP _____

DIA Member - Yes ___ No ___

SYMPOSIUM & LUNCHEON _____ \$ _____

LUNCHEON ONLY _____ \$ _____

OBSERVER (Non-Dancing) _____ \$ _____

TOTAL = \$ _____

Please make checks payable to DANCE IN ACTION.

Mail to: Lehua Murphy, P. O. Box 5422, Sherman Oaks, CA 91413

Call - 213-789-0694 for additional information.



AMANA

INTERNATIONAL FOLK BALLET

IN RESIDENCE
May 22--27, 1978

EVENTS OPEN TO PUBLIC:

Monday, May 22, 1978..Open Folk Dancing at Chapman College, Wilkinson Hall L. T., Orange
7:00-9:00 P.M...Teaching, 9:00-10:00 P.M...Dancing with Live Music..No Charge

Wednesday, May 24, 1978..Teacher Workshop at Chapman College, Wilkinson Hall L.T.
7:00-9:30 P.M...Dances from Aman Record will be taught..No Charge

Friday, May 26, 1978..Open Folk Dance Festival at Santa Ana College, Small Gym
7:30 P.M...Record warmup, 8:00-9:00 P.M..Teaching, 9:00-10:00..Dancing with Live Music
10:00-11:30 P.M..Dance to recorded music...Cohosted by ORANGE COUNTY FOLK DANCERS
Admission..\$1.50..Refreshments will be served..Soft shoes are to be worn

Saturday, May 27, 1978, Community Concert at Chapman College Memorial Auditorium, Orange
8:00 P.M...Admission..\$2.00, Adult..\$1.00, Student and Senior Citizen.

For further information contact Greta Weatherill, 997-6380



AMERICAN FOLKLORE BALLET
THE LIBERTY ASSEMBLY

DANCERS, CHORUS, MUSICIANS

"BRIGHT FUN EVENING LOADED WITH ZEST, DASH AND FLAIR!" Santa Barbara News Press

GEORGIA RING SHOUTS & STREET SONGS: SCOTT JOPLIN MEDLEY:
CAKE & CASTLE WALKS: BLUE GRASS FIDDLE: SHAKER SERVICE:
KENTUCKY RUNNING SET: TEXAS HOEDOWN: GAY 90 POLKAS:
HORNPIPE & SEA CHANTIES: CHARLESTON: LINDY HOP:
BIG APPLE: BLACK BOTTOM: SUSIE Q: JERSEY BOUNCE:

SUN. JUNE 4 2 Shows 3 & 8 pm
SCHOENBERG HALL, UCLA

ALL SEATS \$6.00

STUDENT RUSH TICKETS \$2.50

SAT. JUNE 24 at 8 pm
CUESTA COLLEGE, SAN LUIS OBISPO

SAT. JULY 1 at 8 pm
SANTA MONICA COLLEGE

JULY & AUGUST SUMMER TOUR OF U.S. NATIONAL PARKS

THE LIBERTY ASSEMBLY

DANCERS, CHORUS AND MUSICIANS

IN

DANCES-BALLADS USA

MUSIC REVIEW

Los Angeles Times

PASADENA, STAR-NEWS

Dancing From Revolution to '40s

MELODY PETERSON

'Dances and Ballads'

by RICHARD STILES

Music Critic

One of the valuable aspects of the American Bicentennial celebration is renewed interest in the music — songs and dances — which accompanied the nation's beginnings and growth. The Liberty Assembly, 36 folklorists most of whom hold or are working on degrees from UCLA, is one of the first groups to turn scholarship in the field of American folklore into a touring program of ballads, dances and instrumental music taken from the 200 years of American history.

The Assembly presented its "Dances and Ballads USA" concert on the Ambassador Auditorium stage Saturday — the first dance production in the new Pasadena facility. Under the direction of founder Robin Evanchuk, a specialist in folk dance choreography, the group surveyed American musical history from its Revolutionary beginnings (a group of songs and dances popular during the Revolutionary War) through the juke box era of the 1940s.

Most interesting, and impressive was the reconstruction of a Shaker religious service with its quick-march, circling and

whirling dance formations, accompanied by chanting and arm movements which led to the ecstatic trembling or "shaking" which gave the 19th-century sect its name. The "service" was preceded by slide projections showing Shaker art and members during actual "services." The segment was dedicated to some 20 surviving lady members of the celibate

Music Review

dehominatoin still living in Maine.

There were exciting, well-performed instrumental and dance pieces, notably the country fiddling duet, the early Bluegrass tunes (fiddle, banjo and guitar) including "The Battle of New Orleans" originally called "The Eighth of January," a string band medley — all featuring a remarkable young country fiddler who should have been given credit. Among the ensemble dances were and East Texas Knockdown and marvelous Running Set (Circle Mountain Dance) from Appalachia. The Early West or Appalachian group began with two moving, effectively staged

ballads... "The Two Sisters" and "Poor Little Ellen," the last accompanied by dulcimers. Two fascinating shape-note hymns in surge style were in this group.

Of the Cajun group, especially a narrated folktale to music called "Swamp Witch," was of major historical interest. A "Castle Walk" danced to instructions from an amusing 1914 book called "Dance Mad" was the comic success of the evening.

As musical historians, the dancers and musicians are competent and successful. The ensemble show more exuberance than skill or polish in its singing and dancing, but that is perhaps how it should be. Its music is of the country, sung and danced by country people, where sophistication has no place. Spontaneity, spirit and authenticity are the qualities that count, and these are the assets of the Liberty Assembly.

The Liberty Assembly is obviously a well-practiced and dedicated group.

Directed by Robin Evanchuk (formerly a consultant for the Smithsonian Institution's Festivals of Folklife), the Liberty people self-consciously sampled gracious dances of Revolutionary times, pepped up considerably with foot-stomping bluegrass and raucous sea chanties, and winningly explored the humor of the saddle-shoed '40s and pearl-twirling '20s.

In between, there was time for more unusual scholarship in "Hands to Work and Hearts to God," a series of dance and song excerpts from a Shaker service. Whether in the stiff arms and small mechanical steps of the "Square Order Shuffle," the unearthly screaming, shaking and beating down of sin in the meeting house, or the frenzied circle of activity in the final "I Am on My Way to Zion," an appropriate sense of the mystic was consistently maintained.

Equally interesting were such Appalachian entries as the shape-note hymns "Northfield" and "Calvary" (sung with both syllables and words); the ballad "Poor Little Ellen" (arranged for a dozen, straightvoiced, dulcimer-playing women) and the "Running Set" (a circle dance with a caller-dancer and a vocabulary of spinning, swinging, promenading patterns similar to those of the later square dance).

The end of the evening brought, in quick succession, a Cajun selection (including the somber recitation of the folktale "Swamp Witch" with an accompaniment of fiddle, guitar and harmonica); an amusing demonstration of the "Castle Walk" (with vocal instructions read from a vintage 1914 book), and the cakewalk finale in which cast members, traded in their generally modest costumes for satin skirts and straw hats, satin tailcoats, tophats and canes.

Santa Barbara, Calif., News-Press,

'Dances and Ballads' provides fun evening

By Bob Barber

News-Press Staff Writer

A lot of fun, fad and folk dances have originated in the United States in the past 200 years. A liberal sampling of what has kept us singing and dancing was presented at the Lobero Theater last night by the Liberty Assembly.

"Dances and Ballads, U.S.A. — Revolution to Ragtime," is a two-hour production by a Los Angeles-based group which is to tour the world as an American bicentennial attraction: it's a bright, fun evening, loaded with zest and dash and flair.

There were lots and lots of interesting, peppy, blood-stirring numbers including some infectious country fiddling, the East Texas Knockdown (a frontier dance), songs and dances from Appalachia, cajun music and sea-chanties.

Dances from the 1920s, such as the shimmy, the varsity drag, the black bottom, and the still-exciting Charleston, were enthusiastically received, as was the strutting, enjoyable cake walk.

Also good were the burlesqued Castle walk and the bluegrass music section, featuring "The Battle of New Orleans."

One of the highlights of the evening was a fascinating, sometimes frightening, Shaker religious dance service. The service, set about 1840, included the singing of hymns, a square order shuffle, round dancing, a quick march, the gift of tongues, and the intense physical reaction which gave the sect its name. It was a compassionate, seemingly accurate recreation of an almost forgotten group.

WORLD'S LEADING SINGLES NEWSPAPER

Entertainment Editor
WOLFGANG GERDES-TESTA

REVOLUTION TO RAG TIME

AMERICAN MUSIC HISTORY—The explosive vitality of American dances and ballads over the past two hundred years was vividly presented by the Liberty Assembly, their dancers, chorus and musicians, in concert at the Ambassador Auditorium in Pasadena.

The packed house cheered the youthful group as they recaptured the spirit of America in song and dance from the Revolution to Ragtime. Lavish costumes lent

authenticity to the first half of the program which dealt with the "growing up" music of our country, country fiddling, sea chanties and running set dances of early Appalachia. Part two spurts into frantic movement with the fad dances of our century, the

Cake and Castle Walks, Charleston, Black Bottom and others. The entire show is a delight to people of all ages and should bring much goodwill to our country when Irwin Parnes takes the group on a world tour next year.

Personal Representative

Irwin Parnes

9015 Wilshire Blvd., Beverly Hills, California 90211, USA

Phone (213) 272-5539: Cahle IPICA

EL CAMINO COLLEGE

THE WORLD OF DANCE

BALLET FOLCLORICA NACIONAL

of MEXICO

COMPANY OF 50 DANCERS, SINGERS
AND MARIACHI, MARIMBA, AND
COUNTRY MUSICIANS

SATURDAY, SEPTEMBER 16 8 PM

AMAN: INTERNATIONAL FOLK BALLET

"A LEVEL OF PROFESSIONALISM EQUAL
TO THAT OF THE GREAT ETHNIC DANCE
COMPANIES.. "LOS ANGELES TIMES

SATURDAY, OCTOBER 28 8 PM

SAVE UP TO 36% WHEN YOU ORDER SERIES TICKETS

"PIRIN" BULGARIAN FOLK ENSEMBLE

DANCERS - CHORUS - ORCHESTRA - COMPANY OF 70

SUNDAY, FEBRUARY 11 7 PM

RAJKO HUNGARIAN GYPSY

ORCHESTRA AND DANCERS

DIRECT FROM BUDAPEST

SUNDAY, FEBRUARY 25 7 PM

THE WORLD OF DANCE 1978-79 RENEWAL AND NEW SUBSCRIPTIONS ORDER FORM

- I would like to renew my 1977-78 seats for 1978-79 DEADLINE June 27.
- I would like to renew my subscription, but change my seats . . . DEADLINE June 27.
- I am a new subscriber -- DEADLINE August 8. New subscriptions will be processed in order of receipt after present Time to Dance subscriber renewals are completed.

MAIL TO: Ticket Office
El Camino College
via Torrance, CA 90506

For ticket information
call (321-4324)

ALL PROGRAMS ARE
SUBJECT TO CHANGE
AND THE COLLEGE
RESERVES THE RIGHT
TO MAKE SUBSTITUTIONS
WITHOUT NOTICE WHEN
NECESSARY.

Enclosed is my check or money order made payable to EL CAMINO COLLEGE in the amount of \$ _____ for the following World of Dance Series Tickets.

A WORLD OF DANCE SERIES

Circle location and price desired							NUMBER DESIRED	TOTAL AMOUNT
ORCH A-N	ORCH O-U	ORCH V-Z	BAL A-C	BAL D-F	BAL G-T			
\$18	\$15	\$12	\$18	\$15	\$12			

- Miss _____
- Ms. _____
(Please Print)
- Mr. _____
- Mrs. No. _____ Street _____ City _____ Zip _____

Day Phone _____

Evening Phone _____

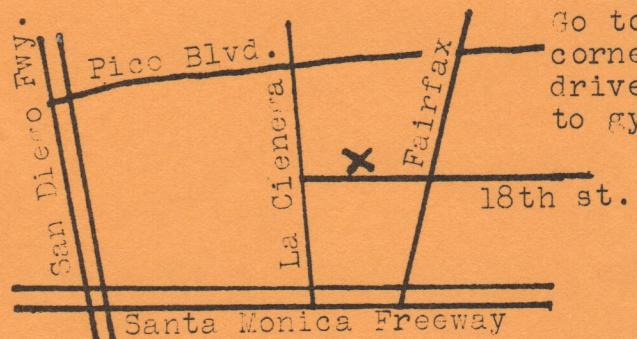
PLEASE ENCLOSE A LEGAL SIZE, SELF-ADDRESSED STAMPED ENVELOPE WITH YOUR ORDER FOR RETURN OF TICKETS WHICH WILL BE MAILED APPROXIMATELY ONE MONTH PRIOR TO THE FIRST EVENT. TICKET SALES ARE FINAL, AND NO REFUNDS OR EXCHANGES CAN BE MADE.

AMAN



SPRING AUDITIONS

DATE: May 14, 1978
TIME: 4:00 P.M.
LOCATION: Louis Pasteur Jr. High
 5931 W. 18th Street
 West Los Angeles, CA.



Go to S.E. corner gate & drive inside to gym.

WHO SHOULD COME?

All persons interested in becoming a performing member of AMAN.

WHAT TO BRING:

MEN: Dance shoes with soft leather soles
 Dance shoes with hard soles (or dance boots)
 Belt
 Dance clothing appropriate for movement (something you can easily move in and be seen well)

WOMEN: Shoes with short heel, such as character shoes
 Ballet or other soft soled shoes
 Belt
 Dance clothing that you can easily move in (such as tights, leotard and knee-length dance skirt) NOTE: Please no floor-length skirts of any kind.

FOR FURTHER INFORMATION, CALL THE AMAN OFFICE AT (213) 464-7225.

If you want dance performance to be a big part of your future, if you want to continue to build new techniques, if you want to put your present dance skills to work, then you will want to be a performing member of AMAN.

Folk Dance Camp Fun



DANCE DIRECTIONS: All dances presented are thoroughly researched and you will receive a complete syllabus with corrections and addenda.

COFFEE HOUSE: Camp invites you to relax, enjoy an international snack and

request your favorite dances at the end of each day.

SPECIAL ATTRACTIONS: A Wednesday Bar-B-Q will be held each week with special surprises. Traditional squares and contras will be featured during the week. Special classes will be held in clogging, folk singing, and costume construction.

WEEKEND PARTIES: (Campers only) First Weekend, July 29, Balkan Dinner and Dance. Second Weekend, August 5, Swiss Dinner and Dance.

COSTUMES: Picture night and party each week. Bring your camera.

MUSIC: Bring your favorite instrument - plenty of opportunities to play.



SCHOOL TEACHERS: Special classes under the direction of Gracie Nicholes and Femke Van Doorn will be offered to augment your programs. Many of the instructors and staff members are prepared to present material that will enhance your school programs in dance.

1978 Stockton Folk Dance Camp

PROGRAM: Six full days (and evenings) of study of folk dance, folk lore, rhythms and motion, teaching techniques, dance practice, folk crafts, and other related activities. A very interesting and educational program for beginner to advanced dancer and instructor alike.

THE ACTION: An opening get-acquainted party on Sunday night, six hours of classes in air conditioned rooms, a daily assembly featuring authorities speaking on topics of international interest, afternoon practice and sitz sessions offering opportunities to rub elbows with the experts, daily free swims plus a midnight swim in the nearby large University pool, a varied dance party on the lawn after dinner preceded by ethnic song sessions and castinet lessons, crafts as an afternoon option, a nightly

all-request afterparty, and a Saturday talent show all contribute to camp life at Stockton.

FOOD AND HOUSING: Three excellent meals each day. Costumed Saturday banquet features a menu compatible with the Saturday night festive closing party which is set in a nationality motif. While double rooms are standard, private rooms are available.

UNIVERSITY CREDIT: One semester credit unit per week.

RECORDS, BOOKS & SUPPLIES: Shops on campus (Festival Records with Ed Kremers and John Filcich, and the Folk Motif with Bora and Marge Gajicki) will provide a convenient opportunity to purchase dance costumes, records, supplies

and equipment while at camp.

SCHOLARSHIPS: Partial scholarships are available. Write to: Bee Mitchell, 911 Dianna Drive, Lodi, California 95240.



Jack McKay, Director
Stockton Folk Dance Camp
University of the Pacific
Stockton, California 95211



Non-Profit Organization
U. S. POSTAGE
PAID
STOCKTON, CALIF.
Permit No. 363

6th annual
KPFK



BALKAN FESTIVAL

this is the most vivid folk festival of them all with Aman, Almas Avaz, Aisha Ali Troupe, Bistrizza, Chandrika, the Hellenic Dancers & the Hellenic Sounds, Isis and Osiris & Oriental Beledi & Pitu Guli, Rados, et al and Andreas Tsianis orch, Bora Özkök, Louise Bilman, Mario and others. FRI: 8PM-1AM; SAT: NOON-1AM; SUN: NOON-10PM at \$3.50 DAILY + KIDS \$1. ADVANCE AT \$6 ENTIRE 3-DAY EVENT. FREE PARKING: INTERNATIONAL INSTITUTE 435 SO. BOYLE AVE. L.A. CALIF.

JUNE 2-3-4 FOOD, DRINK + DANCE + CRAFTS

THIS BALKAN FESTIVAL IS A FOLK DANCER'S DREAM COME TRUE! AND IT IS STILL GROWING. THE FOLLOWING PROGRAM IS ALL SET BUT OTHERS WILL BE ADDED. PLEASE REMEMBER THERE WILL BE INSTITUTE TEACHING WITH EXPERT INSTRUCTORS, BOTH SATURDAY & SUNDAY, STARTING AT NOON—AND THAT INCLUDES THE FAMOUS BORA Ozkok WHO IS COMING DIRECT FROM TEXAS FOR THIS EVENT.

FRIDAY NIGHT: Live music dancing with two fantastic orchestras, a Greek Glendi with the HELLENIC SOUNDS and a Balkan party with the one and only PITU GULI. Exhibition by AISHA ALI DANCE CO.

SATURDAY: Institute with BORA Ozkok and BILLY BURKE. Dancing to live music of RADOS. Exhibitions by AMAN FOLK ENSEMBLE, ALMAS ARABIC DANCERS, THE HELLENIC DANCERS and the ORIENTAL BELEDI DANCE TROUPE.

SUNDAY: Institute with BORA Ozkok, MIHAI DAVID, LOUISE BILMAN and MARIO CASSETTA. Dancing to live music of ANDREAS TSIANIS ORCHESTRA. Exhibitions by ANTHONY SHAY'S AVAZ DANCE ENSEMBLE, OSIRIS, ISIS and CHANDRIKA BELLY DANCERS.

Save money by attending entire 3-day event for only \$6, by advance sales only. Checks to KPFK BALKAN FESTIVAL, 3729 Cahuenga Bd. West, North Hollywood, CA 91604.

Festival produced by Nicole Casetta for the benefit of listener-sponsored KPFK.

Oakland Auditorium

May 27



STATEWIDE 1978 "A Greek Odyssey"

1:00 P.M. Institute Signup

1:30-4:30 PM Institute

INSTITUTE

SHLOMO BACHAR

Daber Elay Bifrachim (cpl)

Zichronot (cpl)

Al Kanse Hakesev (L)

NED & MARIAN GAULT

Salzburg Laendler (cpl)

JOHN PAPPAS

Ethnic Greek Dances

including steps & styling

