

F. R. GILMORE



FOLK DANCE SCENE

JUNE, 1978

LOS ANGELES, CA

PLEASE MEET....!

Mildred Walter at 82. . . Mildred is small, quiet and beautiful. She is a faithful dancer on Monday with the Crestwood Folkdancers, on Tuesday evening with the Temple Isaiah dancers, and on Friday evening with the West Los Angeles Folkdancers. The beautiful Mexican costumes she wears are a topic of conversation for many. If she is not in the circle dancing herself, you will probably find her off to the side teaching a newcomer a particular step. Other evenings she is either dancing with some other group or teaching in her own home.

Many folkdancers remember Mildred and her late husband, Keamer, teaching and performing Mexican dances in their magnificent costumes. Although Mildred is an old-timer to the folkdance world, she is perpetually young at heart and in mind. She is usually among young people because she loves them and they love her.

By the time this issue of Folk Dance Scene reaches you, Mildred will have celebrated her 82nd birthday, May 28. The folkdance groups that she dances with will have had parties to celebrate her birthday and honor this warm and friendly lady. It has been my pleasure to have Mildred dance with me three evenings each week. She is a beautiful example to folk dancers. . . Mildred, we love you!

-- Beverly Barr --.

[Ed. addenda: from personal experience, Mildred indeed welcomes the newcomer. My second week at folkdancing, I found myself watching in awe, the dancing at a very exclusive Mexican/Latin American folk dance group in Plummer Park, and Mildred invited me to come on the floor and just try - and that evening, I learned the beauties of the rhumba and the tango from an expert teacher, and will not forget. Thank you, Mildred. PTP]

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CLUB OF THE MONTH

ELLENSBURG INTERNATIONAL DANCERS

This month, we go to visit with a new, active, and enthusiastic folk dance club up in the American Northwest - one which has in its year - in fact, a wee bit less than a year - of activity . - grown and become a beehive of activity in the middle of the state of Washington.

The Ellensburg International Dancers were formed at Central Washington State University, a co-brainchild of faculty advisor Steve Worsley, and Bill Merk, plus numerous other folk-interested individuals. Meetings began on the big and beautiful Student Union Ballroom on the campus, Monday evenings, and the fall quarter started with a single group that met from 7:30 to 10 pm. By the time the winter session rolled round, the enthusiasm had grown so that two sessions were formed - one for beginners starting at 7 pm, and the then intermediate/advanced group met at 8:30 pm. People from the college were not the only ones who were attracted. Dancers began to come and visit from within the community of Ellensburg and more distant places such as Kittitas, Cle Elum - yes, even Yakima. (No mention of Walla Walla, but by now, they'll have wend their way there too). Classes ran between 20 and 40 each Monday evening, but as many as 80 have attended on occasion. Bill had been doing most of the teaching, especially at the start, but as the group went on, others began stepping out to lead in some particular dance they knew well.

At the beginning of this year, the Ellensburg dancers joined the Northwest Folkdancers, Inc. and began to plan for greater things to come. First of these was a Beginners' Workshop followed by a festival party in early April. As a matter of fact, the workshop covered dances beyond the beginner level. Marilyn King of Seattle was invited as the guest teacher. Dances taught included a large variety from Armenia, the Balkans, the Soviet areas and England. Needless to say, the club repertoire was greatly enhanced. (Member Barb Gardner also took off to the Tacoma and Pullman institutes to bring back some of Sunni's dances and those of the Linscotts.) Back to the festival though, and the event was highlighted by a pot-luck - very informal - and thoroughly enjoyed by all. A happy group, and anyone passing through Ellensburg Washington on a Monday night is welcome to join in their dancing. Call Bill Merk at 509/925-4832 for information.

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Vol. 14 - No. 4 - June 1978

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The Folk Dance Federation is dedicated to the promotion of and education about all international folk dancing and its related customs. Membership is open to all races and creeds, but neither the Federation nor this publication shall be used as a platform for prejudicial, controversial matter.

The entire financial proceeds of this publication - from subscribing members, from advertising, and from donations, etc. are used to help pay for the expenses of its printing, postage, and related supplies.

We urge you to send in all newsworthy information related to folk dance and folkloric events. There is minimal or no fee for inclusion if acceptable. We reserve right to edit. Comments of contributors do not necessarily reflect the views of 'Folk Dance Scene' or the Federation. Nor do we assume responsibility for accuracy of dates, locations, and other information sent in.

All news articles, items, flyers, and advertisements must be received at the Editorial offices above (Ida Avenue) by the deadline date (at foot of this column each month preceding issue). See item this issue for advertising and flyer specifications etc., or phone or write us. This is not a commercial enterprise and therefore, all of the material must be folklore related!

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DEADLINE FOR THE JULY-AUGUST ISSUE
 JUNE 15 - 1450 flyers needed!

all delivered here to the Ida Avenue address. All fees should be included when submitting any ads, flyers, or chargeable material. Thank you!
 (Flyers - except "commercial", should be accompanied by a volunteer "body" to help on collating night.)

ISSN: 0430-8751

COMING EVENTS

(some important events of the next three months)

- JUN 2- 4 - Mammoth Lakes - Square Dance Weekend
 - JUN 2- 4 - East Los Angeles - KPFK Festival (Balkan) *p. 4*
 - JUN 3- 4 - Los Angeles - Cultural Heritage (& 10, 11) *p. 4*
 - JUN 4 - West Los Angeles - Liberty Assembly \$
 - JUN 4 - La Puente - Ukrainian Festival *12\$*
 - JUN 10 - Whittier - Koroyar Concert \$
 - JUN 11 - Los Angeles - Springtime in Meadow ** *p. 41 fl.*
 - JUN 11-17 - Corvallis - OSU Summer F.D. Camp
 - JUN 16-24 - Idyllwild - Aman Seminar, Festival \$
 - JUN 17 - Passaic NJ - Pontozo '78
 - JUN 21-25 - Parksville NY - Hungarian Symposium
 - JUN 21 on - Fort Collins Col. - Folkwear Exhibit
 - JUN 23-30 - Idyllwild - Idyllwild F.D. Workshop **
 - JUN 24 - San Luis Obispo - Liberty Assembly \$
 - JUN 24 - Fullerton OCFD Beginners' Festival \$ *p. 4*
 - JUL 1 - Santa Monica - Liberty Assembly \$
 - JUL 4 - Santa Monica - Fourth-on-the-Slab FDF **
 - JUL 4 - Oakland - July Fourth Festival ¶
 - JUL 7- 9 - San Luis Obispo - Israeli F.D. Camp
 - JUL 9 - Kentville - Fun In Marin Festival ¶
 - JUL 24-AUG 5 - Stockton - Folk Dance Camp ¶
 - AUG 6-12 - Quincy - Feather River Family Camp ¶
 - AUG 13-20 - San Diego - CSU San Diego Conference **
 - AUG 18-27 - Duluth Minn - North Country F.D. Camp
 - AUG 29-SEP 3 - Santa Barbara - Folk Dance Symposium
 - SEP 1- 5 - La Jolla - I.D.I. "Dalia" Institute
- (** - An official Federation South event)
 (\$ -An event involving a Federation South club)
 (¶ - A major event in the Federation North area)

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OUR COVER STORY

Ixchel Dimetral, lovely dancer of the Avaz Ensemble, is caught in action, doing an intricate turn in the dance 'Larzon' from Tadjikistan, by photographer, Maggie Berger. Choreography is by artistic director, Anthony Shay.

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FROM THE EDITORS

Again, thanks to our collating crew headed by Ed Feldman who turned up for last month's session. Wes Perkins, Gloria Harris, Evan and Hugh Pritchard, Elaine Kamen, Ted Martin, Donna Tripp, Louise Schonberg, Perle Bleadon, Fran Slater, Marilyn McDonald, and Gerry Gordon. (We also somehow omitted Betty Ceclair in last month's listing. Sorry, Betty.)..... Excuse any excessive numbers of typos this month - I had some eye operation done which made both typing and proofreading a bit of a strain....Now go ye all forth and have an enjoyable dancing and musical summer.

* * * * *

Folk Dance Scene
 13250 Ida Avenue
 Los Angeles, CA 90066

Jun-78

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

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NAME _____

ADDRESS _____

CITY & STATE _____ ZIP _____

SPECIAL EVENTS

SPRINGTIME IN THE MEADOW

✓ The Sixth Annual "Springtime In The Meadow" folk dance festival will be held on Sunday June 11, noon to 5 pm. in the live steamer area (that's just off Zoo Drive) in Griffith Park, Los Angeles. It is accessible from the Riverside Drive-Los Feliz entrances, but as the map on the flyer indicates, it is also very easy to reach from Ventura Freeway not far from the Golden State Freeway.

The program is well balanced in order to suit all desires and levels of dancing, as one may see from the reverse side of the flyer. Dan Matrisciano is the chairman in charge this year. The festival is organized and sponsored by the Los Angeles City Recreation and Parks Department and the Folk Dance Federation of California, South, Inc.

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KPFK FESTIVAL

June begins in a busy manner when the 6th annual KPFK Balkan Festival recurs starting Friday June 2 evening and runs through Sunday afternoon and evening. This year, it will again be at the International Institute, 435 S. Boyle Avenue in Boyle Heights, Los Angeles.

It begins Friday, 8 pm-1 am. - continues, Saturday noon to 1 am., and concludes, Sunday, noon-10 pm. The proceeds of the event are a benefit for listener-sponsored radio KPFK fm, and it is a production of Nicole Casetta. Friday's program includes dancing to two live orchestras, a Greek Glendi, a Balkan party with Pitu Guli Orchestra, and dance exhibition by Aisha Ali Dance Co. Saturday's institute features teaching by Bora Özkök and Billy Burke, dancing to the music of Raŕos Orchestra, and exhibitions by Almas, Aman Ensemble,* the Hellenic Dancers, and the Oriental Beledi Troupe. Sunday's institute brings Bora back, along with Mario Casetta, Mihai David and Louise Bilman and music by Csianis Orchestra. Exhibitions by Avaz Dance Ensemble, Osiris Isis and the Chandrika Belly Dancers. Saturday night, Jasna Planina* will perform 10:30-11 pm, then the orchestra will play dance music until closing. Many other groups may be in attendance, and during all the festival, there will be many, many hours of dance time for participating folk dancers.

Admission is moderate - bargain rates for kids - parking free although limited in space - and food, drink and crafts all available. Always a lot of fun.

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LIBERTY ASSEMBLY

✓ Two hundred years of explosive vitality and still going strong is the American life that is recaptured by Liberty Assembly* in their "Dances & Ballads - USA - Revolution to Rock". They will be coming to Schoenberg Hall, UCLA for two performances on Sunday June 4 at 3 and 8 pm. The group is young, excellent in its ability to perform, and abounding with enthusiasm which rubs off every time on its audiences. Director is Robin Evanchuk.

The program begins on the Eastern Seaboard with sailors' chanteys and hornpipes, then shape-note hymns, love songs to dulcimers and lutes - then westerly pioneers thru the Appalachians and Kentucky, Texas and their bluegrass fiddling and hoedowns. There is a Gay 90's cakewalk and barbershop quartetting plus Scott Joplin ring shouts. Closer to the present day, there are the fad dances from the 'Castle Walk', 'Charleston', 'Jersey Bounce' and 'Suzy Q' and then some. Piece-de-resistance of any Liberty Assembly concert is its recreation of an 1840 circa Shaker religious service, with its songs, quick-march dancing, chanting and trembling (from which the sect got its name). Check last month's FDS for the flyer with ticket info, or call the UCLA Box office 825-2953. Liberty Assembly will follow this performance on June 24 with one at Cuesta College in San Luis Obispo, and one at Santa Monica College Saturday evening July 1 at 8 pm. Then follows a tour of the West in accord with the National Park Service.

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✓ THE CULTURAL HERITAGE FOUNDATION of Los Angeles is presenting its 2nd annual Heritage Fair on the 1st two weekends of June, 11 am to 5 pm., Saturdays and Sundays at Heritage Square, Avenue 43 adjacent to the Pasadena Freeway. It is sponsored by the Mobil Foundation, and will feature food, folkdancing, popular arts and crafts, and demonstrations drawn from a variety of active ethnic groups and organizations. Spain, Mexico, Greece, Italy, the Near East, the Orient, and Black Heritage countries will all be represented. Tickets are available at the gate.

✓ THE ORANGE COUNTY FOLK DANCERS* are hosting a Beginners' Festival Saturday evening June 24 at the Parks & Recreation Gym, Valencia and Euclid in Fullerton. Time is 7:30-10:30 pm. The club is asking a donation of \$1, and the program is prepared from a list of dances taught by the instructors of beginning classes in Orange County-Long Beach area.

SPECIAL EVENTS, Cont.

THE LITHUANIAN FOLKDANCE & FOLKSONG FESTIVAL, with the Los Angeles youth ensemble, Spindulys; and from Toronto, Canada, Gintaras; will feature 200 young performers. It will be on Saturday June 10, 7 pm. at Veterans' Memorial Auditorium in Culver City (Culver Blvd. at Overland). After the concert performance, there will be Lithuanian folk dancing as well as social dancing to live music until midnight. For ticket information, etc. call Ms. Razutis at 213/661-0041.

WE HOPE TO MAIL THIS ISSUE EARLY, so some of you will receive this notice before the Memorial Day weekend. Two events should catch your fancy:

STATEWIDE 1978, A GREEK ODYSSEY is being held Friday May 26 through Monday May 29 at the Municipal Auditorium in Oakland. It is supposed that all who have planned this visit already have made plans and ready-to-go. However, if you're a late-starter, you might still make it. A Friday night warm-up party, an institute Saturday afternoon, festivals Saturday night, and Sunday afternoon and evening, afterparties both Saturday and Sunday after midnight, and a picnic in the park BBQ style on Monday midday. This annual event this year is presented by the Folk Dance Federation of California, Inc. (North).

INTERNATIONAL DAY FAIR at Los Angeles City College, 855 N. Vermont is timed for 11 am to 5:30 pm Sunday May 28, with participation folk dancing, much to live music, interspersed with exhibitions by some of the area's very best dance, musical and choral groups. Black, Japanese, French Canadian, Mexican, Greek, Philippine and many other nationalities will be seen. A mask-making session followed by a masked parade, elephant rides and a magician join with craftspeople and their wares. Mario Casetta will teach folkdancing the first hour. It will also be your final chance to listen to and dance with the famous Pečurka Folk Orchestra before it disbands. Parking is available, and except the elephant, food, etc., the event is free.

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FOLK DANCE CAMP
IDYLLWILD WORKSHOP

The Idyllwild Folk Dance Workshop 1978, sponsored by the Folk Dance Federation of California South, Inc. is to be held June 23 through Friday June 30 at the Sun Desert School in the cool mountain heights of Idyllwild, California. The ad on page 20 gives the schedule of events, costs, and the names of the excellent folk dance teachers. The weeklong package rate, tuition, board and room with syllabus is \$150 - a quite inexpensive way to enjoy a week in pleasant surroundings. Tuition only rates also available. You can contact either the address in the ad, or, in the San Diego area, the Idyllwild Folk Dance Workshop % Vivian Woll, 7908-70 Rancho Fanita, Santee, CA 92071. (714) 449-4631

A NEW WEEK OF FOLK DANCE CAMP is the Aman Folk Dance Festival, which is also in Idyllwild the week June 16-24. This one, at the Isomata campus of USC, and the leaders and instructors will be members of the famous Aman Folk Ensemble. See the attached flyer for any additional information and details. You can call Aman at 213/936-7127 or Isomata at 714/659-2171.

BACK AGAIN FOR ITS AUTUMN CAMP is the Israeli Dance Institute - I.D.I. or Dalia. This is the 2nd. annual fall Israeli folk dance event and will feature teaching of Israeli dancing by Israel Yakovee, Dani Dassa and Shlomo Bachar. It is over the Labor Day weekend period, September 1-5, and this year moves to the San Diego area, at UCSD in La Jolla. You can phone 213/780-1857 for information, or write I.D.I., P.O.Box 3194 in Van Nuys, CA 91407. Reports from last year's camp as well as the winter "reunion" were all enthusiastic.

REPORTED PREVIOUSLY were the San Diego Folk Dance Conference - at the moment with a long waiting list, but you can put your name down; the Ottawa Folk Dance Camp, July 2-9 in Canada featuring Sunni Bloland, Tom Bozigian, the Heberts and the Sodals; and the 6th Annual Israeli Folk Dance Institute in San Luis Obispo, July 7-9, which will feature Yanleka Levi. Others listed in the May Scene which may still have openings - better check - are the Feather River Camp in the California Sierras - (an always delightful family affair) August 8-12; the weekend at Camp Sacramento; and the old and ever popular Stockton Camp - just about the daddy of them all. Just talked to them up there, and there are still some openings in each of the two weeks of Stockton - July 23-29 and July 30-August 5. Write Jack McKay, Folk Dance Camp, University of the Pacific, Stockton, CA 95211 for info.

A NEW LISTING FROM CHICAGO - the June Camp, at Camp Channing, Pullman, Michigan, June 9-11. Check with George, Davis, registrar, 1025 E. 50th St., Chicago Ill. 60615 for info.

THE IFC 7th ANNUAL SUMMER FOLK DANCE FESTIVAL at Holiday Hills, Pawling, N.Y. in two sessions, August 6-12 and 13-19 will feature dances from several countries taught by noted teachers. For info or registration form, contact Moshe Eskayo, director - 99 Hillside Ave., NYC 10040. A pleasant resort in lower upstate New York and lots of extra-curricular activities.

(Folk Dance Camps continued on next page)

FOLK DANCE CAMPS (WORKSHOPS, SYMPOSIA, FESTIVALS, WEEKENDS, ETC.) cont.

THE SANTA BARBARA FOLK DANCE SYMPOSIUM will again be held just prior to Labor Day, Aug. 29 to Sept. 3. Five days of teaching and live music on the UCSB Campus with a very exciting staff, wonderful food, and cool ocean breezes. Special guests from the Netherlands are Ciga and Ivon Despotović. Actually, Ciga originally hailed from Yugoslavia where he was at one time a lead dancer with the Kolo Ensemble of Belgrade, but he now makes his home in the land of windmills and dikes. (He visited L.A. this early spring you may recall). Another very charming and popular couple who will be on hand are Judith and Kálmán Magyar. They will present their very fine and danceable Hungarian material - we predict Kálmán's style and theories will go a long way here in California. (Kálmán and Judith by the way - or not by the way, - that is too incidental-sounding - they were responsible for much of the material presented in our February issue of FDS. You'll love them.) Our local transplanted Romanians, Mihai and Alexandru David will enthrall you with Romanian stomping, and the effervescent Tom Bozigian will be back with some more of those great Armenian dances he learned straight from the sources in the hills and dales of Hayistan and from the universities of Erivan and other parts of Armenia. Tom and Mihai are co-directors of the symposium, and you can get all details from the flyer in this issue.

THE FIRST HUNGARIAN FOLK DANCE SYMPOSIUM June 21-25 in Parksville, N.Y. will also be an opportunity to thoroughly immerse yourself in Hungarian folk and dance lore. Featuring Karoly Falvai, a guest teacher from Hungary, the symposium will also encompass a large program of dance workshops, folk singing of Hungary and Transylvania, lectures of folk costumes, music, dance and customs - movies, exhibitions, displays, and a nightly tancház to live music. The Magyars will be joined by Margit Balogh of L.A., Kálmán Dreisziger of Canada, and Istval Soltay of Ohio. See last issue of FDS for details and a registration form - or contact HFS % Magyar, 257 Chestnut Ave., Bogota, N.J. 07603.

THE NORTH COUNTRY FOLK DANCE CAMP is still one more to report on. This sounds like it will be, if not already, one of the best in the country. See the ad in this issue with all the details and figure it out for yourself. A camp of this caliber at the time of the year in the Midwest is something that can be looked forward to, and should serve the needs of those in the vast region of the central states who because of limitations, find it too far to get to the big camps on the Pacific and Atlantic coasts. . . . All of the teachers on the staff are highly qualified and have proven themselves popular attractions at older camps - as well as those who are returning to North Country for the second time. This camp also has many of the "fun things" - such as talent show, hambo contests, outside trips, and visit to the shores of Lake Superior - the likes of which have made the camps at San Diego, Stockton, and Texas for instance, so popular among their aficionados. Registrations are limited, we understand, to 200 people. Three workshops will be going simultaneously, so the average class should round out at around 65 attendees, making it a comfortable number to work with. The Staff of the Minnesota Folk Arts Association is eagerly awaiting August 18 - and your smiling faces. A word of wisdom they send forth, too. Plan now and look for your airline reservations early - you could probably save a big bit on the super-special fares and spend the savings and extra time visiting the lovely north woods. Jeff Krawczyk is the enthusiastic director of the camp. The dates again, August 18-27 - the place, University of Minnesota, Duluth campus.

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SQUARE CIRCLES

YOU CAN START THE MONTH off right and in delightful surroundings if a square dancer by attending the Mammoth Lakes Square Dance Festival in that mountain community this first weekend, June 2-4. Both square and round dance workshops are scheduled for Saturday - Bob Antwerp is the featured caller.

A NATIONAL SQUARE DANCE DIRECTORY is in the planning stage, and as much information as possible is needed to be compiled and listed. It will list the clubs in each state, types of dances they do, locations, and contact people. Send your information to Gordon Goss, National Square Dance Directory, P.O.Box 54055, Jackson, Miss. 39208.

JUNE IS ALSO the traditional month for the annual National Convention for square dancers. This year, it will be in Oklahoma City at the Myrian Convention Center, June 22-24. Check with your Square Dancing, American Square Dance Magazine, or local club newsletter or info service for registration forms, etc.

THREE MORE CONVENTIONS upcoming also: August 26, the 4th Annual Square Dance Festival at Opryland outside of Memphis, Tennessee; August 17-19, the long awaited Canadian National Square and Round Dance Convention in Edmonton, Alberta, Canada; Next February 2-4 (they believe in getting the news out early), the 15th annual Aloha State Convention in Honolulu, sponsored by the Hawaiian Federation of Square Dance Clubs, Inc. More later on this.

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FEATURE ARTICLE
MUSIC AND DANCE OF CENTRAL ASIA
by ANTHONY SHAY

A BRIEF INTRODUCTION TO THE MUSIC AND DANCE OF CENTRAL ASIA:

Central Asia: unknown, exotic, mysterious. Land of Marco Polo, the Silk Road, Samarkand and Bukhara, Gengis Khan and Tamerlane! .. All of this is Central Asia, - and more.

Like many vast geographical and historical, cultural and linguistic units, Central Asia is a concept. For purposes of this article, Central Asia encompasses the steppes, oases, deserts, and mountains south of Siberia and its forests, north of China (although including Singiang province and Mongolia), east of the Caspian Sea, and southwest into Khorassan (Iran), and north to the Himalayas. This then, includes Afghanistan, Uzbekistan, Tajikistan, Turkmenia, Kazakhstan, Kirghizia, and Sinkiang and Mongolia. It is land-locked, largely arid, so that the search for grass for the herds of the nomadic dwellers has been a major factor in the southerly and westward movements of these people toward the rich agricultural lands of China and Persia that characterized the centuries of history of this vast region, with repercussions as far as Europe, Anatolia, and the Fertile Crescent.

The importance of this area is that it has historically been the bridge between the two ancient civilizations of the East - China and Persia, and through Persia, the Middle East, Byzantium, and the West. Central Asia was in short, a cultural and intellectual offshoot of these two main civilizations.

- "Over many centuries, the Central Asian caravan-trade followed a number of different routes but the most important were always those which linked China with the West. . . As for the urban elites, their culture was generally an extension of that of contemporary China or Iran and at least, in the south-west, it was the urban centers which acted as spearheads for the penetration of Muslim civilization into Central Asia. Almost down to the 20th century, the cities of Mawarannahr (Transoxania) and the western part of Kashgaria (Sinkiang) remained cultural offshoots of Iran so that the traveller leaving Isfahan or Mashad for Bukhara or Yarkand would find upon reaching his destination, a way of life not altogether unfamiliar." (Hamblly. 1969:7-10) -

Central Asia is an area that has been the cultural and physical battleground between Iranian sedentary town and village dwellers and Turkic and Mongol nomads. This ancient theme runs through Iranian legend in the pre-Islamic stories of Iran and Turan, immortalized in Firdowski's Shahnameh. As Rome kept its watch on the Rhine, so Persia kept its watch on the Oxus.

If one can demonstrate an historical theme to this vast region, it is the build-up of group after group of Mongol and Turkic-speaking nomads, shamanistic and animistic in religion, descending and pushing before them, other only slightly less powerful nomads, who were brutally efficient warrior hordes, toward the vulnerable oasis cities to the south. Affecting even Byzantium and Rome, these hordes produced Ghengis Khan, Attila, and Tamerlane. Before our era, these nomadic groups were Iranian, - Scythians, and Sarmatians, but later, they were Turks and Mongols (a linguistic designation).

As these hordes pushed toward China and Persia, they destroyed or pillaged the small, local, often culturally distinguished and elegant cultures centered in the oasis towns of Shash (Tashkent), Samarkand, Ferghana, Marv, Nishapur, Ghazneh, Bamiyan, Khokand, Yarkand, etc.

The same nomads who destroyed these cultural centers often settled there, and using local Persian or Chinese administrators and artisans spared from the general massacres, began the process from the beginning.

The centuries-long domination of the nomads gradually ceased with the general use of rifles, the superiority of which allowed the Russians to begin their eastward expansion at the expense of the hitherto victorious steppe dwellers.

The intensive massacres of millions of Iranian-speaking people created vacuums in the urban and village areas and a racial and linguistic shift began in which Turkic-speaking Uzbeks and others settled.

In Marv, in present day Turkmenia for example:

- "After Shah Murad's troops had sacked Marv they proceeded to destroy the elaborate irrigation system of the Murghab River which has for so long given life to the oasis so that both the city itself and the surrounding countryside soon reverted to that desolate condition so eloquently described by 19th century travellers. The occupation of the oasis was followed by the systematic deportation of its

(please continue on next page)

CENTRAL ASIA, Cont.

Iranian inhabitants, who so glutted the slave-markets of Bukhara that prices fell to a level unknown in living memory and by the close of the 18th century, the Iranian population of northern Khorassan had been replaced by Turkomans, even in the oases." (Hambly, 1969:181).

In Samarqand and Bukhara, however:

- "From the 16th century onwards, Turks probably formed a majority in the racial composition of the population of Mawarannahr and it seems likely that there was also an increase in the proportion of nomads to sedentary cultivators or townfolk. Iranian culture and the Persian language continued however, to exercise a pervasive influence on the ruling elite and from quite early in the 17th Century, Uzbek clans which had entered Mawarannahr more than a century before as nomadic cattle-breeders to settle in the oases as cultivators and even city-dwellers, apparently assimilating themselves without undue difficulty with the existing sedentary population, whether Turkish or Iranian (Tajik). In cities like Bukhara, there continued down to the 19th century, a prevalence of Iranian racial types - descended from the ancient inhabitants of the oases, reinforced by generations of captives from Iran, prisoners-of-war or the victims of slave-raids." (Hambly, 1969:172-3)

Upon my visit to Samarqand and Bukhara in 1976, the majority of the population spoke Tajik, a language so close to Persian that the difference was no more than that of British and American English. Since these two cities are in present-day Uzbekistan, the populations are probably tri-lingual, speaking Uzbek and Russian as well.

A third historic theme is the religious issue of the establishment of Shi'ism as the state religion of Iran in the 16th century under the Saffavids. This brought cultural exchange to an almost complete halt. The cultural decline was exacerbated by an accompanying economic one due to unsettled internal conditions and the opening and expansion of sea trade between Asia and the West, from which land-locked Central Asia was excluded.

- "Even though there was no complete barrier against the spread of Persian culture into Central Asia in the following centuries, the differences of faith obstructed its diffusion... There is certainly justification for seeing this as largely responsible for the marked decline of the Persian language in Transoxania, which allowed Turkish, henceforward so to speak, the 'Sunni language'. . . This shift of language and the weakening of links with Persian culture brought the development of the country down, very gradually, from the high level that had been ensured by the common cultural development of the Middle Ages." (Cambridge History of Islam, col. I, 1970:468)

As Hambly sums up,

- "By barring Uzbek expansion south of the Amu-Darya... the Safavids effectively isolated Mawarannahr from the rest of the Islamic world, an isolation which was to blight her intellectual and cultural life down to the close of the 19th century." (Hambly 1969:164).

All of these themes of history are exceedingly important if one is to understand the dynamics of dancing and music in Central Asia, and the cultural conditions under which these art forms were developed.

While Afghanistan contains large Uzbek and Tajik populations, as well as Persians, Kazakhs, Turkomans, etc., the largest majority is the Pashtun (Pakhtun, Pathan) whose dance and music traditions have not been well researched to date.

The Soviet Republics are named for the majority populations, but there are many Tajiks in Uzbekistan and Kirghizia; Turkomans in Iranian Khorassan and Afghanistan; Kirgiz in Tajikistan, etc.

There is a good deal of confusion regarding the origins of the Turkic-speaking groups: Uzbeks, Turkoman, Kazakh, Kirgiz, plus the less numerous Kara-Kalpaks, Uighurs, etc. The Uzbeks speak Chaghatai Turkish which is one of the Eastern Turkic dialects used during the development of the Ghengis (Changiz) Khanate, utilized as a spoken language under the Temurids (descendants of Tamerlane), and brought to flower as a literary language under the Shaybanid rulers of the Uzbek Khanate.

The Kazakhs, Kirgiz and Uzbeks are linguistically related. In attempting to trace their origins, Hambly remarks,

- "Muhammad Shaybani for many years led the life of a freebooter before assembling a band of followers at whose head he invaded Mawarannahr in 1500, occupying Bukhara and Samarqand. He founded on the ruins of the Timurid empire, the last great empire of Turkestan - the Uzbek Khanate... The migration of the Shaybanid clans into Turkestan left a vacuum on the steppes north of the Syr-Darya which was rapidly filled by the 'Kazakh' clans... From this time onwards the terms 'Kazakh' and 'Uzbek' assume a new significance, the former designating the tribe remaining north of the Syr-Darya and the latter, those which had followed Muhammed Shaybani and established themselves south of the river.

CENTRAL ASIA ORIGINS, Cont.

Both were, however, derived from the same ancestral clans..." (Hamblly, 1969:142)

and,

- "The history of the Kirghiz tribes, formerly known as the Kara-Kirghiz to distinguish them from the Kazakhs who were then known as Kirghiz, is quite distinct from that of their Kazakh neighbors." (ibid:1)

With these kinds of linguistic and nomenclature difficulties, in addition to the lack of written records, the fortunes of these groups remains an historic problem.

The Turkomans were fierce invaders, speakers of Oghuz or western Turkish dialects, related to Azeri and Anatolian Turkish,

- "...the Turkomans, the Kara-Kalpaks, and the Kazakhs retained down to the period of the Russian conquest, their traditional nomadic life as stock-breeders, continuing their ancient quarrels with the inhabitants of the oases who were now as often of Uzbek origin as of Tajik." (ibid: 173)

The Uighurs are a little known Turkic group who founded several small but elegant civilizations on the Chinese frontier in the Tarim and Turfan basins. They have been Manicheans, Nestorian Christians, and Moslems. To date, little has been published regarding their dance and music. The Uighurs live scattered among several of the Central Asian Republics and in Sinkiang province in China.

The Tajiks are Iranian language speakers and form the oldest, most continuous ethnic group in Central Asia. The work 'Tajik' has an unknown origin. The only clue I have found to date is the following:

- "In reality this represents a recrudescence of Turcoman-Persian antipathy in its most violent form. More than anything else, the Qizilbash resented being placed under the command of a Persian, the wazir, Mirza Salman. It was over seventy years since a Persian, or, to use the pejorative term favoured by the Qizilbash, a Tajik, had held such high military command. The fundamental dichotomy in the Safavid state between Turk and Persian was nevertheless as sharp as ever." (Cambridge History of Islam, 1970:412).

In addition to the river valleys and oases of Transoxania, the Tajiks also inhabit the mountain fastnesses of the Pamirs in Tajikistan and Afghanistan. The Persian element in Afghanistan, whether called Tajik, Afghan, Iranian, etc. are the second most numerous group in Afghanistan, and because they were the economic power of the cities, they have been the rulers of state until quite recently when the Pashtun-speakers have been forcing their way into sharing positions of power. Although officially a bilingual state, it was significant that the banks carry on all of their business in Persian, now called Dari, in Afghanistan.

Because of the shifting political units, ethnic groups, and historical currents, it is sometimes difficult to keep the names of the different regions clear. For example, the area that is currently Uzbekistan, Tajikistan, and Turkmenia, or parts thereof, has been known as Mawarannahr, Transoxania, Turkestan, plus the names of the aforementioned republics, the emirates of Bukhara, emirate of Khiva, etc. Maps of different historical time periods will contain different geographic terms. . . . All of this historical data is important to discern the many threads in the tapestry of Central Asian performing arts.

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Above: Turkmenian Folk Ensemble in a national dance, 'Djigit'.
Left: Anthony Shay with nomad tribesmen in Bimayan.
Right: Scene from Kazakh folk opera, 'Birzhan and Sara'.

MUSIC & DANCE¹

When discussing the music and dance of any Asiatic tradition, it is important to distinguish between several social milieus in which dancing may be seen and heard: 1. nomadic groups, 2. sedentary rural village - domestic, non-professional, 3. professional village performers - often itinerant, 4. urban folk - professional and non-professional, 5. urban professional, classical, artists.

Folk songs are of anonymous origin and accompany most phases of life from cradle-to-grave, and in this way, they function intimately in and reflect all of the aspects of folk life style. Whether or not the performers are amateurs or professionals hired for special festive occasions such as circumcisions, weddings, or no-ruz (New Year), for example, the performances are a part of the life cycle. The professional bards (akin, bakhshi, etc.) function as both entertainment and as a tie with the past and the larger ethnic unit.

Art and classical music and dance is performed by urban, professional performers, however, and these classical traditions deal with concepts beyond the mundane life cycle. Here dance, music and poetry reflects the intellectual, religious, learned philosophical, and aesthetic trends and currents of the educated elite in an elegant, sophisticated, and mannered fashion. These traditional forms are however, not effete, but rather vigorous and exciting in form, content and performance.



('Bajot' - an ancient Uzbek dance)

The interest and excitement of the music and dance of Central Asia is the co-existence and interplay between all of these artistic and cultural traditions and the societies they reflect. Because of the two opposing life styles represented here - sedentary and pastoral nomad, we can divide the music and dance of the sedentary Tajiks and Uzbeks on the one hand from the traditionally pastoral Kazakhs and Kirgiz on the other, with the Turkomans serving as a transitional group.

Aside from a body of domestic folk music, the Kazakhs and Kirgiz have developed a very broad and rich heroic, epic tradition in which bards called akin accompany themselves on a stringed instrument. This is a 3-stringed, fretless, plucked lute called komuz in Kirgizia, and a 2-stringed lute with tied-on frets called dombra in Kazakhstan.

This is, then, a kind of professional music, since the bards are often professionals. They are noted for their ability to embellish texts, vocal styling, and instrumental playing. The music serves to enhance the text, and is secondary in importance and not highly elaborated. In Kazakhstan and Kirgizia, the poetry is in folk style (non-literary) and metre and is traditionally orally transmitted history. Aside from the massive national histories of each of these groups, such as the Kirgiz Manas, there are many shorter epics of heroes and battles, brave maidens and of love stories. The Kor-oqli or Gur-oqli cycle is common to all the groups and extends all the way into Anatolian Turkey, Azerbaijan, and other Turkic-speaking areas. The Tajiks also perform the Gur-oqli tales, but Iranian epic poetry has been committed to writing centuries ago. Its final literary form is one of the masterpieces of Iranian-Tajik literature, Ferdowsi's Shahname, the King's Books, finished around the year 1000 A.D. It holds a place in Iranian and Tajik literature similar to Shakespeare in the English-speaking world.



('Larzon', a Tajik dance by Ixchel Dimetral of "Avaz".)

Only in recent times has the epic poetry of the Kazakhs and Kirgiz been set down in writing.

The Turkomans also have an epic tradition, but due to their longer association with the Uzbeks and Tajiks, much of their professional poetry is composed by use of the aruz system of vowel length utilized by classical Persian poets, and literary poetic forms such as the gazal are composed by Turkoman poets and bards. Their novelistic epics are termed destan (Pers. for story) and are shorter and not connected like the Kirgiz Manas cycle.

(please continue on next page)

CENTRAL ASIA MUSIC & DANCE, Cont.

Among the Tajiks and Uzbeks literary epic love stories that are current throughout the entire Middle East such as Leila and Majnun, Farhad and Shirin, etc. are still recounted.

The Turkoman also show their cultural association with the Uzbek and Tajik tradition by the use of the dotar (dutar), a plucked lute for musical accompaniment. It should be mentioned in passing that some instruments are associated with professional musicians while others are considered only suitable to informal and domestic use.

All of the groups in Central Asia use a bowed fiddle (played in the manner of a cello, but balanced on the knee and much smaller). These instruments have several forms, but are called variously rabob, ğičak, kiak, kobiz, etc. and they are related to or similar to the Iranian kemanče and Indian sarinda. These bowed fiddles were apparently once more popular with bards than now.

The plucked instruments have increasingly taken on a status of virtuoso, solo instrument and their players have developed a wide body of musical selections that might be likened to etudes. Non-professional folk musicians also play these instruments for accompanying songs and dance as well.

The folk songs of the Turkomans and Kirgiz are very narrow in range, rarely exceeding a fifth or sixth, while Kazakh songs have a wider range, often exceeding the octave. The folk music of these three groups does not contain the more elaborate range and embellishment of the Tajiks and Uzbeks. Art music in the sense of the Tajik-Uzbek classical traditions does not exist, although instrumental music since the time of the Soviet regime shows a trend in the direction.

The professional musicians, as one might expect, utilize a wider range of tones. In addition, the professional Turkoman singer employs a wide range of vocal sounds and sound effects to embellish his music, and once heard, are not forgotten. This vocal style lends a special piquancy and a charm to Turkoman music. (For those who attended the concerts of the Mahalli Dancers of Iran, one of the most outstanding moments was the performance of a trio of Turkoman musicians employing this vocal styling).



(Uzbek dance - 'Doira')

In addition to the stringed instruments, there are a wide variety of end-blown flutes that are called by various names, čoor, sibizgi, tuiduk, nai, etc., as well as the transverse flutes seen and heard in classical orchestras of Tajikistan and Uzbekistan. These flutes are not standardized in the folk tradition, and they are largely associated with the pastoral and domestic life-style.

The jew-s harp is an instrument played throughout Central Asia, almost exclusively by women and/or children and called variously čang, san kobiz, gopis, etc.

For Turkmenia, Kirgizia, and Kazakhstan, no mention of percussion instruments for musical performances is mentioned, but I believe that frame drums may have been used for shamanistic ceremonies.

All of these areas used a military orchestra of winds and percussion. These double-reed instruments such as sarnai (surna), karnai, etc., and accompanied by large and small kettle-drums, daulpaz, čindaul, nagora, etc. were a feature of nomadic and urban court life.

- "The Tajik military wind band was an indispensable accessory of court life and was housed in a special open pavilion, built over the gates of the city citadel, the residence of the feudal ruler. In telling the hours of the day, the orchestra played specific works...In addition to these basic functions, the military orchestra also took part in campaigns, parades, and military exercises of the sarbaz, the Khan's soldiers..." (Beliaev, 1975:222)

The director of this orchestra was known as mehter or master, and this orchestra is called mehter in Turkey today. The instruments and the functions these orchestras fulfilled are very ancient, and are originally Near-Eastern.

Little investigation has been undertaken in regards to the dances of the Kirgiz, Kazakhs, and Turkomans, and indeed, it has been oft-stated (by Russians) that choreography is a young art among these peoples.² Certainly, most of the current repertoire of the "national" companies is new, and very soviet in concept and execution. Percussion instru-

DANCE, MUSIC, CENTRAL ASIA Cont.

ments, as has been mentioned are few, and recordings and musical notations of dance tunes other than newly composed, do not seem to exist. Soviet researchers are of the opinion that this is due to their nomadic life-style, which they claim was not conducive to dancing. I have seen Turkoman men dancing in Gonbad-e Qabus. The men's dance, digit, is performed both by soloists and groups, and depicts aspects and movements of horseback riding. Other men's dances are performed as well. They are simple in form and ponderous in movement, danced with no musical accompaniment other than guttural sounds made by the dancers - somewhere between a grunt and a belch - and the stamping of the feet. The dancing is quite awe-inspiring in its strength. The power of the dance makes up for its almost total lack of grace.



(Claudia Baker, Avaz soloist in 'Katta Uyin', Uzbek dance of Ferghana.)

I have never seen women's dancing, except for the dance, piala (bowl), performed by a soloist from Bahor, the Uzbek State Company. This dance is also described in Tkachenko (see bibliography). This does not mean that female dancing does not exist, but it does mean that male researchers are hampered in Islamic societies when enquiring after female dancing.

The Uzbeks and Tajiks share a common urban and rural musical and dance tradition. This is due to the Uzbek conquest of Transoxania (the area north of the Oxus or Amu-Darya River which includes most of Uzbekistan and Tajikistan). The Uzbeks rapidly adopted the Tajik life-style, and in many areas, the two groups became bilingual.

Folk styles have some regional variation; especially the mountain Tajiks of the Pamirs and Badakhshan in neighboring Afghanistan have maintained a distinctive, ancient tradition that is much less elaborate than that of the river valleys and the urban centers.

Unlike the Turkoman, Kirgiz and Kazakh traditions, the historical data for Tajik and Uzbek urban music is clearly documented. The Aitrim frieze in Termez, Tajikistan, dates back to the first centuries before Christ and clearly shows the instruments played. During the medieval period several

treatises and biographies of musicians were written, the most important of which are those by al-Fārābī and Abu-Ali Sina (Avicenna). (These have been translated into French - see D'Erlanger in biblio.) In Korazmia, a musical notation system was developed and when compared with the Saš maqam (six modes), as published by the Tajik Academy of Sciences, the playing and performing of the vocal and instrumental suites has little changed in four centuries.

All of this investigation reveals an elaborate and brilliant dance and music tradition. This dance and music tradition is, in its own way, as highly developed as the classical traditions of the West.

Folk music of Uzbekistan and Tajikistan also demonstrates more elaboration than the Turkoman, Kirgiz and Kazakh traditions by having wider ambience or tonal range, more scales, more musical instruments, and considerable elements from the classical tradition.

Basically, the poetry of folk music is folk, which is to say, the rubai or quatrain (four lines). This style of the quatrain is avoided by professional poets because of its folk (i.e., vulgar) associations and origins; it is in a word, doggerel. This is incidently, why Omar Khayyam is not considered a major poet in Iranian-Tajik traditions. (Ruba'iyat is the plural of rub'a, and is a collection of unrelated quatrains).

Among the many charming folk songs of the Tajiks and Uzbeks is a special type called lapar. Lapar are exchanges of wit between two contestants, often a boy and a girl. Verses are made up on the spot and sometimes the onlookers clap and repeat some of the lines made up by the principals. Dance movements also accompany these contests of wit, and they are a source of great entertainment to the people.

Folk plays also feature folk poetry, music, and movement and miming that approach dancing.

Folk poetry is based on the amount of syllables to a line, whereas, literary poetry which is used for classical vocal music is based on the strictly formal system of metrics of vowel length known as aruz. This type of poetry firmly links Uzbekistan and Tajikistan to the mainstream of Middle Eastern culture.

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DANCE, MUSIC, CENTRAL ASIA Cont.

Classical music is highly elaborate and suites of vocal and instrumental music played by large instrumental ensembles is a long tradition in this area.

After the establishment of the Saffavid dynasty in the 16th century in Iran, the Shi'i sect of Islam was elevated to the status of official state religion. At this point the Sunni Moslems (Orthodox) of Central Asia ceased almost all cultural exchange with the Middle East, with which they had formed an integral cultural and historical unit. This split between Shi'i and Sunni Islam is somewhat analogous to the Catholic-Protestant schism of about the same time in Europe. Many scholars felt that this resulted in a long period of cultural decline and stagnation, characterized by a "freezing" or "fossilization" of musical style and performance. Thus, improvisation on the scale of elaboration and artistic level of that performed in Iran, and its paramount importance in Persian classical music does not exist in Uzbek and Tajik music with its more fixed performance.

Nevertheless, the scales and modes and musical terminology used in Uzbek and Tajik classical music demonstrate the common aesthetic bases and relationship and origins of these musical forms.

Also, the musical instruments, sometimes called by different names (čang santur; kemanče-šćak, etc.) were developed jointly in Iran and Central Asia.

The technical details of music are beyond the scope of this presentation, but the interested reader may find detailed information in works cited in the bibliography.

Music for dancing is extensive in Tajikistan.³ It is accompanied in several ways: 1. by solo daireh (doire), a kind of frame drum, played in a virtuoso manner as a solo instrument. (Professional daireh learn a complex series of rhythms known as usul. Several examples may be found in Karimova: 1975 and D'Erlanger: 1930-59), 2. Solo instruments such as dotar with the daireh or tavlak (goblet drum similar to the Iranian dombak), 3. orchestras, and 4. group or solo singing with or without instrumental accompaniment and handclapping.

The dancing is by soloists or group dancing as an extension of the solo dances. Line and circle dances where the dancers hold hands are not performed in this area, although circle dances with each dancer functioning by his or herself are common. Solo dancing is highly virtuosic, especially that of women, where acrobatic elements are featured. The finest dancers will improvise with the daireh player. However, the classical dance style of this area, unlike the almost totally improvised Iranian solo dancing, has been elaborated by its performers into a series of very complex, stylized movements which convey, i. work movements of domestic and field chores or 2. poetic concepts and a terminology has been developed to designate the movements and series of movements.

As in much of the Middle East, the social status of the professional dancers, female and young male, is beyond the pale of society. Whereas in Iran with the end of the Qajar dynasty, this caste-like group largely faded away, in Uzbekistan and Tajikistan, the Soviet authorities with an essentially Western moralistic outlook, have encouraged and subsidized the more quality aspects of this art form, and suppressed the considerable erotic content of this dancing. In Afghanistan, young males as professional dancers plied their trade until quite recently. (There is a vivid description of this in James Michener's "Caravans", a portrait of life as it was in Afghanistan 15-20 years ago.)

Among the finest exponents of this art form are the soloists, corps, and musicians of the Bahor Dance Company of Uzbekistan, under the expert direction of Mugharam Turganbaeva, who has developed a rich repertoire of solo and group dances of all of the areas of Central Asia.

Rural dances of women portray, for the most part, domestic and field work movements, many mimetic dances of animals and old people, etc., often highly comic, and dances with swords.

Unlike Europe and adjacent areas of the Middle East such as Turkey, Lebanon and Syria, step patterns and footwork are relatively unimportant. The main concentration of the dancing is in the hands, fingers, head, face and torso. The movements and isolation of movements of these parts of the body is the main focus of the dance. The Pathan (Pashtoon) men for example, move in a circle using a simple step in the dance Aten, but the salient feature of the dance is the gyrating of the heads with their long hair whipping wildly about until the dancers, with ever increasing tempo, reach an almost ecstatic state.

In Uzbek and Tajik classical dancing, the movements of the hands, arms, upper torso, facial features, and head, give the watcher the feeling that these performers have no bones, so plastic and supple are the gestures.

(please conclude on next page)

MUSIC & DANCE OF CENTRAL ASIA, Concl.

Central Asia is one of the least researched areas of the world in music and particularly dance. There is a rich, multi-faceted dance tradition, and it is hoped that this brief survey will encourage dance researchers to explore this untapped area of choreographic wealth.

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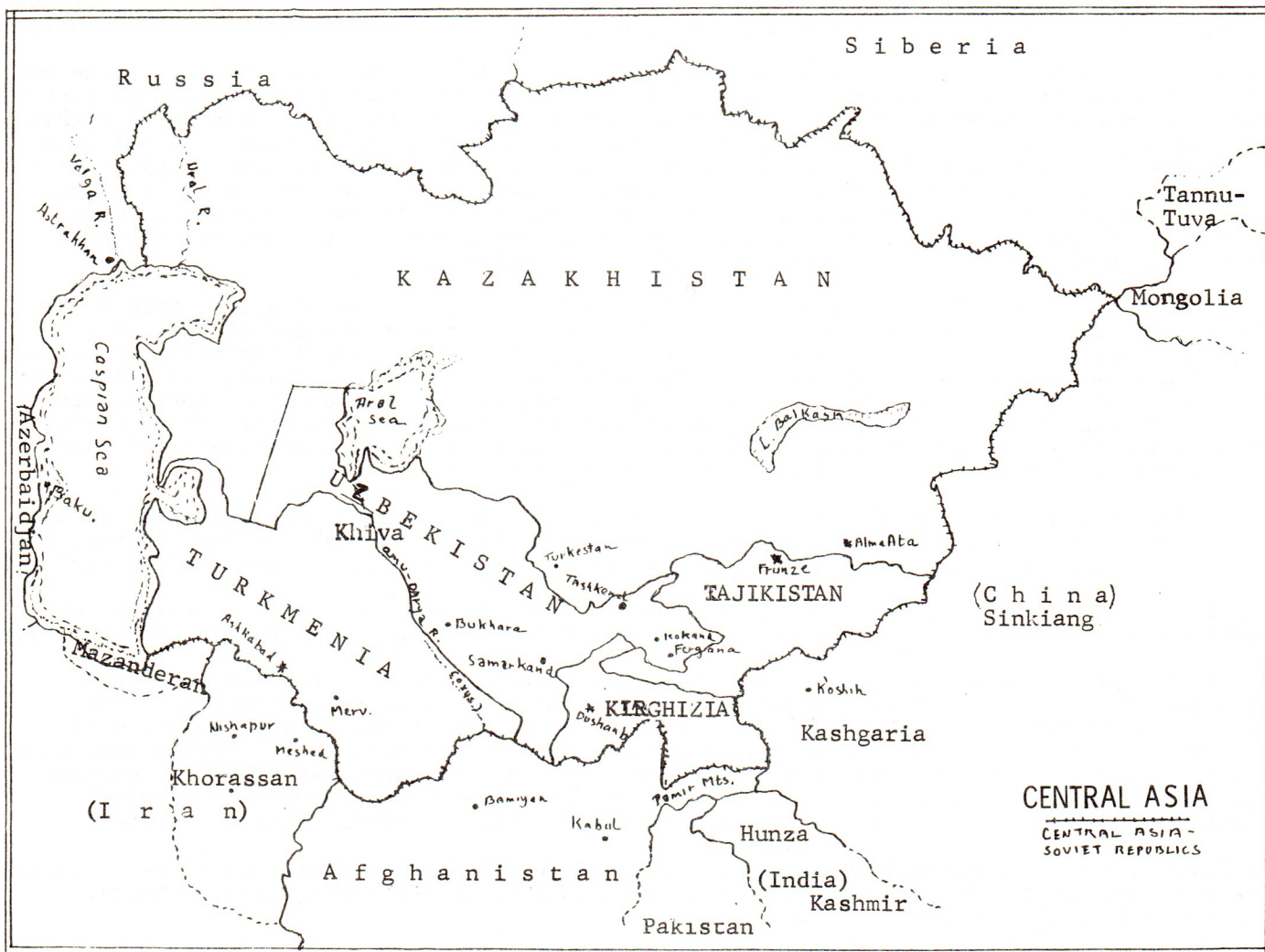
NOTES

1. For the discussion of music, I relied very heavily on Beliaev's work on Central Asian Music, with Mark Slobin's excellent commentary and editing. Since much of the available research work in this area has been done by Soviet scholars, it should be mentioned that they work in a particular theoretical framework. For example, they have an evolutionary social scheme in which groups of semingly "primitive" social and economic development have simpler forms of music and dance. This is why they state that choreography is a young art in Kazakhstan (heard in a film soundtrack). I feel that this is a simplistic theoretical approach, however, for in Iran tribal groupings such as the Qashqa'i have better developed, more elaborate dancing than the sedentary groups in the same area because of other factors such as religion. Also, Soviet musicologists do not notate in microtones, an integral feature of Central Asia and Caucasian music, because Soviet music should be played on the tempered scale. This means that all musical notations in Soviet musical publications must be used with care.

2. Again, not enough research has been done in this area. Too, one of the factors in the development and elaboration of dance forms and movements, is the degree to which the members of any society find dancing a desirable form to develop and practice. This factor is too often ignored by researchers.

3. Many recordings of Uzbek and Tajik music, classical and folk, are available on Melodiya records. They are of excellent quality and use microtones.

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- Thachenko, T. Narodny Tanets (Folk Dances, in Russian). Moscow, Iskustvo, 1954
A brief survey and historical overview of the dances of the major ethnic groups of the Soviet Union. Examples of dances, a compendium of the basic movements of each dance style, with clear line drawings. A basic title, portions of which have been translated into English.

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- Beliaev, Viktor. Central Asian Music. edited and annotated by Mark Slobin, translated by Mark and Greta Slobin. Middletown, Connecticut, Wesleyan University Press, 1975.
This is a prime source which was used for the more technical discussions of music. The editor, Dr. Slobin, is probably the most knowledgeable scholar in the United States in the music of Central Asia.
- Dansker, O. "Muzykal'naia kul'tura tajikov Karategina i Darvaza". in Isskustvo tajikskogo naroda, vol. 3, Dushanbe, Donish, 1965.
There are several musical examples of the music of the Tajiks of Karategina and Darvaza, and on p. 252, a photograph of a man playing the tar, a musical instrument widely used in Persian classical music and not mentioned in Beliaev or in the listings of the Atlas.
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- Zonis, Ella. Classical Persian Music, an Introduction. Cambridge Mass., Harvard U. Press, 1973.
Good, but technical understanding of the basic structures and theories of Persian classical music. Somewhat easier to understand than Farhat.

[Ed. notes: Anthony Shay has been deeply interested in the folklore of this region for a long time, and it was a while after his article on Iranian dance and music here in Folk Dance Scene in 1973 that we first broached the subject of the Central Asian area. We want to thank him for the great detailed and authentic articles he has presented to us here. . . Most of you know Anthony Shay as the former artistic co-director and choreographer of the Aman Folk Ensemble, and the founder and present director of the new ensemble, Avaz. There are many other facets to Tony Shay however which some have not heard of. Back in the mid- and late-50's, he was the director of the fine little group at UCLA called the Village Dancers, - remember those crisp, fresh costumed Croatians and their red and white outfits and brilliant dancing? Mr. Shay also was a choreographer for the Duquesne Tamburitzans, and member of other Los Angeles-based exhibition groups. He studied in Iran, and received a degree in Persian literature at the University of Tehraa..He was also a principal flutist with the Tehran Symphony and studied Persian folk music and sang on Radio Iran. Other degrees include an M.A. in anthropology at CSULA and in folklore and mythology at UCLA. He is a consultant in folklore for the Smithsonian Institution and advisor for other folkdance/lore groups. In addition to English, he speaks Persian, Serbo-Croatian, Arabic, Turkish, Spanish and French. . . Tony's accomplishments are many,-and again, "Scene" thanks him greatly.]

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PHILATELIC FOLKLIFE

Philatelically speaking, costumes and dance of Central Asia is sorely lacking. Unlike the Caucasian republics, those of the nomadic areas covered in this issue of FDS never even had a brief independent postal history with stamps. Those issued by the USSR are not numerous. There are plenty of Uzbek dams, Tadjik and Kazakh tractors, buildings, harvesters, etc., but costumes, no! In the 1933 series of "nationalities", groups of peasants are shown - Kazakhs on the 1 kopeck, and Tajiks, Turkomans and Uzbeks on the 15 k. All five lands have sort-of "costume pictures - peasanty - in the 1957 series against various backgrounds of sheep, harvesters, dams and buildings. The pretty multi-colored folk dance series which started in 1960 have Uzbeks on the 1960 issue, a Kazakh trio on the 1961 copy, and Tajiks, Turkomans and Kirgiz on three that came out in 1963. Numerous singles, starting about 1959 have been issued honoring illustrious poets, artists, and People's Heroes of Tajikistan, Uzbekistan, Kirgizia, Turkmenia and Kazakhistan (or older Khivans and Bukharans), but they generally show only the head and upper shoulders in any type of costume at all. Which about sums up folk dance and costume in Russian Central Asia.

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NOTES

Some photo credits due for the illustrations also: On the Central Asian articles: p.9, Bamiyan, A. Shay; Turkoman dancers, Kazakh scene, USSR Monthly; p.10, 'Bajot' dancer, A. Nevezhiniya; 'Larzon' dancer, Maggie Berger; p.11, 'Doira' dancer, C. Gordin; p.12, 'Katta Uyin' dancer, Maggie Berger; p.1 (cover photo), Maggie Berger.

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COSTUME CORNER

Because Central Asian nomad women did a man's work in their daily routine, their costume differed very little from the costume of the men, except in the headdress. Even the Muslim nomads in this region did not seclude their women to a great extent. However, on formal occasions such as weddings, very finely worked and oftimes elaborate costumes were worn by both women and men. These were usually elaborations on traditional clothing in which the amount of jewelry and ornamentation would give prestige and a wealth status to the wearer of his/her family. Even here however, practicality was combined, for ease of movement (loose peasant field style), warmth (material), and prestige (manifestation of wealth with the jewelry, etc). An example (too bad we can't reproduce the beautiful design and color here) of a woman's costume from the Bukhara region of Uzbekistan: the dress is full and of silk with metallic brocade, decorated at the waist with silvery metal and yarn pendants. A cloak and cap were worn in the street with a face veil, and often boots to the knee. Jeweled slippers accompany the costume in question, and it was once the property of the Emir of Bukhara many years ago. There is a silk woven ikat cape. Ikat dying and weaving is the most typical and distinctive fabric used in Uzbekistan, Tajikistan and Turkmenia. . . In our illustrations, the woman dancing the Uzbek 'Bajot' is wearing an elaborately embroidered and appliqued bodice over a long-sleeved dress of Joseph's colors, red, green, white, black, etc., and a small cloth coronet. The man holding the flat drums has a long sleeved, plum colored robe, decorated on the cuffs and down the front in yellow gold and green. He also wears a cap (scarcely visible.)

* * * * *

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.

* * * * *

A LA CARTE

by GLORIA HARRIS

We were travelling the old road to Bokhara. The same road, that for centuries, soldiers, horses and spice-bearing caravans travelled, wearing the road down to an incredible depth of 8 feet below the fields on either side of it. It is a good place to dream of romance and adventure and the nomads of early times.... . . .swaying on camelback, lulled by the tinkling camel bells, the heat soon becomes unbearable and we pop a small smooth pebble in our mouths to assuage our thirst until we reach the next oasis where we fill our water bags.

At day's end we see a nomads' camp in the distance and head toward it. The Chief welcomes us, and we sit around the fire drinking hot green tea with salt and mutton fat added. These people are herdsmen and raise 'fat-tailed' sheep. Although the sheep is scrawny in body, it has from 30-40 pounds of fat stored in a hump under its tail and we see some sheep with such a large storge place, that they are fitted with a contrivance on wheels to help them keep on the move.

From early spring through October, the nomads in this camp, live strictly on milk and milk products. They drink soured milk and clabber and make a variety of cheeses. One of these cheeses, called KURT, in the form of a very hard, dried ball, can be stored indefinitely and can be reconstituted into milk when needed, by dissolving bits of it in water. (And we think we're so smart.) Lucky for us it is mid-November and we have a feast of spitted lamb and taste a potent alcoholic drink called BUZAH made from fermented soured milk, that the women distill over the fire using large iron jars.

Soon, because it is getting colder, we are given a YURT (tent) to sleep in. A yurt is a construction of sturdy wooden poles lashed together and bent to form a circular shape, over which heavy black felt is stretched. Heavy felt rugs hang on the walls and more rugs cover the ground. A copper MANQAL (brazier) with glowing charcoal in the middle of the floor, gives off a pleasant warmth and the smoke rises through an opening in the ceiling. Padded quilts, one end lashed to metal rods suspended over the manqal, hang to the ground and we each wrap up in the lower end of a quilt. This forms a 'tent' around the coals that entraps the heat and we are promptly asleep.....

"Wake up! Wake up! we are almost to Bokhara!" With a start I wake from my dreaming and look around to see bright sun shining on fertile lands being irrigated to produce more crops than ever before, in Uzbekistan one of the five Central Asian Republics now under Soviet rule.

The white-walled mud huts of another era are giving way to apartments and everywhere are factories, office buildings and fine restaurants. The restaurants serve cosmopolitan foods of Russia and France and other lands but as you might know, the food cooked in the homes of the Uzbek people is the same as long ago. Clabber and sour milk and cheese; soup, flat bread and green tea make up the daily diet of the lower class Uzbek. The CHAI-KHANA (tea-house) is popular with the men, and they sit for hours, cross-legged, on low platforms, drinking tea and telling stories. The women drink tea at home and for company, serve preserves of melon, rose petals and berries. They serve sweets such as khalva and samsa, a deep-fried fritter filled with ground sweetened walnuts. Many families have their own fruit and nut trees growing in their walled gardens and Bokhara is famous for beautiful fruits, especially melons of many luscious varieties.

The people of the Central Asian States - Uzbek, Turkmen, Tadzhik and Kirgiz-have been released by the Soviets from adhering to many of the very strict old laws and some of the European/American amenities and fashions have been adopted. But I notice that the women are again wearing the graceful robes (if not the veils) of the past; and the men have kept their horse and wagon and shun many of the new mechanicals.

Centuries-old customs are not easily changed--partly out of habit and partly because they really are the better and more satisfying ways. INSHA' ALLAH (God willing--go with God--goodbye)

* * * * *

Research: Alone Through the Forbidden Land - Gustav Krist (translated by E.O.Lorimer)
Russian Cooking - Helen & George Papashvily & Editors of Time-Life Books (and recipe)

* * * * *

SAMSA

UZBEKISTAN

Sweet Walnut Fritters

FILLING:

In mixing bowl, toss together 6 ounces walnuts, that have been pulverized in a blender or grinder, 1½ tablespoons softened, unsalted butter and 1½ tablespoons sugar.

DOUGH:

1½ cups flour

2/3 cup lukewarm water

½ teaspoon salt

4 tablespoons unsalted butter, softened.

Place flour in deep mixing bowl and make a well in the center. Pour in the water, salt and 2 tablespoons of the butter and slowly stir the flour into the other ingredients until well absorbed. Then beat vigorously with a large spoon until a firm dough is formed. Gather the dough into a ball. On a lightly floured surface, roll it into a rectangle approximately 16 inches wide by 18 inches long. Brush the dough with the additional two tablespoons butter and fold it into quarters. Roll it out again, as thinly as possible, and with a small sharp, trim the dough into a rectangle 16" X 18". Cut the dough into 2" squares. Heap one teaspoon of the filling in the center of a square of dough & draw up the four corners to meet in the middle. Dip your fingers in water and pinch the corners firmly to seal them. (Do this also with the edges, so the filling wont come out.) Repeat with all the squares.

Fill a deep fat fryer or a deep heavy pot with enough oil to come 4 inches up the sides of the pan and heat until the oil registers 375° on deep-fat thermometer. Drop in fritters, a few at a time, turning them occasionally, and fry for about 3 minutes or until they are golden brown and crisp. Drain on paper towels. Place on serving plate & sprinkle with confectioners sugar. Serves 8-10.

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at the Univ. of Minn. Duluth

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Applacian 8/18-8/27

Romanian 8/20-8/27

Ya'akov Eden **Morley Leyton**

Israeli 8/18-8/27

Polish 8/18-8/27

Atanas Kolarovski

Yugoslavia 8/20-8/27

Carol Silverman

Balkan Singing 8/18-8/27

Ingvar Sodal

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Side Trips,
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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.

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DANI BASSA

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At UCSD, La Jolla

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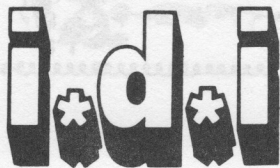
Institute

** Information*

REGISTRATION FOR "DALIA" WEEKEND WORKSHOP

NAME : _____
ADDRESS : _____

NUMBER OF PARTICIPANTS _____ AGE _____ SEX _____ PHONE () _____
KOSHER _____ VEGETARIAN _____



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

P.O. Box. 3194 U.N.* Calif. 91407 (213) 780-1857**

TEACHING THIS MONTH

Classes 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. Telephone numbers for contacts have been given where possible for confirmation uses if question of meeting or "dark nights" arise, or non-implementation due to fund-prioritizing.

VIRGILEERS FOLK DANCE GROUP * (Tuesday)

At Commonwealth School, 215 S. Commonwealth in Los Angeles, 7:30-10 pm. Dark June 6 because of election day. Balance of month, Josephine Civeklo will reteach 'Paso Doble' and instruct in the use of castanets. Phone 213/284-4171 for information.

EMERSON INTERMEDIATE FOLK DANCERS * (Friday)

At Emerson Jr. High, in the gym, 1670 Selby Ave., West Los Angeles, 8-11 pm. We do a variety of dances, - line, cpl., Scottish sets - also review dances you request and our program is made up of these requests. Our policy is to please you. Come dance with us. Dark night June 9. Call for location of alternate place to dance - 213/397-5039.

SAN DIEGO FOLK DANCERS * (Monday)

At Recital Hall in Balboa Park, San Diego. From downtown go N. on Park Blvd. (12 st) turn L. into the Park on President's Way. Time 7:30-10 pm. Intermediate and advanced - co-op teaching - general folk dancing.

CHINA LAKE DESERT DANCERS * (Thursday)

At Community Center, China Lake, 7:30-10:30 pm. Teaching 1st. hour. Dwight Fine will teach '1314', Scottish set dance June 1, 8 and 15; Carl Heller, 'Italian Quadrille', June 22, 29 and July 6. Phone 714/375-7967; 714/446-3297.

WHITTIER CO-OP FOLK DANCERS* (Saturday)

At Whittier Elem. School, 6411 S. Norwalk Bld., Whittier; Beginning teaching 7:30-8:30 pm; intermediate 9-9:30 pm., general dancing and requests until 10:20 pm. Teacher in June will be Laura Smith. Last Saturday night of the month is party night. Ph. 281-7191.

CALTECH on Tuesdays; CALSTATE NORTHRIDGE, CALSTATE LA, BESEDA, LACC, SUNDAY NIGHT ISRAELI - Call 213/397-4564 for info from the Folk Dance Funline!

(continue on next page please)

IDYLLWILD FOLK DANCE WORKSHOP



DESERT SUN SCHOOL, IDYLLWILD

FOLK DANCE WEEK - JUNE 23 TO JUNE 30, 1978

FOLK DANCE WEEKEND - JUNE 23 - 25, 1978

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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

ORANGE COUNTY FOLK DANCERS
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BEGINNER'S FESTIVAL

Saturday JUNE 24, 1978
7:30-10:30 PM

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SCENE. YOU'LL LOVE IT!!

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Located in Fullerton at Parks & Rec-
reation Gym, Valencia & Euclid Sts.
Admission: \$1.00

Information: (714) 527-6494/557-8936

TEACHING THIS MONTH, Cont.

HOLLYWOOD PEASANTS * (Wednesday)

At West Hollywood Rec. Ctr., 647 San Vicente Blvd., West Hollywood. 7:30-10:30 pm. June teaching: 'Bučemis', Bulgarian by Emily Berke; 'Somogi Karikázo', Hungarian by Ruth Oser; 'La Mesticita' (review) Mexican, by Josephine Civello. Ph. 213/474-2048.

INTERNATIONAL RENDEZVOUS FOLK DANCE CLUB (Saturday)

At L.A. Valley College Field House, 5800 Ethel in Van Nuys. Teaching 8-9 pm; requests 9-11 pm. PARTY NIGHT June 10, 8-midnight. Rados Orchestra, exhibition by the Hellenic Dancers. Adm. \$1.50 for this event includes refreshments. Call 213/994-3698, Mon-Fri info.

SOUTH BAY FOLK DANCERS * (Friday)

At Valmonte School, 3801 Via La Selva, Palos Verdes Estates, 7:30-11 pm. Beginner level 1st hr.; intermediate teaching 9-9:30-'Tehuantepec', 'Sestorka', 'Beseda' with Miriam Dean. Party night last Fri. of month. For info, call Fran Rudin at 213/374-0982.

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

At Webster Jr. High, 11330 Graham Pl. in Palms, W.L.A.; beginners 7:15 pm.; intermediates 8:45 pm. Thurs S.M. class in Marine Park, 1406 Marine Ave, Santa Monica - same hours. Miriam Dean teaching 'Chiribim' and reviews. For info, phone 213/391-8970.

CULVER CITY DANCERS (Thurs. morning; Tuesday evening)

At Veterans' Mem. Aud., 4117 Overland in Culver City. Tues. beg. 7:30; intermediates at 8:30 pm.; Thurs. beg. 10 am., intermed. 11:30 am. Miriam Dean teaching 'Hora Yamit' and reviews. Call 213/391-8970 for info.

STONER STOMPERS * (Friday)

An intermediate level folk dance class taught by Dave and Fran Slater. It meets at Stoner Ave. Playground, 7:30-10 pm. Teaching for June: 'Po Zelenoj Trati', 'Jove Male Mome', 'Picking Up Sticks', 'Ikariotikos', 'Siamse Bierte'.

DESERT INTERNATIONAL DANCERS * (Thursday)

At Palm Springs Pavilion, Sunrise Plaza, Palm Springs, 7-10 pm. Teaching old, new, line and cpl. dances. Call 714/343-3513, 714/325-7281. Sam and Vikki Margolin.

(please continue on next page)

SUMMER OF 1978 DANCE CLASSES - STEPHEN S. WISE TEMPLE
 ---- Instructor: Natalie Rudin ----
 * * * * *

CLASS TYPE	CODE	DAY	TIME	BEGINS for	WEEKS	GROUP
Beginner	LMB	Mon.	9:30am - 10:30 am	June 26	6	Adults
	LWB	Wed.	9:30am - 10:30 am	June 28	6	Adults
	1TBF	Tues.	7:30pm - 8:30 pm	June 27	6	Family
	2TBF	Tues.	7:30pm - 8:30 pm	Aug. 15	5	Family
	1ThBA	Thurs.	7:30pm - 8:30 pm	July 6	5	Adults
	2ThBA	Thurs.	7:30pm - 8:30 pm	Aug. 10	5	Adults
Intermediate and Advanced	LMA	Mon.	10:30am - 12:00 noon	June 26	6	Adults
	LWA	Wed.	10:30am - 12:00 noon	June 28	6	Adults
	1TAF	Tues.	8:30pm - 9:30 pm	June 27	6	Family
	2TAF	Tues.	8:30pm - 9:30 pm	Aug. 15	5	Family
	1ThAA	Thurs.	8:30pm - 10:00 pm	July 6	5	Adults
	2ThAA	Thurs.	8:30pm - 10:00 pm	Aug. 10	5	Adults

PRICES

	5 week class	6 week class
<u>Adults:</u>		
member	\$10.00	\$12.00
non-member	\$12.00	\$14.00
<u>Children:</u>	\$ 7.00	\$ 8.00

Children's classes may be arranged
 Individual classes may be arranged at the discretion of the instructor: \$3.00 each.

CLASSES LIMITED TO FIRST 25 ENROLLED
 tear off and return to Stephen S. Wise Temple 15500 Stephen S. Wise Dr. Los Angeles, CA 90024, to Natalie. Checks are payable to Stephen S. Wise Temple. 343-8009.

NAME _____ PHONE _____
 ADDRESS _____ CITY/ZIP _____
 CLASS CODE _____ AMOUNT ENCLOSED _____

DANCERS.....SINGERS.....MUSICIANS

jasna planina

folk ensemble

announces

1978-79 AUDITIONS

Saturday, June 10, 9:30 a. m.

Youth Activities Center
 Indian Hill Blvd. and Scripps Drive, Claremont

Dancers should wear comfortable clothing and dance shoes; women are asked not to wear long skirts. Musicians will be auditioned for accompanying the dance ensemble in performance and for its separate recreational folk dance orchestra on Western or Balkan instruments. Jasna Planina's repertoire includes suites from Bulgaria, Macedonia, Croatia, Romania and Turkey. For further information, please contact:

Michael Gordon, director
 (714) 683-7505 (home)
 (714) 684-1200 (business)

John Meador, music director
 (714) 974-4303 (home)
 (213) 866-3757 (business)

Youth Activities Center
 Scripps Dr.
 Indian Hill Blvd.
 CLAREMONT
 San Bernardino Fwy.

TEACHING THIS MONTH, Cont.

SILVERADO FOLK DANCE CLUB * (Tuesday)

At Marina Comm. Ctr., Seal Beach, 151 Marina Dr. (see note below). 8 pm. teaching, June 6, 13, 20. 'Paso Doble' and beginners' dances; 9 pm. teaching same dates 'Lepa Anka Kolo Vodi' - Dorothy Daw. June 27, Party night. June 6 and 13, group will meet at McGaugh Intermediate School in the gym, Bolsa just w. of Seal Beach Blvd. Phone 213/924-4922.

SHALOM FOLK DANCERS * (Tuesday)

At Highland House, 732 N. Highland in Hollywood. ph. 462-2262. June teaching will review and continue dances taught in May w. John Savage teaching 'Eshal Elohay', Israel; 'Trei Pazeste', Romania; 'Vayenikeha', Israel; 'Zajko Kokorajko', Macedonia. For info, call 213/838-0268; 213/939-7175; 213/462-2262.

WEST LOS ANGELES FOLK DANCERS * (Friday)

At Webster Jr. High, 11330 Graham Pl., in West L.A. between Pico and National off Sawtelle. 7:30-10:30 pm. Beverly Barr will teach 'Sučaćica', Croatian; 'Yeded Nefesh', Israeli - as well as many reviews. Early teaching 7:30-8 pm. will review 'Polharrow Burn' Scotland. June 9 only - class will meet at McKinley School, 2401 Santa Monica Blvd. in Santa Monica. Check to see if class will meet June 30 - phone Beverly 213/836-2003, 478-4659.

CRESTWOOD FOLKDANCERS * (Monday)

At Brockton School, 1309 Armacost in W. L.A. between Barrington and Bundy 1½ blocks N. of Santa Monica Blvd., 8-10:30 pm. Beverly Barr will teach 'Jiana de la Jina', Romania; 'Mechol Hadvash', Israel; 'Godečki Čačak', Bulgaria. Check to see if class will meet on June 26. Call Beverly at 213/478-4659 or 213/836-2003.

ORANGE COUNTY FOLK DANCERS * (Friday)

At Santa Ana College in the Dance Studio, 17th and Bristol in Santa Ana. 8:30-11:30 pm. June teaching: 'Neapolitan Tarantella', June 2 w. Ralph Gordon; 'Bagi Forgos', June 9 with Richard Duree. June 16 is dark. June 23 Art Saltzman will teach 'Kalajdjisko'. June 30 is all-request night. Richard Duree teaches the beginner class 7:30-8:30 pm. each Friday.

(please continue on next page)

CAFE DANSSA

Folk Dancing Nightly

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

Mon.	INTERNATIONAL	Intermediate Class—8:00
		Beginners 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

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YANKELA LEVI

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single occupancy; \$7.00/night, per person,
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(Note: Special dance sessions for folk dance
teachers on Friday, July 7th, 1:00 - 3:30 p.m.
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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.

397-4564

TEACHING THIS MONTH, Cont.

WEST HOLLYWOOD FOLK DANCERS * (Monday)

At West Hollywood Rec. Ctr., 647 San Vicente Blvd., West Hollywood. 7-10 pm. Beginning class 1st hour. Reg. program: Ruth Oser will teach 'Michael's Csárdás'; David Karp, 'Bavno Oro', Macedonian; Harry Cimring, 'Haroa Haktana', Israel. (Group will be open on May 29 also). Phone 213/657-1692 for info.

SKANDIA SOUTH * (varied)

June 3, a workshop 2:30 pm at Long Beach City College Dance Studio, Women's gym, Carson & Clark, Long Beach. Dance follows at 7:30. June 4 (Sunday), a special institute of Swedish dances with 7 teachers and 2 fiddlers from Frösö, Sweden, 1:30-6 pm at St. Monica's Hi School Cantwell Aud., 1030 Lincoln in Santa Monica, (this co-sponsored with the Swedish Club). Bring picnic for afterwards in nearby Lincoln Park). \$5 for the institute donation.

HIGHLAND FOLK DANCERS * (Monday, Friday)

At the Highland House, 732 N. Highland Ave in Hollywood. Teaching Mon. by Ruth Margolin, Sam Schatz and Carolyn Reese. In June we are teaching 2 new lively Moshiko dances - 'Hora Yamit' and 'Chiribim'. Review teaching 7:30-8:30 pm. Dance until 11 pm. John Savage teaches Fridays. Another of our famous ethnic dinners on Monday, June 26. This time it's French. Price for dinner and dancing is a modest \$3.50, 6:30 pm. Call for reservations, 213/462-2262.

GANDY DANCERS * (Friday)

At International Institute, 435 S. Boyle Ave., Los Angeles. Dark June 2 due to the KPFK Festival using facilities. Program for balance of month to be determined. Phone for information. Watch for 30th Anniversary party night in mid-July, and for annual Folk Dance Camp Showcase of camp dances at end of August. Ph. 398-9398.

MONDAY NIGHT KOLO CLASS (Monday)

At Hollywood Rec. Center, Cole Ave 1/2 block N. of Santa Monica Blvd. in Hollywood. 8-10 pm. Announcing a new format: Joining Billy Burke will be Charlotte Byron of Orange Co. and Michael Chyet of Philadelphia - each month new dances to be taught/reviewed. June: 'Vojkičko', 'Stara Planinsko', 'Sitno Zensko' and 'Briuletul. Call 714/637-0807; 213/876-5327.

INTERNATIONAL FOLKLORICO DANCE CLASS (Wednesday)

At Anaheim Cultural Center, 931 N. Harbor Blvd. in Anaheim. 7-10 pm. Free. Charlotte Byron teaching. June program: 'Bruil Cala Frunossa', 'Retko Kolo', 'U Kruševo Ogin Gori', 'Gelmeden'. Phone 714/637-0807 for information.

LAGUNA FOLKDANCERS * (Wednesday)

At Laguna Beach High School in the gym, Park Ave at St. Ann's, Laguna Beach. Time, 7:30-10:30 pm. Teaching schedule to be announced. Call for info - 714/494-4272

NEIGHBORHOOD CHURCH FOLK DANCERS * (Wednesday)

At the Church, 301 N. Orange Grove in Pasadena, 7:30-10:30 pm. Teaching first part - requests after 9 pm. Call 213/793-1882 for info. and teaching schedule for June.

NARODNI DANCERS * (Thursday)

At Millikan School, 2800 Snowden in Long Beach. (in the gym). Beginners 7:30 pm; intermediates 8:30-10 pm. Bora Ozkok special guest teacher June 1. Phone 213/433-2686 for info.

* * * * * (late teaching news in caboose)

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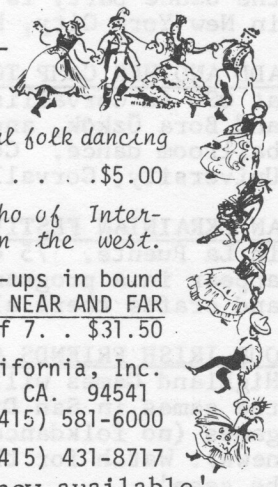
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Answering Service . . . (415) 431-8717

1978 Costume Calendar now available!



JOSEF MARAIS
1906 -- 1978

Mr. Marais, world noted folk balladeer, musicologist and composer, passed into new dimensions following surgery, late last month. He leaves to mourn him, his wife and co-partner for so many years in his folkloric world, Miranda, and his children, Marcel de Miranda and daughter, Yvonne de Miranda.

Josef Marais was born in the town of Paarl in the Cape of Good Hope, South Africa, and at an early age, became deeply involved in music. He came to the United States in the late 1930's, and had been actively engaged in the promotion of folk music ever since, and with his wife, Miranda, formed the team, Marais and Miranda, World Balladeers. He had just completed the score and production of a play, "Mad Meg", based on the Breughel painting, and it had premiered in Orange County. We had articles presented by him in our December-last issue, as well as his biography. This writer had only just been planning to visit again and discuss the current trends in folklore and revisit the early days of radio and recorded folkmusic later this month when the word of his passing came. I can now only join the family and many friends of this kindly man in their sorrow.

Paul T. Pritchard

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PERSONS. PLACES. THINGS

AN ETHNIC SINGING CLASS is forming in Fullerton, to be instructed by former Aman vocal director, Pearl Rottenberg Taylor. The eight week day class begins Thursday June 1, 10:30 am. to 12:30 pm. For further information, please call Lu Perry at 714/828-2581 or Pearl Taylor at 714/99301488.

FOR A DOUBLE HEADER WEEKEND at Veselo Selo, keep June 9 and June 10 in mind. On Friday June 9, Bora Özkök, the vivacious and inexhaustible Turk will present dances from his homeland. Teaching will start promptly at 8 pm and dancing will follow the workshop. On the following day, Rich Duree, well-known instructor in the Orange County area, will present an afternoon workshop of dances which he learned last year at the Hungarian Dance Seminar in Hungary. This workshop will be followed by an evening party at which Dunaj Folklore Ensemble will present an exhibition, 'Dances of Transylvania'. Dunaj is directed by Rich Duree. (See ad for additional information).

SHOWTIME AT THE TRIFORIUM - the mid-day presentations at downtown Los Angeles' noted musical monument, will present two old friends of our folkdancers - the Odessa Balalaikas on Wednesday June 7, and the small concert group of the Aman Ensemble* June 14. These events are free, and made possible through grants from the Mobil Foundation.

UCLA'S INTERNATIONAL SERIES for the coming year have three interesting items lined up - the New Zealand Concert Band and the Aotearoa Maori Singers and Dancers Oct. 3; the Bulgarian Pirin Ensemble, February 11, and the Festival of Russian Dance, February 25.

THE ANNUAL QUEENS ETHNIC MUSIC & DANCE FESTIVAL, presented by the Balkan Arts Center, is scheduled for Saturday June 10 in Bohemian Hall, Astoria, N.Y. Dance workshops in Pontic and Epirot Greek dance, and one in Romanian dances of the Banat during the afternoon, and the dance party is at night. For info, call the Balkan Arts Center, 514 W. 110 St. #33 in New York City, NY 10025 - NY phone 212/222-0550.

ADD ANOTHER CAMP TO THE LIST - The Oregon State University Folk Dance Workshop, June 11-17 at OSU in Corvallis. Teachers include Gary Coyne, Per and Margareta Jennische, Dick Oakes, and Bora Özkök, and Miriam Lidster. Steve Johnson handles the squares and Marty Roberts, ballroom dance. Contact Kathy Kerr, Folk Dance Workshop, Dept. of P.E., Oregon State University, Corvallis, OR 97331.

✓ AN UKRAINIAN FESTIVAL Sunday June 4, noon to 8 pm. at Maple Leaf Park, 600 Basetdale Ave in La Puente. 75 dancers from Edmonton, Alberta - the Cheremosh Ukrainian Ensemble will appear in a program of dance, song, and bandura-playing. Booths with displays, costumes, and crafts there also. Nancy Prokopy of the Ukrainian Spirit Company* is a coordinator.

OUR IRISH FRIENDS AT THE 'HIBERNIAN INDEPENDENT' send along the secret news to us that the Highland Games will again be held at Long Beach, June 24, in the Memorial Auditorium. And the games in San Diego are August 6, in Santa Rosa, September 2-3. Meanwhile, the Irish games (no folkdance far as we know) will be in La Canada, May 28 (too late for last issue's news). Watch for the ones in October though, where the whole gamut of Erin's spirit may be seen!

(continued on next page, please)

PERSONS, PLACES Cont.

✓ A HUNGARIAN DANCE on June 17 at Long Beach City College, Dance Studio, Clark at Carson in Long Beach - teaching 2:30-5:30, evening party 8-11 pm. Sponsored by Tanc Haz West.

WESTWOOD CO-OP'S new officers just elected are: Helene Korn, Pres.; Gerry Gordon, Veep.; Wes Perkins, Treasurer; Karen Wilson, Rec. Sec'y.; Bunny Mirkin, Corresponding Secretary.

THE GARDEN THEATRE'S June programs are at L.A. Harbor College in Wilmington, June 2-4; L.A. Trade Tech, L.A., June 9-11; L.A. Mission College in Sylmar, June 16-18; L.A. Southwest College, June 23-25, then at East L.A. College nr. Monterey Park July 7-9. The Sixth Annual L.A. Performing Arts & Folklife Festival runs July 21 thru August 13 at Barnsdall Park in Hollywood and will cover the entire spectrum of performing and folk arts - all free to the public, including tons of fresh oranges for the squeezing. Many of our well-known dance and musical groups will be performing during the festival.

THE LARIATS*, our young people's group will be on a summer tour of Hawaii during August for 10 days. This, plus the recent paper drives, Las Vegas Night, and a Luau, and the double-concert in May have, and will be, keeping the kids busy-busy, nothing to say of how busy director Denise deLurgio will find herself!

THE HOLLYWOOD PEASANTS*ALSO DID SOME ELECTING - and the results are: Sam Schatz, Pres., Nicole Kligman, Veep.; Dottie Havanas, Rec. Sec'y.; Florence Goldman, Corr. Sec'y.; Emily Berke, Treas.; Ruth Oser, Program Chairman; Henry Ruby, Fed. delegate (with Eunice Udelf as alternate). By the way, we neglected to mention in last issue that among the host/hostesses of that fabulous club council meeting in Palm Springs, Ruth and Jack Margolin also should have been included - in fact, Ruth was responsible for hostessing at that scrumptious Saturday evening session.

PHILOCHOROS' members, Per and Margareta Jessiscat, visiting here from Sweden, will be the teachers at a Scandinavian workshop, probably July 3 and probably also, co-sponsored by Skandia South*. Watch for announcements, or check with Carol and Ed, Roo, or Dan.

THE CHINA LAKE DESERT DANCERS* are looking forward to the appearance of the Panegiri Greek Folk Dance Ensemble early fall - one of the programs scheduled by the local IWV Concert Association. Date is Oct. 26, which is dance night, and the Desert Dancers have a dilemma of having to choose between watching and participating in dancing. Panegiri is in good company - the Utah Symphony Association is also scheduled for the IWV coming season.

RABOS, the old/new musical combo is becoming a prominent fixture in Southland folkdance activities. Add to its dates, the KPFK Festival and one at the International Rendezvous Dancers in Van Nuys - this latter date, June 10. Member-accordionist Roger Flanders is off for a visit to the Balkans July and August.

AVAZ, the folk dance ensemble directed by our guest writer, Anthony Shay, will be holding auditions at Oakwood School, 11600 Magnolia in North Hollywood, June 14 at 7:30 pm. If you are sincerely interested in the music and dance of the Middle East, Persia, and the Balkans - and even Northern and Latin America, you should think about this group. Any dancer who has had training under Tony Shay can count on being an accomplished performing artist when she/he is through. See the flyer for phone information and other details.

SKANDIA SOUTH* has events lined up for the summer/fall as noted in "Teaching This Month" - but a recap is-the June 3 2:30 workshop and 7:30 dance at Long Beach City College; the July 8 event approx. same times at the Orange Women's Club; and in August, 26th, another one, same time also in Orange. Other Scandinavian events are to be added, so watch here.

LARK IN THE MORNING'S June programs include Dr. L. Subramamam, foremost violinist of the South Indian Karnatic tradition, June 2-4; Don Minnerly, leader of Appalachian fiddling styles, June 9-11, then in August, there will be Alex Eppler with a workshop on the balalaika Aug. 4-6 and the kaval, Aug. 11-13. At Ames Lodge in beautiful Mendocino Woodlands.

KOROYAR* will have a concert of Armenian folkdances and songs from the Caucasus and the Anatolian areas, presented by the entire 26-member ensemble Sat. June 10 at 8 pm. in Wray Theatre, Rio Hondo College, Whittier. See new dances and suites, plus some beautiful costumes. The first Armenian concert by any group in three years. Tickets \$3.50 at the door.

THE ART AND ROMANCE OF PEASANT CLOTHES will be shown at Fort Collins Museum in that Colorado city, June 21-July 21. This is a presentation by the Folkwear Ethnic Pattern people, and well worth going to see. It follows with a showing in San Antonio at Witte Memorial Museum, August 15-Sept. 15.

REMEMBER, THE NEXT ISSUE OF FOLK DANCE SCENE covers two months, July-August. Send news for both months in before June 15 for sure!

(continue on next page, please)

PERSONS, PLACES, Cont.

BLACKPOINT CAMP of Folklife and Traditional Music runs July 9-16 at Novato, California, and features many of the top folklorists and musicians during the workshop sessions. A few include Peter Kennedy (England), Aly Bain (Boys of the Lough), Hugh McGraw (Sacred harp from Georgia); Dewey Balfa (Cajun traditional fiddler). Elizabeth Cotten ("Freight Train") and Mike Seeger and Alice Gerrard. For info, contact P.O.Box B, Novato CA 94947. Ph.415/892-1688.

AMANNews* has other irons in the fire besides the Idyllwild workshop. (By the way, did we tell you they've moved into their sumptuous new quarters, ground floor of the Prudential Bldg. on Wilshire?) Anyhow, tentative engagements include a July 4 appearance with the L.A. Phil. at Hollywood Bowl, and another event at Leonis Adobe in mid-July. Meanwhile, the Well-Wishers are having a party at Joan Bauer's home June 10 and they will plan support activities for the upcoming seasons. Call Joan at 654-7040, Marsha at 395-2025, or the Aman office at 936-9127. Your input and suggestions may be valuable.

JASNA PLANINA FOLK ENSEMBLE* will audition dancers, singers and musicians for its 1978-79 season, Saturday am, June 10 in Claremont, starting at 9:30 am. in the Youth Activities Center, Indian Hill Blvd. at Scripps Dr. Dancers should wear comfortable clothing and dance shoes - women are asked not to wear long skirts. Musicians will be auditioned for accompanying the ensemble in performance and for its separate recreational orchestra on Western and Balkan instruments. Call Michael Gordon at 714/683-7505 (home) or 714/684-1200 (work), or John Meador, music dir. at 714/974-4303 (home), 213/866-3757 (work) for info.

THE VIRGILEERS* celebrated their annual Cinco de Mayo Fiesta - Joe Dobin was in charge of the decorations, which with the colorful costumes worn by the dancers, really created a "fiesta" atmosphere (what with the many lively Mexican dances). Josephine contributed with her home-made delicious goodies. . At this time, a big thank-you should be made to our "Tony" from all for his untiring efforts in taking care of the endless KP duties each week, and which he has handled so superbly for several years. We want to thank our special guest, Geogge Shochat who once again entertained us on his lute, singing a few beautiful Mexican songs. About 45 dancers enjoyed the fiesta, including Federation President Ed Feldman and Publicity Dir., Perle Bleaden.

-- Inez Taylor --

BORA ÖZKÖK, now of Texas - formerly Berkeley and Turkey - will be at KPFK Festival June 2 and 4, at Callippes in San Diego June 7, and Veselo June 9. Also at Narodni of Long Beach June 1. Call Sherry Cochran at 434-8676 for info. Watch for another couples workshop in July.

* * * * *

DANI DASSA



**JUST BACK FROM ISRAEL !!!
WILL PRESENT POPULAR DANCES
BY LEADING ISRAELI CHOREOGRAPHERS
WORKSHOP
WED. JUNE 14TH 8 P.M.**

AT

SINAI TEMPLE - WILSHIRE AT Beverly Glen W.L.A.

ADM: 2.50

BEGINNERS' CLASSES

(Please see note at heading of Teaching This Month column.)

SAN PEDRO (Monday)

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

BEL AIR (Add to display adv. on p. 21,-Mon. and Wed. August classes - call Natalie for info).

WEST LOS ANGELES (Monday)

At Stoner Ave. Rec. Ctr., Stoner at Missouri. 7:45-10 pm. A continuing class taught by Dave Slater and sponsored by the Westwood Co-operative Folk Dancers* Start anytime.

PASADENA (Wednesday)

Starting June 21, thru Aug. 23, beginning international folkdance taught by Jim Brownfield and sponsored by the Pasadena Rec. & Parks Dept. 8-10 pm. at Victory Park, 2575 Paloma St. See flyer - and phone 213/798-0865.

EAGLE ROCK (Friday)

At Eagle Rock Rec. Center, 1110 Eagle Vista Dr., 7-10 pm. - sponsored by the Virgileers* and taught by Josephine Civello. Phone 213/284-4171. Beginning and intermediate dances.

WEST LOS ANGELES (Tuesday)

At Temple Isaiah, 10345 W. Pico. Beverly Barr teaching beginning dances 1st hour and advanced-beginners follow. Time 8-10 pm. For info, call Beverly at 836-2003 or 478-4659, or the Temple at 277-2772. Class dark June 27 - possibly also June 20 - call to double check.

CAMARILLO (Friday)

In Camarillo Comm. Ctr., Rm. 5, 8-10:30 pm. Beginning teaching with Gail Metcalf, Shelah Bernstein 8-9 pm.; intermediate with John Tiffany 9-10 pm. Open dancing last ½ hour. Call (after 5) Sue at 805/482-5117; Gail, 805/482-8291. Visitors always welcome.

LAGUNA BEACH (Sunday)

At Laguna Beach High School, St. Anns and Park Aves - in the gym. 7-10 pm. Sponsored by the Laguna Folkdancers*. Taught by Ted Martin. For info, call 714/594-4272.

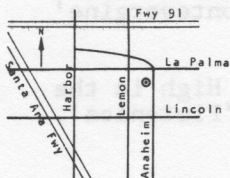
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AMERICAN FOLKLIFE

Well-- the U.S.A. finally has a folk dance stamp! The Postal Service issued a block of four different ones (folk, ballet, modern, and theatre) - in diamond shape, too! The folk - originally announced as a square dance stamp - shows a couple in an arm swing which could be representative of almost any of the square or non-square forms of American dance. Both Bob Osgood and John Filcich have been active in getting "First Day Covers" with cachets - and a bow to those "callers" for their interest. Use them on your mail - they're all good looking. Let your correspondents know you are a dancer - and help spread the interest in folk, square - or any form of terpsichore!



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



JUNE 9 BORA ÖZKÖK
TURKISH WORKSHOP
& PARTY

JUNE 10 RICH DUREE & DUNAJ
HUNGARIAN WORKSHOP
& PARTY

(714) 635-SELO
(213) 439-7380

LIVE MUSIC OTHER WEEKENDS

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Each additional line 50¢

•BLANK RECORDING TAPES - (1200 ft). For Sale. \$1.50 each. Folk Dance recorded tapes, \$8.00 ea. One Newcomb player, one speaker, \$30.00 Call Ed Feldman at 839-6719.

FOR SALE - IRISH, NORTHUMBRIAN, BULGARIAN and other bagpipes; kavals, gaduikas, tupans, cymbaloms, bodhrans, zurnas, Irish flutes, concertinas, opanke, records, books and much more. 50-page catalog \$2.00. Irish tin-whistle, tutor and tape, \$12.00 LARK IN THE MORNING, Box 1176, Mendocino, CA 95460. Phones 707/937-5824 or 707/964-5569.

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 and FOLKWEAR PATTERNS! At 2752 E. Broadway, Long Beach CA 90803. Phone 213/439-7380.

* * * * *

CAFE SOCIETY

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 on weekends. Double-header weekend June 9-10 featuring Bora Özkök (Turkish) and Rich Duree (Hungarian) with the Dunaj Folklore Ensemble.

CAFE DANSSA (nightly)

At 11533 W. Pico in West Los Angeles. Phone 478-7866. See ad for revised schedule p.22. Balkan Wed., Greek Fri., Israeli Tues-Thurs-Sun. Disco-Israeli Sat. Mon. is international. Classes start 8 pm. mostly. Expert instructors.

THE INTERSECTION (nightly)

At 2735 W. Temple in Los Angeles - phone 386-0275. See last issue for regular class schedule. A special event for June is a performance of The Golden Greeks, Thurs. June 8 at 9:30 pm. Instruction that night begins at 6:30 pm. Call above phone for info.

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FEDERATION IN FOCUS

A hearty welcome to Dorothy Daw who is to be our new president for the coming year. May she wield that gavel with vigor when needed! Greetings also to her counterpart in the North, Bruce Wyckoff, who also takes over as President of the Federation in that area.

Down here, the Federation Scholarship fundraising, captained by Donna Hurst was a smashing success, thanks to folkdancers and friends who contributed. The concert ticket sales realized \$316, the Intersection afterparty, \$51, and donations at the Laguna and Ojai festivals, \$86, for a total of \$453 which will cover 6 camp tuition scholarships. Isn't it great to know that we all accomplished something worthwhile while having a good time? The list of winners will be published next issue we hope, along with winners of other scholarship programs.

Some negative observations concerning the insurance program were voiced at a recent council meeting. We suggest that those dubious ones analyse it a bit closer - if you attend your club 50 weeks of the year, and the insurance is even the maximum quote of \$1.50 per person per annum (actually it was more like half that amount) - that works out at 3¢ a visit for liability insurance, and additional personal coverage. A pretty small price to pay for safety.

The Teacher Training Institute turned out to be quite successful after getting off to a slow start in the preliminary plans - a full house of near 50 turned up. The Federation gave 10 scholarships for the day, including four to representatives of the college and university groups. Thank you Joe Martin for your efforts and to your staff who taught there.

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THE CABOOSE

VALLEY FOLK DANCERS* (Friday) - Teaching This Month - At Van Nuys Jr. High in the gym, Cedros and Albers in Van Nuys - 8-11 pm. Dark June 9. Reviewing 'Tarantella Montevergine' and others.

WESTWOOD FOLK DANCE CO-OP* (Thursday) - Teaching This Month - At Emerson Jr. High in the gym, 1670 Selby in West Los Angeles. Time 7:30-10:30 pm. Teaching 1st hour - 'Pletenica', 'Jina de la Jina', and 'Delft Delight'. Dark June 1st.

WEST LOS ANGELES FOLK DANCERS & CRESTWOOD FOLK DANCERS - addenda to previous notice. Dates in question may be June 23 and 30 (WLA) and June 19 and 26 (Crestw.). Phone Beverly to see if class will be operating on those additional nights (19,23). At 836-2003, 478-4659.

* * * * *

CHOREOGRAPHER ANTHONY SHAY
IS HOLDING AN AUDITION FOR

AVAZ



DATE: WEDNESDAY, JUNE 14, 1978

TIME: 7:30 P.M.

PLACE: OAKWOOD SCHOOL
11600 MAGNOLIA
NORTH HOLLYWOOD



AVAZ IS CURRENTLY PERFORMING
THE DANCES OF:

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AMAN

FOLK DANCE FESTIVAL



About AMAN . . .

Teachers, dancers, and musicians from the renowned AMAN Folk Ensemble of Los Angeles will be in residence at USC-ISOMATA (Idyllwild School of Music And The Arts) in Idyllwild from June 16 to June 24, 1978. Interested students will have the opportunity to attend a weekend session, a week session, or both.

AMAN is a professional folk dance company specializing in Eastern European, Middle European & American folk material. This performing arts group, which annually performs to sold-out audiences at the Music Center, made a KCET-Special last season which has been nominated for 2 Emmy Awards; also the KCET film "The Aman Folk Ensemble" has received a San Francisco State University Broadcast Industry Award.

The AMAN workshops at ISOMATA provide the chance for anyone who is interested in folk arts to study and learn with accomplished artists in this field.

About THE WORKSHOPS . . .

FOLK DANCE WEEKEND:

Friday evening June 16 to Sunday afternoon June 18
Tuition: \$35.00 for the weekend course.

FOLK DANCE WEEK:

WORKSHOP I

June 18 — June 24. Tuition: \$120 for the week.

Intense work in basic skills & areas concerning international folk arts; dance, music, costuming, & other related subjects.

WORKSHOP II

June 18 — June 24. Tuition: \$120 for the week.

Advanced work in international folk arts, including methods & materials.

About USC-ISOMATA . . .

ISOMATA . . .

- . . . is built upon the premise that one learns by doing.
- . . . is a unique, naturally beautiful environment . . . a laboratory where age does not matter
- . . . a place where artists can interact.
- . . . is committed to the mastering of individual artistic competencies.
- . . . is ultimately concerned with the whole person.
- . . . is pledged toward the better understanding of the creative process through the study of its faculty, students & environment.

Contact the Housing Office on campus for reservations (714) 659-2171.

For REGISTRATION and/or INFORMATION: Call AMAN (213) 936-7127 or USC-ISOMATA (714) 659-2171.