

# Folk Dance Scene





## **CLUB OF THE MONTH**

### **CROATIAN DANCE ENSEMBLE JADRAN**

Within the relatively short period of 2½ years, the Croatian Folk Ensemble Jadran has emerged as a vital force throughout the Croatian communities of Southern California. In January of 1976, a close group of friends came together at St. Anthony's church to form a group, taking as its name, the Croatian word for the beautiful Adriatic Sea. The original members had been dancing in previous years with the St. Anthony's children's school. Jadran has worked very hard since its creation under the direction of Ivan Sarić. Jadran strongly identifies with the original peasant style of Croatia, having many of its members and their parents being part of the immigrant tradition.

The group considers itself lucky to be accompanied by the Yeseta Brothers Tamburica Orchestra. This fine group of musicians have played since their childhood with the St. Anthony's Tamburica Orchestra - which can be found performing along with Jadran in some of its shows.

Jadran's performances have been enthusiastically attended by audiences in such places as the Wilshire Ebell Theatre, Ports O' Call Village, and the Museum of Science & Industry. The group frequently dances for picnics and church socials. The dancers proudly accepted a Certificate of Commendation from the City of Los Angeles for its support of the U. S. Bicentennial. Jadran's annual events include an evening at Alpine Village in the fall, and a Fathers' Day Dinner-dance in June.

The Croatian Folk Ensemble Jadran is proud of its heritage and hopes to continue with its success.

-- Kristine Stanisich --

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## **FEDERATION IN FOCUS**

Due to the lack of a quorum at the July Council meeting, no official business was handled, so we do not have a listing of new member clubs or associates. Several other important issues were postponed until the September 16th meeting. We hope that all delegates will be in attendance at that time because quite a mountain of things-to-be-attended-to have accumulated since the Westwood Festival.

One item that we feel to be of importance was taken care of by executive board action, and that was the mailing of a notice to about 1200 folk dancers and organizations interested in folk dance, regarding a motion in the California State Assembly concerning the use of school buildings for recreational activities, and in our case, specifically folk and square dancing. As very many of you are aware now, the passage of Prop. 13 has resulted in the withdrawal of many facilities previously available for folk dance clubs and classes. However, according to a section of the California Educational Code (Sec. 16556, Chap. 4), these facilities (mandated) are not only supposed to be made available, but also free in cases where no admission charge is made. A bill is now in the hopper in Sacramento (AB 2043) which would amend the standing provisions and allow the various governing bodies to charge for the use. The legislature reconvenes in mid-August, and the bill will probably be put to a vote before long. The notice that was mailed out - and which many of our readers received - stressed the importance that you write your Assemblyman, (with copies to the Governor and your State Senator), urging defeat of this Assembly bill - AB 2043. Your immediate action on this could perhaps help our entire movement.

The Aman Ensemble\* has already acted on this matter, and sent out a similar notice to all of their regular mailing list along with a suggested form letter. We believe that a similar action has been taken by the North. Unfortunately, attempts to interest the square dancers met with no response which makes perhaps a bit of sense in the cases where - as in many square dance groups - a regular admission fee is charged and they would not be affected in any case - however, there are many small square dance classes which could benefit from the defeat of the proposition.

As a rule, the Federation and Folk Dance Scene steer clear of any involvement in political action, preferring to let individuals chose their own positions. However, this was a case where folk dancing in California will definitely be affected, and even if nothing comes from a protest, at least, a big barrage of mail will indicate to the lawmakers (or to use the popular expression of today, "politicians") that there are a lot of "concerned taxpayers" out there who are involved in folk and square dancing and that the Folk Dance Federation is a viable organization worthy of recognition. Personally (not editorially), the writer feels that a token fee would be quite fair - however, some of the figures that have been bandied about are far from token, and - like the "temporary" increases in the postage charges, the several  $\frac{1}{2}$  and 1¢ additions to the sales and Federal gasoline taxes, etc - this could be a case of the camel sticking his head into the tent - first thing we know, the whole critter will be in, and we, out!

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# FOLK DANCE SCENE

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

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

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

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

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DEADLINE FOR THE OCTOBER ISSUE -  
-SEPTEMBER 15 - 1450 Flyers required.  
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.)

## COMING EVENTS

(some important events of the next two months)

- SEP 1- 5 - La Jolla - I.D.I. Dalia Camp
- SEP 1- 5 - Council Bluffs, Iowa - Country M&D Fest.
- SEP 2- 3 - Santa Rosa - Scottish Games
- SEP 8 - Los Angeles - Gandy Camp Showcase \$
- SEP 10 - Peninsula - Costume Ball ¶
- SEP 15-17 - Torrance - Ballet Folklorico, El Cam.
- SEP 16 - Eagle Rock - S.D.Conf. Afterparty \*\*
- SEP 23 - Santa Monica - Hungarian Institute
- SEP 23-24 - Sonoma - Fiesta de Sonoma ¶
- OCT 7- 8 - San Diego - Cabrillo Festival \*\*
- OCT 13-15 - ?? - Federation South institute??
- OCT 14-15 - Sherman Oaks - Irish Fair
- OCT 6 - Claremont - Driftwood, Ozark Festival
- OCT 21-23 - Big Bear - Hungarian Camp weekend
- OCT 22-23 - Fresno - Harvest Festival ¶
- (\*\* an official Federation South event)
- (\$ an event involving a Federation South club)
- (¶ a Federation North event)

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## OUR COVER STORY

The two women and the gentleman on this month's cover are in regional costumes of Brittany. This is another "do-it-yourself" coloring opportunity. In fact, it is from a book of drawings, courtesy of Dover Publications, Folk Costumes of Europe Coloring Book, published by that company. (Dover has quite a series of interesting soft-back books that are of interest to folklorists and those interested in costumes of the ages.)

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## FROM THE EDITORS

Our last issue's "talka" had a bit of a change in credits and personnel. The tedious task of affixing address labels was alleviated by a committee composed of Ed Feldman, Perle Bleadon, Louise Schenberg, Vicki Kirsch, Fran Slater and Gerry Gordon. We can't possibly list the names of all the good people who helped with the stamping and did the collating and stuffing - they were members of the Retired Seniors Volunteers of Culver City who put in a full morning along with Ed, Perle and myself getting Folk Dance Scene ready for the mail. They also did the rubber stamping of the manila envelopes. Our many thanks to each and every one! Do you have some volunteer time available? See Ed if you do.

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Folk Dance Scene 9-78  
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Enclosed please find a check in the amount of \$4.00 (\$6.00 foreign) for a one-year subscription to Folk Dance Scene, to begin with the next regular mailing.

NAME \_\_\_\_\_  
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**SPECIAL EVENTS**  
**SAN DIEGO STATE UNIVERSITY FOLK**  
**DANCE CONFERENCE AFTERPARTY**

The big Federation South festival for September will be the San Diego State Conference Afterparty which will be held on Saturday Sept. 16 in Eagle Rock. There will be a full afternoon and evening, with an institute scheduled to start at 1:30 pm, until around 4:30, then after a break which will allow those attending to go to their favorite spots to dine, the festival afterparty will get started at 7:30. The dances to be taught at the institute ( donation \$2.50) will be selected from the best of those which appeared on the program at the San Diego Conference - teachers not known at this writing but to be announced. The evening party will include old favorites, the dances taught in the afternoon, and other favorite camp dances, plus exhibitions, refreshments, etc. Donation for this party is \$1.50.

This is an annual event, hosted by the San Diego Conference Committee, as a refresher for those who want to keep "with" the dances they learned at camp, and an opportunity for those who were unable to attend camp to learn a few of the best directly. The sponsors also include the Folk Dance Federation of California, South, Inc. There will be a Federation council meeting in the morning at 11 am. A reminder here to all delegates - please attend this council session because there is some important Federation business that must be handled.

The location in Eagle Rock is at the Eagle Rock Recreation Center, 1100 Eagle Vista Dr., just S. of the Ventura Freeway and above Colorado Blvd. off Figueroa in Eagle Rock.

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THE FOURTH ANNUAL SANTA BARBARA SYMPOSIUM will probably already be in session by the time you receive this edition of FDS. It is scheduled to start, August 29 and run thru Sept. 3 at the UC Campus in Santa Barbara. Teaching on the stellar staff are Ciga and Ivon Despotovich, Kálmán and Judith Magyar, Mihai David, and Tom Bozigian. Dances are Yugoslavian, Hungarian, Romanian and Armenian. See last issue of FDS for ad and additional details.

A FESTIVAL is scheduled for the weekend October 7-8 in San Diego, hosted by the Cabrillo International Folk Dancers\* in the Balboa Park Club, Balboa Park. We have no additional details at this moment, but save those dates and watch for the next issue of Scene.

PART II of the Ninth(?) Annual Folk Dance Camp Showcase, presented by the Gandy Dancers\* will be held Friday evening, September 8 at that club's usual meeting place, the International Institute, 435 S. Boyle Ave. at 8:30 pm. Part I was scheduled for August 25, and of course, that's too early to do anything about with this issue!! (The hall is dark on the Friday prior to Labor Day, too). The purpose of this "Showcase" is to offer an opportunity to those who did not get to folk dance camp during the summer, to get a first hand view of what was done. The club will have many of the records for the dances of course, but you may bring along your favorites from the camp you attended - California or elsewhere. There will be no teaching - dances requested will be done by as many as can do them - with perhaps an occasional cueing. See the dances which were so enthusiastically received at the camps - and see whether you agree. You could request your club leader or teacher to schedule them in your group perhaps. Always a lively evening of the year.

THE SECOND ANNUAL I.D.I. "Dalia" camp will be held the Labor Day weekend, Sept. 1-5 at U.C. San Diego in La Jolla. Directors and co-founders Dani Dassa, Shlomo Bachar, and Israel Yakovee will be presenting a program of dances of Israel, including the various areas of Israeli dance and music. These three men are experts in the field of Israeli dance choreography. If there are still openings left, you can contact the Israeli Dance Institute at 213/780-1857 - it would probably be too late to write at this time. (The address however is P.O.Box 3194, Van Nuys, CA 91407.)

FIESTA DE SONOMA, the big two-day festival in the North, takes place Sept. 23-24 at the Veterans' Memorial Bldg., 126 1st St. W. in Sonoma, with a Sat. afternoon institute, a warm-up party that evening 8-12 midnite, and folk dance festivals Sunday afternoon 1:30-5:30 pm and 7:30-10:30 pm. Non-partner dancing 6:30-7:30. Hosts, the Redwood Council of Folk Dance Clubs.

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# COSTUME CORNER

## BRITTANY COSTUME

THE COSTUME OF THE BIGOUDENNE COUNTRY, ABBEBRIDGE

- BARBARA LYNCH -

(Location: France Bretagne Cap Finistere Cornuaille Quimper Pont-l'Abbé  
U.S.A. Calif. San Joaquin Vall. Kern Co. Bakersfield College Heights )

"Une coif de Finistere", was what the lady outside Chartres cathedral told me when I bought the henin type hat last summer. Back in Paris, I started looking for pictures of costumes of Brittany, the Finisterre area, in the bookstalls along the Left Bank. In two days, I found two WW I postcards and a colored sketch cut from a book. The seller wouldn't tell me the name of or the author of the book. I already knew there were no folk costumes in the Louvre. In the folk museum in the Bois de Boulogne there was one female costume from no specific province and it was not a festival outfit. The museum book on costume was "not ready yet."

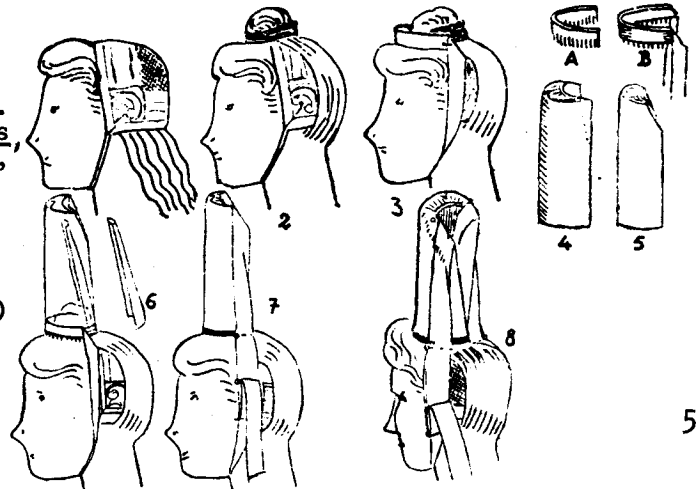
In the fall at UCLA, I began looking in the libraries and found a surprisingly large set of references. From these references I discovered that there had been a large exposition of folk arts in Brittany in 1951. These items are now, I believe, in a museum in Rennes. From the catalogue and a short anthropological monograph, I found something of the history of the country and costumes.

Briefly, the history tells that France and Great Britain were once joined as a land mass with perhaps, a river where the Channel is now. Stone Age dolmen builders lived in what we call Cornwall and in French, Cornouaille. We know for sure that many British Celts came to Brittany in the 5th and 6th centuries when Saxon invasions made England a bit crowded and unhealthy. If you have ever wondered how the real King Arthur of ca. 590 A.D. could be related with the French knight Lancelot du Lac, this British immigration to Brittany could explain.

The Norse invasions of the 10th century were also influential on the Celtic-Gallic mixture, but it seems to me the Celtic influence is stronger than the Viking in the embroideries on the Bigoudenn costume of Finistere. To me, the Viking design is more square - the Celtic, rounder. My sources are at pains to deny any Asiatic influence or interbreeding on the Finistere Peninsula. There must be some current French academic joust about this matter - perhaps a French Linus Pauling - because both books point out there are other brachycephalics in Europe who are not Asiatic, so there!

Despite the heavy wars in 14th century Brittany, the women seem to have kept up with French court fashions, as the present coif is clearly related to the henins and cauls of 14th century France. Though why women on a peninsula that juts out into the windy North Atlantic would want to retain these large winged hats is beyond me, The coif is not just worn by non-working, indoor, upper-class women, but by all! I can see why the men have a broad brimmed, low-crowned hat with a chin strap - for shade and eye protection. One book speculates that perhaps the coif originally had a use in the fishing or farming work. Even if the coif were made of sturdy fabric instead of organdy, it seems to me strictly ornamental. Some neighboring coifs are broad and do shade the face, but in all its changes, the Bigoudenn coif has been off the face and was too small to be used to carry something in, as the American cowboy did with his Stetson. Pottery is the major trade of the area, and the shapes that are formed by the potter's wheel may have suggested the shape, but then there is no use for the coif in the work. Plus, Pont-l'Abbé is not the center of the pottery industry - that is Quimper - and the shape of the Quimper coif is different.

The 17th century story of the Duchess de Fontanges and King Louis XIV may have revived the high hairdo headdress, but the fashion had been around at least once before in the 14th century. The story has it as told by Ruth Kilgour in Hats, is that while hunting, the Duchess lost her hat, so she pulled off her garter and placing it on top of her head, pulled her hair through it. I doubt that this kind of pony-tail was all that neat while hunting, but Louis was charmed, and so the duchess began a new liason and a new fashion. The very tall sugar loaf (pain du sucre) coif of Brittany that began about 1910 uses the Duchess' method to keep the coif on.

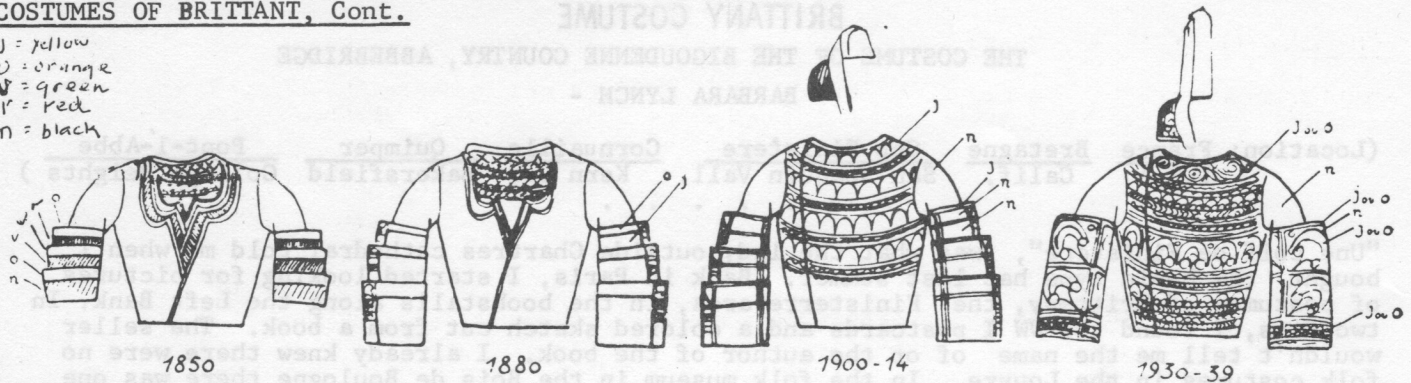


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## COSTUMES OF BRITTANY, Cont.

J = yellow  
 O = orange  
 V = green  
 R = red  
 n = black



Since 1870, the coif has been called "La Coiffe Bigoudenne de Deuil". None of the authors are sure what the dialect word "bigouden" means. There is speculation around the "bec" or "beg" which means "beak". The word "pignon" means pine nut or pine cone, and has come to mean an architectural term for a rounded gable, not unlike the shape of a bigoudenne coif. One idea seems as valid as the other to me. But, there is no doubt that the word "deuil" means mourning. France's defeat by Prussia in 1870-71 was a thing to mourn about! Before this, the coif was sometimes yellow or orange, but it has been white since 1870. White is a mourning color in some nationalities - Korea for one.

The size and shape of the coif has varied greatly during the years. There has always been an undercap, usually highly decorated even when the hair, in an upsweep, almost totally covers it. Later, this tied-on cap was the base for the supporting structure that braces the sugar loaf. The coif itself usually has mixed floral and Celtic motifs.

As nearly as I can tell, the dress began as a skirt, bodice, vest and jacket, which probably accounts for the three cuffs still seen on today's single sleeve. Sometimes the vest or under-jacket was replaced by an inserted, embroidered piece (plastron). The skirt has shortened and become less full, to echo current fashion trends, but never has the hem been above the knees. The apron has been a variety of colors. Both apron and skirt have had Bigoudenne embroidery, or general floral designs around the hem. Apron strings have also had a variety of ornamentation. Stockings are white; shoes stout or wooden clogs, or sometimes, a light, heeled slipper in a patten for street wear.

However, my present reality says that I must finish this article now, and I have forgotten to talk about the embroidery on the Pont-l'Abbe costume. Through the years, the basic costume has been blue or black, but the embroidery colors have changed often - from yellow and green to yellow and violet; yellow and red; orange and yellow; blue and white since 1945. The motifs have changed some - mainly dropping obvious hearts and flowers of one period for stylized palms, peacock plumes and hunting horns. History of the vest and jacket changes may be seen in the illustrations above. My 1951 source says that these outfits are still worn for the pleasure of their owners and not just for "tourism". Someday I hope to check up on this and visit the museum at Rennes.

In summary, this costume still has a Renaissance look to it-- except for the airy coif that reminds me of the Medieval period. There is a square look about the bodice which is rather unusual, but the rounded, full skirt is certainly typical of several hundred years' of middle- and lower-class dress. One other unusual note is that the bodice fastens on the side. Earlier it has laced in front, but now it is closed with buttons or hooks and eyes along seam lines of sleeve, shoulder and side. This closure prevents interruption of the rhythmical embroidery.

The embroidery is mostly satin-stitch with a subtle blending of yellows and reds in most outfits, I have seen no pictures of the currently reported blue embroidery. Where the embroidery motifs came from is a mystery. Palms and peacocks are not indigenous to Brittany, although the curled French hunting horn is. The names of the patterns make me think of the Crusades, but these motifs were not put into these costumes until hundreds of years later. Hearts and flowers (rather like the Hungarian) came earlier on the costume. The only other patterns I have seen like this are from Crete, but they are not identical. As sailors, the Bretons must have brought home a large variety of "foreign" art objects, so the motifs need not necessarily be native.

It is the embroidery, the triple cuffs, and the coif which are the keynotes of this costume. One could easily reproduce all of the costume except the embroidery, which would take many hours. This could be faked with ric-rac and soutache braid, but would not look authentic at close range. The sugar loaf coif is very difficult to dance in; one has the sense of

(please continue on next page)



## COSTUMES OF BRITTANY, Cont.

balancing a book on the head, even though the coif is not heavy. The costume is also hot (unless made of cotton) even when using only one bodice instead of the blouse-vest-jacket arrangement.

The man's outfit is also easy to reproduce, except for the embroidery. The flat crowned, broad-brimmed hat is like some Spanish "rancho" hats sold in tourist stores in California.

Research doesn't tell why these costume changes have occurred not why. For example, between 1945 and 1950, the coif grew 4 cm. Why? Assuming one person tries the coif taller, why do others adopt the change when it is not a matter of demonstrable increased efficiency or beauty? The short mitre-type shape does not parallel a religious revival, The sugar loaf shape came in around 1910 - why? It really doesn't matter why, but it would be interesting to know why people make changes and why they resist -- especially in the area of non-rational, unimportant changes because I suspect that the important, rational changes people make have the same base and operating rules as the foolish ones. Or, perhaps the empty symbols and gestures are the significant reality of life. Macbeth may be right -- "life...full of sound and fury, signifying nothing."

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[Ed. notes: When Barbara Lynch sent us the above article on Brittany folk costume some months back, we were happy to have it as a nucleus for our Breton issue of FDS. However, Barbara did not send any personal sketch of herself along with it, so we can't include our usual thumbnail biography at this time. Suffice to say though, Barbara is well known by many of us, and especially in Kern County where she has been our fountain of folk dance information for years now. If you want to know what is going on in the greater Bakersfield area's folk dance field - international or ethnic - she is the one who can tell you. She lives and teaches in that city, and has done research at UCLA and, as you may see, abroad. Costumes are a special interest with her. Thank you, Barbara, for your article on this very interesting article on that very individualistic corner of the Gallic world.

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### SONGS WE DANCE TO

'Jibidi, Jibida' is probably the most widely danced folk dance in Brittany, and also likely one of the simplest next to a farandole. According to Elizabeth Burchenal, the words are of such a jargon that it is difficult to find equivalent translations in English, and the transliteration of the pronunciation of the Breton words likewise hard. Hence, the following:

//Tra la lala lala lala  
Tra la lala lala la //  
//Jibidi, jibida  
Tra la lala lala la //

(there are different verses in the Breton, but this is the only English example we have here.)

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## FEATURE ARTICLES

### BRETON LANGUAGE AND HIGHLIGHTS

Brittany (Little Britain) - Breize in the native language - or ancient Amoric, is roughly divided into Haute-Bretagne and Basse-Bretagne (Upper and Lower) - but this refers not to North and South but rather to East and West, with a line running more or less through Vannes and St. Briec. The eastern part, Ille et Vaine, Loire Atlantique and the eastern half of Morbihan, has, over the years, lost a considerable part of its Breton character in music, dance, and costumes. The purest examples hold up mostly to the west - the further, the more so, in the departments of Cotes du Nord, the western half of Morbihan, and Finisterre, especially the district of Cornouaille and the isolated coastal promontories and islets. This holds true for all of Breton life, including the purity of language, retention of customs, folk tales, and place names. Reversing, the further east one travels, toward Paris, the more the French influence appears.

No one really knows who the original inhabitants of Brittany were - or who preceded the ancient Amoricans. Menhirs and dolmens abound. What ancient civilization erected those near 3000 menhirs on the coast at Carnac - colossi up to 20 feet tall and 400 tons and why? Could these be perhaps one of the inspirations of the woman's coif headdress of Bigouden - do their positions signify a group of Breton druids in a ritualistic dance? Whatever it was, it was over 4000 years ago by estimate. The present Bretons are descended from the refugees from the invasions of Angles and Saxons in Britain, and when they fled Wales and Cornwall, they brought with them, in the 6th century A.D., their language and some history and ritual. Place names are quite similar - Langulen, Penmarché, Pontivy - many villages and coastal inlets bear Celtic-sounding names. Cornouaille is obviously "Cornwall". Of the four very distinct dialects of the country, that of Cornouaille is probably closest to the now-extinct Cornish. However, the folklore - dance, music, instruments, and costumes, do not seem to be as influenced by Celtic origin as from other European sources. A maritime nation, Brittany's citizens over the millenia have probably adopted examples of folk culture brought back by its seamen - from the Adriatic, the Basque Country, and the Mediterranean - and incorporated it into Breton culture so that it has become a part of the ethnic scene in the country for several centuries now.

Festivals are more common in Brittany than almost any other part of France. They occur throughout the year, with most taking place in spring and autumn. However, the biggest and most publicized is the one in Quimper in late July. This is when folklorists of Brittany and much of France and other parts of Europe flock to see the very special folkloric presentations. St. John's Eve is another day for celebration in many towns and villages. June 24 on Rhuic in Morbihan; various Sundays in July in St. Goazec, Plogastel and Guerlesquin in Finisterre; and succeeding Sundays in September in Le Faouet (Morbihan), Pont-Aven and Plomidierne, in Finisterre. Although France does not seem to encourage the preservation of old folklore, lists of fête dates may be had from the French Tourist offices here in the United States. There is a museum in Rennes, and numerous Breton societies of musicians, dancers and choruses, including the Federation des Cercles Celtiques with branches in Nantes, Quimper and St. Briec - a chorus in Rennes, and others in Pontivy, Nantes, and Pont-Aven.

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### BRETON INSTRUMENTS AND MUSIC

Traditionally, dance melodies are played on two popular instruments in Brittany. One is the biniou, a bagpipe which acts as a bourdon, and the bombarde, which is a high-pitched wind instrument - a flute or oboe, which carries the melody. Both instruments are found all over France, but those of Brittany differ somewhat, as do those of the other old provinces. The Breton bagpipe, despite its Celtic connection, is quite unlike the Scottish or Irish pipes, for it bears a much closer resemblance to the Balkan gajda, both in appearance, and in tuning and sound. All old representations picture this type, and the appearance of the Scottish type pipes is something that has occurred within the last 50-60 years (and it might be said, not at all appreciated by Breton traditional musicians and purists). The harp, the most noted instrument of fellow Celtic Ireland and Wales, never seems to have made its way across the Channel to Brittany - at least, old pictures and weavings don't seem to so indicate it. A small tambour-like drum was at times used, and in current times, the concertina, accordion, and clarinet may be found in even some of the more traditionalist musical groups. However, nationalism is probably stronger at the present than in any other of the French provinces, and the old Breton instruments and music are alive and well, with a healthy future. . . The dance songs are another form of musical accompaniment to dance, performed by groups of two or sometimes three singers. This is called "Kan ha Diskan" and they will start off slowly with a song that gradually works into a dance rhythm. One singer will start, then the second joins in - but they finish together, not in the manner of a round. They may repeat, with the second taking the lead and his partner following. Perhaps a slight similarity to that form of singing for dances without instruments of Crna Gora. After the music has well developed, the singers may start a dance line, or join in if the dance has already started. This may often be seen and heard at a Fest Noz, or evening festival in Lower Brittany on a pleasant summer or fall night.

\* \* \* \* \*



## FOLK DANCE IN BRITTANY

PAVEL RICARDOVICH

There are indications that ever since humankind first learned to move to rhythms of sound, either for self-pleasure or as a ritual gesture to propitiate the various immortal dieties, there has been dance of some form on the wild and scenic peninsula of Brittany. Mythology of the ancient Americans hints that the circles of upended granite pillars, like those of Stonehenge, represent various dance arenas, or even actual dancers frozen for eternity in the act of performing some ancient "kolo".

Bretons performed in demonstrations for the court of the Medecis, and, following the famous Edict of Nantes and in his victory over Spain in 1598, the Bourbon King, Henry IV is said to have learned the 'Passadied de Bretagne' or 'Branle', which was the provincial dance of Upper Brittany. Lower Brittany at that time favored the 'Triori' - a very vigorous agricultural dance of the time, which called for much leaping and agility.

According to Curt Sachs, some of the ancient Breton dances were ceremonial "medicine dances", done by the primitive men there to drive the illness from the sick persons. This would indicate that the idea of dancing as a form of entertainment to please the gods was an universal man-thought, found throughout the world in primitive societies. Ethel Urlin, writing in 1914, suggests that many of the dances of the Bretons can be traced back to the nature-worship of their Celt ancestors. This could well be true, for the Celts roamed far and wide over Europe and Asia Minor, and this could perhaps explain why many Breton dances remind us in some manner of some of the dances of the Balkans. In the 19th century, a writer says that the Breton's love for dance is a historical development - one in which women share the spirit of the dance equally with the men, although "... the men leap, yell, and fling themselves about...while the women are reserved in manner..." Here possibly is an indication of continental European influence on Celtic life and the male macho - for those Celts who retreated into the British Isles and from whence the Bretons came - retained for centuries, the original Celtic ideology of equality for both sexes. Some of the most noted Celtic warriors were women.

But back to the folk dance. There were many occasions for folk dancing. Local festivals, weddings, pardons, seasonal holidays of an agricultural nature such as the start or end of the harvest or planting, were causes for celebration. Indeed, some of the dances and holidays they represent do seem to coincide in time or subject with those which we look upon as particular to England and Wales. There is 'Pilar-lan', a dance to beat the gorse; 'Stoupik', at the end of the hemp-stripping work; a sword dance is represented by some of the "stick dances"; 'Jabadao' is supposed to represent the roistering and the rumble of a coven at the Witches' Sabbath'; 'Jibidi' and 'La Danse de Guissent' were astral dances.

While some of these dances have retained their original connotations in a sense, others have lost their original symbolisms in the exchange between the courts of Paris, Nantes and Rennes, and taken on new meanings and forms. The nobility, attracted by some special dance, adopted it in part, "cleaned up the act" or culturized it, and it became a court gavotte, branle or polka. They would lose a lot on the way of course, but then they became the "folk dances" of the classes higher up. Meanwhile, on the other hand, the middle and upper classes of the rest of Europe (and later, America), looked with disdain on their own cultural assets and turned eyes toward the elegance of Paris! (So what's new? The 'Highlifes' of Ghana, Ivory Coast and Haiti came first to our black South, thence to our American flaming youth and teens as 'Charlestons' and 'rock' - the adults liked them and adopted them for jazz and disco, and they eventually wind up on page 1 of the Times' View section or the society page of the Evening Outlook at a Bel Air party. The thing is, they don't look the same as they did in Accra or Port au Prince - and neither did the Parisian versions look the same as those dances of the Cournaille.... Of course, the Bretons also borrowed from the "haute monde" and those dances are as popular in, say, Quimper, as is rock-and-roll in Zagreb.)

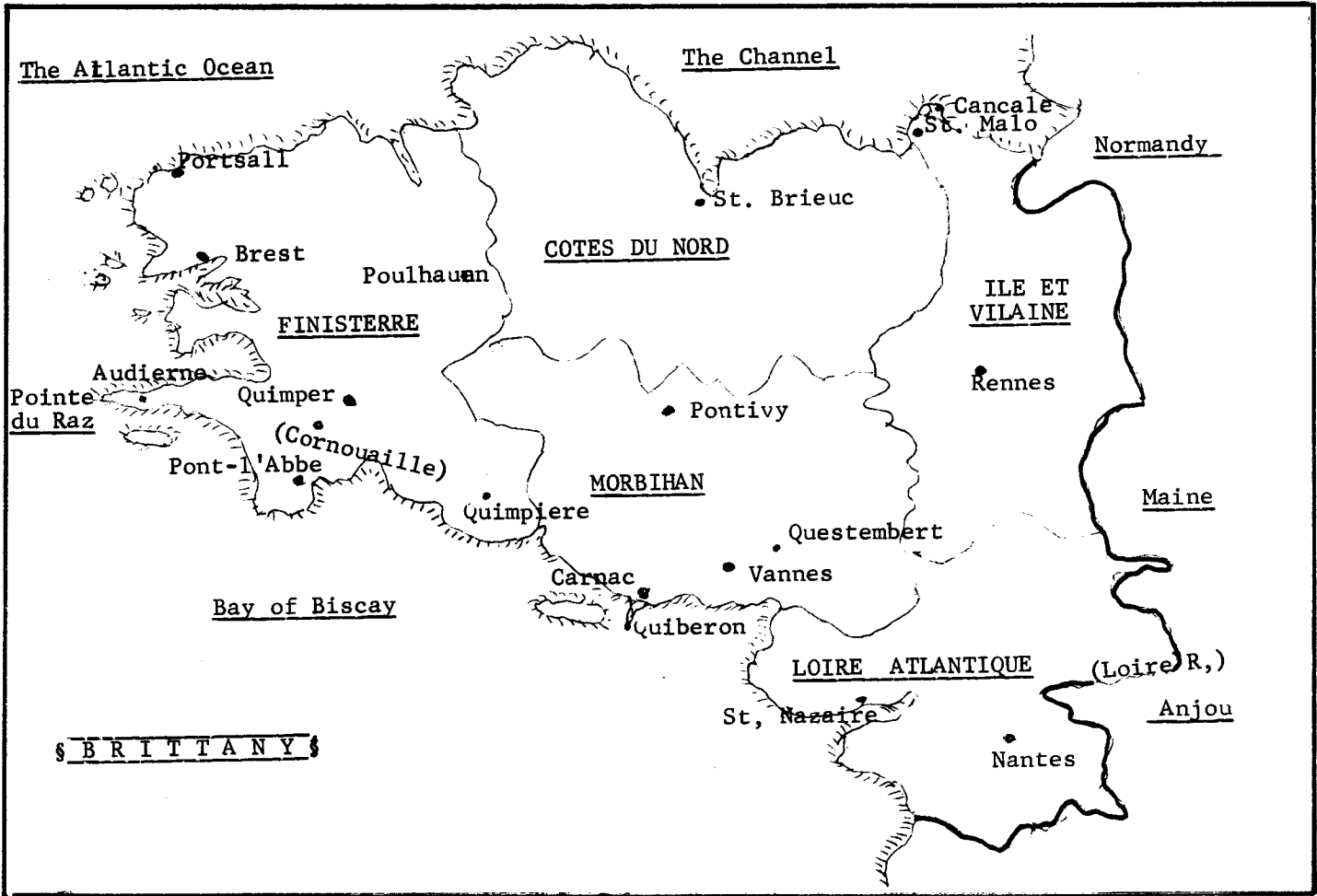
A most important celebration in Brittany (as in most of Europe) is St. John's Eve. On that occasion, dancers and singers gather around a fire on the public common - or for that matter, wherever a group of celebrants may have a spot to get together. Marcei-Dubois tells us how they are called together at the sound of horns, or by the call of an unusual sound from large cauldrons in which a little water has been poured. Reeds are strung taut across the tops of the bowls and are stretched and rubbed, much like the movement of milking a cow, which causes the water to vibrate, emitting an eerie sound that may be heard for miles. It is then, 'tis said, the souls of the dead come back upon hearing it, to warm themselves before the Midsummer Eve bonfire. Meanwhile, the young women of marriagable age, seeking a husband, take turns leaping over the flickering and waning flames. Needless to say, it doesn't take much imagination to guess what happens to their hopes should they not quite make it!

(please continue on next page)



FOLK DANCES OF BRITTANY Cont.

A "dance of the threshing floor" has a dual purpose. First, it is an excuse to dance in celebration of the proposed building of the floor - and secondly, the dancers are carefully "shepherded" into positions to dance on the spots that are most needed tamping down, to make a nice, level foundation with the stamping feet of the celebrants. Then there are weddings. They may last as long as three days, with the dancing starting immediately after the wedding party leaves the church - the bride and groom initiating it as with our wedding waltzes - and stopping along the way at the wine shops, the banquet, and so on. By the third day, the poor people of the parish have joined in and everybody dances the 'Gavotte des pauvres'.



Although folk dancing has diminished a lot in eastern Brittany and many dances have been lost forever, dancing of a spontaneous nature may be found more easily in the west. In some places even there, regional dances have begun to disappear, but the traditionalists are beginning to hold the line and revive the old dances again, buoyed up perhaps by the recent upsurge of Breton nationalism, especially over the past two decades. (Or could it be vice-versa - that the increase in the performance of old Breton dances and music has triggered a rebirth of Breton nationalism? Anthems will do that, you know!) Anyhow, real folk dancing from the soul may be found especially in the areas of Basse-Cornouaille, the hill country of the Black Mountains and the Monts l'Arree, and the Vannetais district. These areas also have their particular styles. The Vannetais is graceful and poised, with smooth arm and leg movements, uncomplicated - tending to be more quiet as one nears the coast, livelier as one moves inland toward Pontivy. The dances of the hill people are somewhat more jerky and rapid, even leaning to the acrobatic. The gorse beating dance, 'Pilar-lan' is one of the stamping dances of the mountains.

In Basse-Cornouaille, the dances are characterise gracefullness, ease, and a smooth movement. The 'Gavotte du Pont Anen', imitating the undulating waves of the sea, is a colourful example of the classic dances of Brittany, along with the 'Ridee de Baud' of the Vannetais. The term "gavotte" by the way, originated in the Alpine area of France and Switzerland French, among the Gavots, a mountain people, and spread throughout Western Europe. The Breton gavottes are very different from those of the rest of France and

FOLK DANCING IN BRITTANY Cont.

of those of the European courts. In some areas, as in Upper Cornouaille, they are danced in an open or closed circle and often sung - while in Lower Cornouaille, they will be in groups of four, danced to the tune of the biniou and bombarde. In some towns, everybody is equal, while in others, such as Quimper, as in our Yugoslav dances, it is considered to be an honour to lead the gavotte. In fact, in the 'Gavotte de Point Aven', which is a set of two couples, the dancers go through their steps and gyrations and the first man may pass the lead to the next and back and forth as in a Greek syrto. A popular dance of this type and area is the 'Gavotte de Quimper'.

'Jibidi-Jibidao' is possibly the most popular dance in Brittany - certainly in Cornouaille and also one of the simplest. The 'Pilar-lan' (already mentioned) is danced in two lines, men facing women. The 'Trihoris' or Breton passapié dates back some centuries. There is a 'Danse Pastuerelle' in the region of Carhaux for men that has descended from an old Christmas drama - a passapié also. There is a couples-processional in the Guingamp district that could be a distant relative of the Cornish 'Helston Furry', called the 'Derobeé', danced in a different rhythm from most dances of Basse-Bretagne. The 'Ridee' is a cheerful dance in a circle for as many as will - sometimes taking in the entire population of the village, danced to singing and/or instruments, and varies from town to town. In St. Briec, a popular dance is 'Les Pattes en Haut', for circles of couples or a quadrille wherein the men will lift their partners high in the air at a given moment like similar Central European dances. And of course, the 'Farandole' is danced in Brittany as well as in other parts of France.

It is unfortunate that Breton dances have not been more a part of the international folk dance picture in America. It may be due in part to the fact that until quite recent stirrings, Breton folk culture had not been heard of much beyond the confines of its own territories. Perhaps also, there has been a lack of qualified instructors in the dances of that country. And also perhaps the misconception that dances of Brittany are too simple has deterred folk dancers from trying them. But Brittany has folk dances for all - plenty of line dances at various levels for the "kolo" crowd; couple dances for old or young; set-dances for those gregarious ones who enjoy dancing together in a challenge quadrille; and some men's dances that call for a lot of the same stamina needed for those lively dances of the Eastern part of Europe.

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[Sorry - pictures available for illustration of Brittany article not suitable for reproduction.]

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<p style="text-align: center;"><i>Hungarian Dancing!</i></p> <p style="text-align: center;">September 23</p> <p>back at Miles Playhouse</p> <p>teaching by Donna Tripp 4 p.m.--6</p> <p>TancHaz party 8 p.m.--11</p> <p>donation requested</p> <p>*****</p> <p>Miles Playhouse: Lincoln &amp; Wilshire</p> <p>in Santa Monica</p> <p>for info call Sandy: 714-871-6943</p> <p>*****</p> <p>presented by TancHaz West, monthly</p>	<p style="text-align: center;"><i>Hungarian Dancing!</i></p> <p style="text-align: center;">October 21--22--23</p> <p>Veteran's Day Weekend Camp at Big Bear</p> <p>Hungarian Dancing overlooking the lake!</p> <p>teachers to be announced</p> <p>*****</p> <p>for further details and to reserve</p> <p>space, contact Sandy Wodicka/TancHaz</p> <p>West, 1307 Norman Pl., Fullerton 92631</p> <p>714-871-6943</p>
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## PLEASE MEET....!

### THE ALSBERGS

In Chicago today, Mr. Folk Dance is Frank Alsberg who, with his wife Dee, publishes the monthly Folktivities; writes his own dance descriptions; instructs and directs the University of Chicago International House folk dance scene; and is "Mr. Nice Guy". For real hospitality, attend one of the weekly Tuesday sessions at International House. During the evening your favorite dances will be on the program, your request(s) will be played, and you will receive from simple walk-throughs to thorough teaching, depending upon the floor requirements, of the dances selected for the evening program.

Let's look at the background of this fine individual and see what makes him the excellent leader that he is.

Frank was born in Hanover, Germany, in 1931. He came to the United States in 1936 when his family settled in the Chicago area and he was educated in the Chicago public school system. After high school, he studied at the Chicago Art Institute to be an industrial designer and worked at this profession for seven years following his return from active duty with the armed services. He didn't like the lack of contact with people in his work, so changed his profession to join the Chicago Public Schools where he has been in the Special Education Program since 1962.

Frank started folk dancing in 1946 at the Circle Pines Center in Michigan (a consumer co-op). Here his teacher was Leo Berg from Dearborn. Part of the instruction was in square dancing. One night Leo asked who would like to call and Frank volunteered. He was encouraged, and has been calling and leading ever since. He began teaching his own class in 1947, using an Army Green-flyer turntable with no microphone. His first paid job was a wedding party in a hall with terrible acoustics, but he had a great time and received the magnificent sum of \$10! One-night stands financed his Art Institute education. The Bernard Horwich Jewish Community Center opened in 1959 and Frank was hired as the first folk dance teacher and he remained there for eight years. In 1968 when Hardy Freeman moved from the Chicago area, Frank took over teaching at the International House and has been there ever since.

Folktivities was started in 1962 to fill a need for local folk dance information and consisted of one and a half pages of mimeographed material. Now, 16 years later, it carries 14-16 pages of folk dance and ethnic news from all over the world (the best source); events, personalities, dance descriptions, sometimes lively correspondence with subscribers expressing points of view on "folk" material. It features the Chicago area, but lists items of interest in the folk field from all over - it's well worth a try.

Frank and Dee, who teaches with him, have four children - Vivian, 17; Keith, 15; Eben, 4; and Beth, 2. Family activities, folk dance commitments, and philately take up all of Frank's spare time - oh yes, he runs a stamp brokerage business, too!

Again, don't forget, when you visit Chicago, drop in at the International House and enjoy dancing and hospitality with Frank and Dee.

- B.B.Wilder -

\* \* \* \* \*

[Ed. note: FDS has been wanting to let you people know about Frank and Dee and the big things they have done for the Chicago (and everywhere else too) area folkdancing, but knowing how modest Frank is, couldn't come right out and ask him. Hence Bev Wilder was commissioned to do a sketch. Bev went even further - he went back to Chicago this summer and brought us back the above story. We had a review of "Folktivities" in our Folk Media column a couple years ago, too. And an item of interest of course to us is that Frank is into philately - now we have a new source of info (I hope) for costume/dance stamps when we need them! And thanks, Bev Wilder - sorry we missed you at Statewide.]

\* \* \* \* \*

### SQUARE CIRCLES

THE THIRD ANNUAL MASDA Square Dance Jamboree, sponsored by the Mediterranean Area Square Dancers' Ass'n., and hosted by the Po Valley Twirlers will be held in Vicenza, Italy Oct. 20-22. Contact Steve Warren, USAMEDDAC, Vicenza Italy - APO New York, NY 09221 for info,

MORE NEWS FROM HAWAII where the 15th Annual Aloha State Square & Round Dance Convention will be held Feb. 2-4, 1979. We're getting monthly reports as the program begins to unfold. A fine place to hie off to dance - and we hear the Convention Center in Honolulu is great.

REPORTS HAVE BEEN SCARCE, but those that have come through indicate that the Annual National Convention in Okalahoma City this past June could be summed up, 'Oklahama, OK!' A good crowd with around 24,000 registrants - excellent sound, displays, etc - and the Oklahomans, using miscues of recent conventions as guidelines, made the corrections and the dancers and callers all went home happy! (Home being all 50 states, Japan, Bolivia, Canada, England, Saudi Arabia, etc.)

\* \* \* \* \*



## A LA CARTE

by GLORIA HARRIS

**SATURDAY:** Today we crossed the Channel into the northeastern part of Brittany at the Bay of Mont St.-Michel. The boat docked at the small fishing village of Cancale, well-known for its sizeable oyster beds and the oysters, too. We shivered in the overcast morning, watching the local fishermen and their wives haul in and spread out thousands of yards of seaweed to dry. The dried seaweed is used to fertilize the crops of the neighborhood farms.

When the sun had cleared away the mist, we climbed the church tower for a spectacular view of the bay and the nearby town of St.

Malo. Like many villages in Brittany, St. Malo is surrounded by high granite walls and is guarded by an old fort at the entrance. What I like here, is the feeling of 'OLD'....the 18th century-ness of the towns.... the cathedrals, the tall spires, the narrow stone streets, the white-walled houses and buildings.... all have been well preserved. To be here, I seem to feel I am far away in history. To add to this, the Bretons speak not French, but the ancient Celt language spoken by their ancestors who fled from Britain many, many years ago.

We rented a van and followed the coast through muddy green marshland, where the 'marsh lamb' feeds on the salty grass and acquires its own very unique and special salty taste. Then we took the inland route, where cows grazed in sunny meadows, changing grass to rich cream and cheese. Acres of apple trees shaded our way along the road. For a few miles the air was pungent with the aroma of field onions being cut and further on, acres of peas, too, were being harvested. Leeks, turnips, carrots, cauliflower, beans and artichokes grow in abundance on farms and in every garden.

**SUNDAY:** Thru countless more apple orchards, we motored into Brest on the last day of an International Bagpipes Festival. We walked around 'til dark and feasted on spicy tripe sausage, fresh fish and hot thin crêpes, buttered and folded in triangles, and sprinkled with sugar and we drank cider. Cider is much preferred to wine, in Brittany.

**MONDAY:** We detoured to Point du Raz; pink-grey cliffs that jut far out into the ocean, boasting fifteen lighthouses, blinking warnings of the rocky wave-wracked coast. While exploring, it started to rain-hard--and the wind blew, furiously. We ran to the van and drove on to Audierne, where we were to stay the night.

**TUESDAY:** Ah, sweet sunshine!!! Another fishing village, this Audierne--sardines and crayfish (yummy, when broiled & served with garlic butter sauce). This is also a resort with vacationers boating, bathing and sunning. Along the walk little stands sell large buckwheat crêpes wrapped around andouillettes (grilled sausages) and paper plates heaped with les goujons (little minnows, battered and deep-fried, deliciously crisp).

**WEDNESDAY:** We visited Quiberon, another resort and then we drove on to Carnac, where we saw the wonderful stone menhirs, carved and left by ancient man for modern man to ponder.

**THURSDAY:** The nicest part of our trip was by chance. When driving back through Questembert, our van decided to need a fan belt and just like in the movies, we had to wait until the next day for delivery. We were upset, but our mechanic, Louis, just took us right to his parents' farm to spend the night.... "No problem, no problem!" he kept saying. The farm was meticulously kept....the house was out of a picture book, white-washed with thatched roof and flowers. In the field, a real windmill stood near a canal of clear blue water. Mr. and Mrs. Galliot assured us we were invited and we enjoyed a typical Breton supper of soup, toasted French bread and a custard tart with strawberries. The pitcher of cider on the table was replenished many times as we talked (with Louis' help) into the night.

**FRIDAY:** We slept like babes in a feather bed and breakfasted on fresh hot croissants with butter and jam and cheese. We visited an interesting 16th century covered market with Mrs. Galliot and then came back to the house and visited with her friendly (and curious) neighbors. The main meal in Brittany, is always eaten at mid-day. Schools and shops 'close up' and everyone goes home to a relaxing 2 hours of good food and conversation. Mrs. Galliot served marinated vegetables as a first course, then a chicken cooked in cider and cream; after that, a crisp green salad. The long French bread, baguette, bought fresh every day from the local bakery and the pitcher of cider were on the table throughout the meal. Hot strong coffee was served later with fruit and cheese.

In Brittany there is no special 'Haute Cuisine' as in the other provinces of France, but the food is, nonetheless, superb. The secret is--freshness and quality of the ingredients used, always prepared with tender, loving care.

(AND WE DROVE OFF INTO THE SUNSET.)

### POULET BRETON

### BRITTANY, PROVINCE OF FRANCE

#### Chicken, Brittany Style

Put in saucepan: 1 3½ pound chicken, disjointed  
3 Tablespoons butter  
Salt & Fresh Ground Pepper  
Cover & cook over medium heat turning often, til tender. The chicken should not brown.

When almost done, add:  
1 leek, white part only, finely sliced  
1 onion, finely sliced

Cook til vegetables are tender.  
Transfer chicken to a hot serving platter.

Stir in: 1 Tablespoon cider or brandy

Add: ½ cup heavy cream

Simmer 2 minutes and pour sauce over chicken.

Serves 4.

Recipe: Author Colette Black FRENCH PROVINCIAL COOKERY

Research for article: The Cooking of Provincial France by M.F.K. Fisher & Time-Life Editors



## SEEN ON THE SCENE

### WAWONA & LIBERTY

The Wawona Folk Music and Dance Workshop seems to be getting better and better each year. The History Center at Yosemite National Park is an ideal setting for this annual display of American music. As usual, the range was from bluegrass to ballad, to blues, to ragtime, Dixieland and jazz. Friday night there was time to try playing a dulcimer, keep rhythm with spoons, or listen to the difference between ragtime and honky-tonk piano styles. For those who would rather do it themselves, there were plenty of comfortable, shady spots for just "jamming" with other musicians in the music style of your choice. Saturday night and Sunday, the old Wells Fargo office was the setting for the concert portion of the weekend. Again the musicians represented a full spectrum of American music, from traditional guitar-banjo-fiddle folk tunes to the more urban music styles. The main emphasis was on words and music, but America's dance traditions were presented also by Liberty Assembly\*. All in all, it was a fine, toe-tapping, hand-clapping, join-in-and-have-fun weekend. Thanks go to the Yosemite Natural History Association, the Wawona Homeowners' Association, and Wells Fargo Bank for presenting this weekend of dance and music without charge to the participants.

-- A. Q. Allen --

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#### UKRAINIANS ON CARAVAN

Here in Toronto, I have been working with the "Kosmach Dance Company", teaching some dances and working with the director, Olha Sirant - and preparing dances for the famous Caravan '78. This is Toronto's famous annual folk event, and is sponsored by the entire ethnic community. This 1978 event saw 58 different countries taking part, in a multitude of ethnic cultural pavilions throughout the city. One of these was the Odessa Pavilion, where "Kosmach" participated. My sister Nancy and I, (both members of the Los Angeles based Ukrainian Spirit Dance Company\*) danced the "Scarecrow" (which was performed for the Westwood Co-op\* Festival in Culver City last April.) This was as usual, a very well received and organized event. (Other Southern Californians were also in attendance in Toronto.) Just prior to the end-of-June Toronto Caravan, there was a sort of "mini-Caravan" up in Oshawa, Ontario, June 15-20. . . (As far as Ukrainian folk dancing in Ontario, there is plenty of it, too.) . . . my sister is teaching at Simcoe up in Northern Ontario at an ethnic studies camp at a lake resort there, and "Kosmatch" is down 130 miles s.w. of Toronto in Brantford for a performing stint. . . If you like to see a lot of ethnic folk dancing, like most Federation members do, I suggest you make plans for 1979, for there is a total of 3 weeks of fun and over 100 pavilions total planned for the Toronto area - food, entertainment, etc. of all kinds. I hope to return next year...

-- Gaston Mantero --

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#### THE AMAN CORNER

AMANews this time will be a recap of what may have been seen on the scene during the past year, and these items have been selected from the letter Richard Rowland sent out to many of Amanites. The year was extremely busy and successful for the Aman Ensemble\*. Some of the following contributed to the phenomenal season. . The small group performed over 275 concerts, reaching over 60,000 persons...The full company successfully toured UC Davis, Eureka, Shasta and Lassen...The big Music Center matinee and evening concert (sold out)... there were television specials, and a semi-documentary film by Barry Zetlin...Major concerts included Loma Linda, Foothill, Hartnell, Pierce, Westmont, Chapman, and Claremont colleges...the small group performed with the L.A. Philharmonic in the Music center, and so did the full company on July 4th at a concert...Very big events were the ISOMATA weekend, the KFAC Benefit, and the performance for thw Women's Council. This latter received rave notices in many Southland papers. . . The KCET Special (which many folk dancers saw "in their own living rooms" via TV) received 2 Emmy nominations and 1 award for lighting. . . The annual Institute was a success...Aman is in its new offices on Wilshire, and have a real office staff. . . New choreographies have been added to the repertoire, and the all-important activity of fund-raising has been greatly increased. . . Yes, a good Aman year!

\* \* \* \* \*

#### CAFE SOCIETY

##### CAFE DANSSA (nightly)

At 11533 W. Pico Blvd. in West Los Angeles. Phone 213/478-7866. See ad in this issue with schedule. Balkan on Wed., Israeli Tues-Thurs-Sun.; Disco/Israeli Sats. Mon. is international night. Classes start at 8 pm. regular dancing 9:30. Noted instructors.

##### THE INTERSECTION (nightly)

At 2735 W. Temple in Los Angeles \* Phone 213/386-0275. Mon. Israeli with Israel Yakovee; Tues. Int'l with John Hertz; Wed. Balkan, Billy Burke; Thurs. Greek with Athan Karras; Fri. int'l with Sherry Cochran; Sat. int'l. and beginners with Rudy Dannes; Son. Greek with Tom Sears; intermediate classes nightly except Sat. at 8:30; beginners nightly at 7:30 (two begin. classes Sat.) Extra beginner class Thurs. and Sun. at 6:30; belly dancing, women only Tues. at 5:30; plus Mediterranean food, domestic and Greek wine; records, costume pieces for sale; and backgammon. Watch for special teaching sessions and party nights as the occasion allows - phone for information re these specials.

\* \* \* \* \*



# MAZTOV!

## YIDDISH FOLK SONGS

by  
**Pearl  
Rottenberg**



and the  
**NAMA  
Orchestra**

Also available at:  
Festival, Vogue,  
Hataklit, McCabe's,  
Folk Motif.

**MAZTOV!** A very special album, presenting a rare combination of singing and instrumentation. Existing records of Yiddish songs tend to feature either operatically trained vocalists accompanied by symphony orchestras, or folk singers with a guitar. Pearl Rottenberg sings in a strong natural voice, accompanied by a small folk orchestra, such as might have been found in the villages of Eastern Europe.

Pearl was raised speaking Yiddish. She performed for ten years with the Aman Folk Ensemble as singer, dancer, vocal director. She developed this repertoire in concert with Aman and in appearances with NAMA at weddings, Bar Mitzvahs, and other *simkhes*. In addition to ten Yiddish songs, we have included two Hebrew, two Russian, and two instrumentals. Some are traditional Jewish favorites, others seldom if ever heard.

The NAMA Orchestra specializes in Eastern European folk music, and has become perhaps this country's best known Balkan folk dance band. Those familiar with our previous albums, NAMA 1 & 2, will find points of similarity. Yiddish music also has its roots in Eastern Europe and shares some of the same modes and rhythms. And, as on all NAMA records:

- High quality of musicianship and sound recording.
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- The words to all the songs. On NAMA 3, not only phonetic transcriptions and English translations, but also in the original (Yiddish, Hebrew, or Cyrillic) alphabets.

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## TEACHING THIS MONTH

An asterisk (\*) following the name of a club indicates that the club is a member of the Folk Dance Federation of California, South, Inc., and as such, is entitled to a 4-line listing in this column gratis. Additional lines, 50¢ each. For non-Federated clubs and classes, please see rates under "Classified Ads". IMPORTANT - PLEASE NOTE!! Due to the recent passage of Prop. 13, facilities have been rendered unobtainable at many of the previous locations, and clubs have new locations for meeting, or are pending. Information given below is as accurate as can be determined at this writing. Phone numbers are given for confirmation where possible. Information must be furnished each month to be listed.

### NEIGHBORHOOD CHURCH FOLKDANCERS \* (Wednesday)

At the Neighborhood Church, 301 N. Orange Grove in Pasadena. Reviews start at 7:30 pm. Beginning at 8 pm., Carole Choate will teach Romanian dances: 'Sirba Munteneasca', 'Dans Din Caiuti' and 'Briuletul', Sept. 6, 13 and 20. Coffee-break and requests start at 9 pm. Sept. 27 is party night. Call + 213/449-3470 (church); '213/256-6015 (Don); 213/793-1882 Joannette.

### CRESCENTA-CANADA YMCA DANCERS (Thursday)

At 1930 Foothill Blvd. in La Cañada. Carole Choate will be teaching international folk dancing - Beginning, intermediate; circle and line dances, many Greek and Romanian -- no partners needed. Starting date is September 28. For information, call 213/790-0123.

### PASADENA FOLK DANCE CO-OP \* (Friday)

At Westminster Presby. Church, 1757 N. Lake, Pasadena. (downstairs gym). 7:30-11:30 pm. Sept. teaching: 'Al Sadeinu', 'At Veharuach', 'Mocher Prahim', 'D'geulin' on Sept 1 and 8 by Rick and Lucie Cofield; Sept. 15, 22 and Oct. 7, 'Schuhplattler' by Al and Rosanna Whittlesey. The 7:30 pm. teaching includes walk-thrus of regular co-op repertoire by the Denys, Dave Carta, Michael Simon and Al Whittlesey. The 7:30 teaching Oct. 7 will be a special session by Esther Pursell of 'Tai tai' (Greek); 'Lesi' (Yugoslav); 'Boi Tama' Israeli. On Sept. 9 and 29, special activities - see "Persons, Places Things" column.

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

At Valmonte School, 3801 Via le Selva, Palos Verdes Estates, 7:30-10:30 pm. Beginners 1st hour; intermediate teaching by Miriam Dean. 'Hava Nagilla' and new camp dances. Dark nights Aug. 25, Sept. 1, Sept. 8. Return to Valmonte Sept. 15. Phone Fran at 213/374-0982.

### WEST LOS ANGELES FOLK DANCERS \* (Friday)

Formerly met at Webster Jr. High, new location University High School in West L.A. Enter parking lot at corner of Barrington and Texas - 1 bl. S. of Wilshire - follow signs to girls' gym. New time - 8-10:45 pm. Beverly Barr will be enthusiastically teaching new dances from the summer camps as well as old favorites. Come and enjoy good dances and good teaching on a good wood floor with good vibes and friendly people. Dark Sept. 1. For info, call Beverly at 213/478-4659 or 213/836-2003.

### CRESTWOOD FOLK DANCERS \* (Monday)

Formerly at Brockton School, new location is American Legion Hall, 1428 - 17th St. in Santa Monica, ½ bl. S. of Santa Monica Blvd. Time 8-10:30 pm. Beverly Barr will be enthusiastically teaching new dances from the summer camps as well as review old favorites. Come and enjoy this high spirited happy group on a good wood floor - check with Beverly if dancing will be held on Labor Day. Phone 213/478-4659 or 213/836-2003.

### WESTWOOD CO-OP FOLK DANCERS \* (Thursday)

At Temple Isaiah (temporary new location Aug-Sept.), 7:30-10:30 pm. 10345 W. Pico Bl. in West Los Angeles. Teaching for month: 'Baile de Camacha' by Ed Feldman and Rena Nadler; 'Mechol Hadvash' by Helene Korn.

### GANDY DANCERS \* (Friday)

At International Institute, 437 S. Boyle Ave, Los Angeles. Time 8:15-11 pm. Dark Sept. 1. The second session of the Annual Camp Dance Showcase will be held Sept. 8 (see "Special Events".) Dances to be taught during balance of the month will be selected from the favorites presented at the Showcases. Phone 213/398-9398.

### WHITTIER FOLK DANCE CO-OP \* (Sunday)

A new Place - a New Day - a New Time! (After 33 years in Whittier on Saturdays). At the Los Cerritos Regional County Park Clubhouse, 19700 S. Bloomfield Ave., Cerritos (1.8 mi. E of #605 Fwy, Del Amo offramp). Beginning teaching 1:30-2:30 pm., intermed., 3-3:30 pm/ general dancing and requests to 5 pm. For non-dancers in your group, there is swimming, biking, fishing, tennis - all activities free and open to the public.

### SAN DIEGO INTERNATIONAL FOLK DANCE CLUB \* (Wednesday)

At Balboa Park Club (Bldg.), Balboa Park, San Diego. Take Presidents' Way off Park Blvd. Time 7-10 pm. Teaching by Alice Stirling 7-9, beginner dances. After 9, mostly intermediate level. For info, phone 714/299-8726.

(continue please on next page)



TEACHING THIS MONTH, Cont.

VIRGILEERS FOLK DANCE CLUB \* (Tuesday)

At LaFayette Place Park, S. LaFayette Place, Los Angeles. Time 7:30-10 pm. New location (temporarily?). Josephine Civello will review dances previously taught and present new camp dances. Occasional guest teachers. All levels. Check with Josephine regarding exact address of meeting (formerly at Commonwealth School). Phone 213/284-4171 for info.

WEST HOLLYWOOD FOLK DANCERS \* (Monday)

At West Hollywood Rec. Ctr., 647 N. San Vicente in West Hollywood. Beginners 7-8 pm. Regular class 8-10 pm. Ruth Oser will teach 'Mechol Hadvash', Israeli line dance; 'Mugurel', Romanian cpl. dance. Closed Labor Day Sept. 4.

CABRILLO INTERNATIONAL FOLK DANCERS \* (Tuesday)

At Recital Hall in Balboa Park, San Diego. From downtown go N. on Park Bl. (12th St.) turn L. into park on Presidents' Way. Time 7:30-10 pm. Intermediate and advanced teaching by Vivian Woll.

STONER STOMPERS \* (Friday)

An intermediate level folk dance class taught by Dave and Fran Slater, it meets at the Stomer Ave. Rec. Center, Missouri and Stoner in West Los Angeles, 7:30-10 pm. Teaching for Sept. will include 'Debka Hillel', 'Sleeping Kujawiak' and 2 new dances from folk dance camp. For further info, call 213/556-3791.

SILVERADO FOLK DANCE GROUP \* (Tuesday)

At 151 Marina Drive, Seal Beach, in the Marina Comm. Center. Sept. 5, 12, 19, beginning teaching at 8 pm. At 9 pm., Dorothy Daw teaching a line dance from the San Diego Folk Dance Camp. Sept. 26 is party night. For info, call Dorothy at 213/924-4922.

SKANDIA SOUTH \* (intermittent)

At Miles Playhouse, Lincoln Park, Lincoln ½ bl. N. or Wilshire in Santa Monica, Sat. Sept. 9 - Scandinavian workshop 4:30-6:30 pm (may start earlier); evening dance, 7:30-11 pm. Also similar schedule for Oct. 14. Other special activities may be scheduled, including a beginner class this fall. For info, call Dan at 213/343-5425; Ed or Carol at 714/892-2579.

INTERMEDIATE FOLK DANCERS \* (Friday)

(Call for Location - presently in Blanco Park, Culver City) - Ph. 213/397-5039, 657-1692. Time 8-11 pm. September teaching - the Czech (original) 'Beseda' and the 'Parisian Polka' Danish cpl. dance. Everybody welcome - donation still only 50¢.

HIGHLAND FOLK DANCERS\* (Monday) (also Friday)

At Highland House, 732 N. Highland in Hollywood. Phone 213/462-2262. Teaching by Sam Schatz, Ruth Margolin, Carolyn Reese. Sept. teaching new camp dances. Review teaching 7:30-8:30 pm. Dance until 11 pm. Friday night teaching, John Savage.

HOLLYWOOD PEASANTS \* (Wednesday)

At West Hollywood Rec. Ctr., 647 N. San Vicente Blvd. in West Hollywood. Time 7:30-10:30 pm. Ruth Margolin will teach 'Hora Yamit', Israeli cpl. dance in Sept. Also a special dance from San Diego Camp will be taught. The Peasants' New Year's Holiday trip to Mexico has already been sold out - Ole!

WHITTIER FOLK DANCE CO-OP\* - Add on to previous notice - just flashed thru - group will also be meeting in September, West Whittier School, 6411 S. Norwalk Blvd., Whittier, 7:30-10 pm. on Friday nights - this in addition to the Sunday session in Cerritos.

INTERNATIONAL RENDEZVOUS FOLK DANCE CLUB (Saturday)

At L. A. Valley College Field House, 5800 Ethel Ave. in Van Nuys. Teaching 8-9 pm. Requests 9-11 pm. Closed Sept. 2. For info, call (Mon-Fri) 213/781-1200, Ext 277. Adm. \$1.00.

\* \* \* \* \*

**PHILATELIC FOLKLIFE**

Pictures of costumes of Brittany on postage stamps are limited to one single violet-colored semi-postal issued by the Vichy French government in 1943, and included in a short set with five other provinces. At least, that is all that I know of as of 1976. Possibly others have been issued since, or also maybe some places like Bhutan, Rwanda or Umm el Qawain have issued a few - as they sometimes do for other topics of foreign lands. . . In other Breton folklore, the menhirs of Carnac show up on the high value of the 1965 summer commemoratives on famous French monuments.

\* \* \* \* \*



## BEGINNERS' CLASSES

Classes indicated by an asterisk (\*) are sponsored by member clubs of the Folk Dance Federation of California, South, and are entitled to a 3-line listing under this column gratis. Additional lines, 50¢. Non-Federation classes, 3 lines \$2.00. These Federation classes are those primarily devoted to beginning teaching, and meet on or at a different night or location from the parent club. For classes in beginning folk dance which form part of the regular evening session of the main club, see under "Teaching This Month".

### 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. Anne Turkovich will be teaching dances from the San Diego and Stockton folk dance camps. No class on Labor Day.

### SAN PEDRO (Wednesday)

Beginning Wednesday, Sept. 20, a new 8-week beginners' international folk dance class will be taught by Anne Turkovich at the YWCA, 437 W. 9th St., San Pedro. The class will meet 7:30-9:30 pm. and registration is required. Phone 213/547-0831.

### CAMARILLO (Friday)

In Camarillo Community Center, Rm. 5, 8-10:30 pm. Beginning teaching with Gail Metcalf, Shelah Bernstein 8-9 pm. John Tiffany 9-10 pm. Call 805/482-5117; 805/482-8291. All welcome.

### WEST LOS ANGELES (Tuesday)

At Temple Isaiah, 10345 W. Pico Blvd. Time 8-10 pm. Beverly Barr teaching beginners first hour; advanced-beginners following. For info, call Beverly at 213/836-2003 or 213/478-4659 - or the Temple at 213/277-2772.

### WEST LOS ANGELES (Monday)

At Stoner Ave. Rec. Ctr., Missouri at Stoner Aves. Time 7:45-10 pm. Sponsored by the Westwood Co-op Folk Dancers\* and taught by Dave Slater. A continuing class - start anytime.

### EAGLE ROCK (Friday)

At Eagle Rock Rec. Ctr., 1110 Eagle Vists Dr. Time 7:30-10 pm. Josephine Civello will teach beginner and intermediate level dancing. Sponsored by the Virgileers Folk Dance Group\*. Phone 213/284-4171 for info.

### SAN DIEGO (Thursday)

At Balboa Park Club Bldg. in Balboa Park, from downtown San Diego go N. on Park Bl. (12th St) and turn L. into the park on Presidents' Way. Time 7:30-10 pm. Sponsored by the Cabrillo International Folk Dancers\*. Vivian Woll teaching. Intermediate after 9 pm.

\* \* \* \* \*

## FOLK DANCE SCENE

We're crossing fingers and toes and hoping that this issue doesn't present any new problems, and trying to anticipate any that may be hiding around the corner. Like last month for instance - were you one of those who found a group of half a dozen pages upside-down in your FDS? Somewhere along the assembly line, this happened at one point and we think that between 40 and 50 Scenes got stuffed into the envelopes and mailed before the error was caught. Also, we ran short on several pages of the issue. There were enough for the regular mailing plus a few spares, but not enough to send to all of those who sent in after June 25th requesting the July-August issue and sending their extra 50¢. We tried to secure photocopies of the missing pages to fill these orders, but did not get them until well into August. This is to let you people know that as per your desire, they are on their way to you, but due to the extreme lateness, you will be credited with the amount sent and your subscription extended for an additional month. Sorry for the delay.

Because of the problems involved, it will have to be our policy to discontinue sending late or missed copies. The bookkeeping and explanations involved are one reason - the fact that it will now cost at least 40¢ postage, and as much as 53¢ additional postage to mail singly, is the other. Please be sure to renew before our regular mailing date which, for the October issue, will be September 22.

We regret to have to say also that Mr. Levitt, our loyal and indispensable printer, was hospitalized since July 4 by a stroke, and he will be off for some time. His small crew is continuing the traditionally good work of the company, but being thus short-handed, more time is needed to get the work out, and we are trying to ease the situation by sending in our copy over an extended period of time, starting earlier in the month. If you can send your news items - especially articles - in to us as soon as you have it confirmed, you can likewise help us. You have all been very good over the past several months as may be seen by the very short and sometimes non-existing "Caboose". Thank you all.



## PERSONS. PLACES. THINGS

AVAZ, Anthony Shay's new folk dance ensemble will perform Sat. Sept. 9 at the Triforium at Temple and Main in Los Angeles. The troupe will present the music and dances of the Iranian Peninsula, Uzbekistan, Tajikistan, Armenia and Azerbaijan, starting at 8 pm. The performance is free to the public and there is plenty of street parking available.

THE EL CAMINO Dance series has been halved as a result of the Prop. 13 vote, and those remaining will be the Ballet Folklorico de Mexico at the college Aud. 8 pm. Sept. 15 and 16, and the matinee Sun. Sept. 17 at 2 and 7 pm. The spring offering will be Pirin from Bulgaria, February 11 (or 12?).

A NEW GROUP (to us) meeting at the Old World Center in Huntington Beach on Thursdays, doing couple and figure dances, according to member Erwin Schauwecker. More on it anon, maybe.

AN EGYPTIAN & TUNISIAN ADVENTURE will be hosted by Aisha Ali, 15 days starting Sept. 15 - a qafila into the Sahara regions, down the Nile, and some 9 different exotic locations.

THE PILGRIM PINES LODGE HOLIDAY CAMP for the end of the year is set, with a few additional amenities, some rooms will have private bath, use of small kitchen, wood-burning Franklin stoves. etc! Dates are Dec. 26-Jan. 1 and Diki Shields will have details for you by next issue. Enjoy the holiday week up in the cool, refreshing San Bernardino Mts.

PASADENA FOLK DANCE CO-OP\* will hold a pot-luck picnic and barbeque dance in the afternoon of Sept. 9 at a local park in the Pasadena area. Call Mike Simon 213/792-2952 for details. Also, Sept. 29, there will be the 5th Friday potluck party at the usual Friday night meeting place, Westminster Presbyterian Church, 1757 N. Lake in Pasadena, 7:30-11 pm.

THE SOUTH BAY FOLK DANCERS'\* Hawaiian party met with great success. Tahitian and Hawaiian dancer Annelle Laudenberg entertained and Miriam Dean taught a Hawaiian dance. Fruits and cheeses from all parts of the world were served - aloha aloha!

THE SAN DIEGO folk dancers have a weekly Sunday afternoon dance in the large Balboa Park Club, that is something of an institution in that city. Spectators often outnumber the dancers. Kolos 1-2 pm; general folkdancing (almost all couple) 2-5 pm. It's free. Beginner, intermediate and advanced dances in about 1/3 ratio - no teaching - just a big fun dance. Although alternated sponsored by one or another of the San Diego-based clubs, all dancers and all clubs are encouraged to participate. For more info, call 714/449-4631.

THE ITINERANT DANCER at 12832 Garden Grove Blvd. in Garden Grove is holding a workshop in North African makeup, for dancers - skin colors, tattoos, eye make-up, etc. Also a Belly Dance Recital Sept. 17.

THE ANNUAL OLD TIME COUNTRY MUSIC contest, square and clog dances, and the Pioneer Exposition - with the national bluegrass band championship takes place Sept. 1-4 at Council Bluffs, Iowa. This is one of the big country-folk-western events of the Mid-west summer-fall season.

FOLKWEAR ETHNIC PATTERNS' travelling exhibit "The Art & Romance of Peasant Clothes" will conclude its San Antonio, Texas, showing Sept. 15 at the Museum there (Witte). Following showings are at Sharon Arts Center, Keene, New Hampshire, Nov. 20-Jan. 7 (Hi, Ralph Page - some good things coming your way!); Cleveland, Ohio, the month of February. Readers in those areas, don't miss it.

✓ THE OLD TIME IRISH FAIR and Hibernian games are scheduled for October 14-15 at Notre Dame Park, Riverside and Woodman in Sherman Oaks - sponsored by the L.A. division of the Ancient Order of Hibernians. Times, 10 am-6 pm. More details next issue.

✓ THE 2nd ISSUE OF THE PEOPLE'S FOLK DANCE DIRECTORY, which we reviewed last issue has been acclaimed by all who have seen it, it seems. This Texas effort resulted in a grand Texas-style production. Editors John Steele and Susan Hovorka write us that due to the sudden increase in postal rates, they have to mail 3rd class now, for the \$1.75 - but will send you yours 1st class for \$2 (the postage itself is 93¢). An errata sheet will be sent to all who have received it sometime in September if possible. A few more sales would go to help overcome the deficit. The People's Folk Dance Directory, P.O. Box 8575, Austin, TX 78712.

✓ SOUTHLANDERS - you can start planning for the annual Fresno Festival in October. The dates this year are Oct. 21-22, and the nationality-theme-country is Armenia (what more appropriate for Fresno with its famous Armenian ethnic colony?) As far as we know, there is no competitive event either in L.A. or the Bay Area, so perhaps a good turnout this fall will be a sign of a very successful repeat at Statewide 1980. Those Fresno festivals were great times for people, North and South to renew old acquaintances.

(continue on next page please)



PERSONS, PLACES, THINGS, Cont.

CONCERTS IN THE SKY - the Music Center presentations this summer atop the Arco Plaza in Los Angeles will wind up with a folk performance on Friday Sept. 15, noon-1 pm/ appropriately for the day (Mexican Independence) - music and dance from old Mexico by Carolina Russek and Company. Free.

MEANWHILE, in the Ahmanson Theatre, Sept. 15, 16 and matinee 17, Danza Folklorica Mexicana de Graciela Tapia - a company of 35 dancers, singers and musicians - will start its 1978-9 U.S. Canadian tour. Ahmanson Theatre is in the L. A. Music Center, N. Grand Ave.

LIBERTY ASSEMBLY\* - our numero uno preformance troupe of traditional American folklore and dance will be auditioning dancers, singers and musicians in preparation for the upcoming fall-winter and future concerts. Date is Sept. 26, 8 pm. at the YWCA 10936 Santa Monica Blvd. in West L.A. See flyer for other info. Phone 783-7970.

ALSO AUDITIONING - for those interested in performing with an Israeli dance company\*- Sats. 9 and 16, noon-5 pm. at the Intersection, 2735 W. Temple in L.A. Yemenite, Chassidic, Traditional and contemporary Israeli dance. Phone Ken Gordon, 884-4674, Israel Yakovee, 780-1857. Also, see flyer.

NOTICE OF ANOTHER AUDITION, now past, which got lost in the mail, went back and forth twixt here and Toronto twice, eventually arrived here. Anyhow, Gaston Mantero, director of the Ukrainian Spirit Dance Co.\* was holding auditions for dancers who are not afraid of hard work, on the 2nd week of August, to prepare for fall shows. Ages 16-35 will be accepted depending upon physical condition and dance ability. Call him at 947-1492 5-10 pm. as there may be a new auditioning date set.

ANOTHER DELAYED MAIL item was the notice of the 21st Annual Square and Round Dance Festival in New Orleans. (This should have gone into our Square Circles column I guess). Anyhow, "Hoedown Hotline" and "Scene" will keep in touch with each other for dance information.

FOLK DANCE IS A MOVING EXPERIENCE IN SAN DIEGO - it moves seven days a week, through some twenty six classes, the Sunday afternoon in the park, and five nights at the Calliope Coffeehouse. Rae Tauber sent along a long list of where-to-dance spots and times, and some phone numbers for those visiting the metropolitan San Diego area and want to know where to dance. All 714-area codes, are Don and Ellie at 565-7069; Evelyn at 460-8475; Connie, 459-3582; Rae, 273-4996; Vivian, 449-4631; Patty, 284-9508.

BALKAN & NEAR EAST folk dance classes for fall at L.A. City College, beginning and intermediate, start Fri. nights in early October. Intermediate class will stress request teaching and Bulgarian dances. Both include up to 25 dances, speed-learning methods, a live-music night, a performance and costume showings. 8 weeks, 50 registrants per class. Sponored by LACC Community Services. For more information, call 213/666-1018

ADVANCED BALKAN workshops through Cal Poly Pomona. A series of 4 weekend institutes, Sept. 30, Oct. 7 & 28, Nov. 4. Each focusing on just one dance type: 'Daichovo', 'Shopsko Horo', 'Tamzara' and 'Kopanitsa'. Includes styling, some exhibition-level material, speed-learning tips, dance commands with translations, costume background and maybe film. Contact Cal Poly Extension, 3801 W. Temple Ave. Pomona 91768 or phone 714/598-4391.

CAL POLY POMONA extension offers beginning Balkan and Greek folk dances for the fall quarter Thurs. 7:30-9:30 pm. starting Sept. 28. Euro-Gar teaching system, 20-25 dances, films and other extras. Call Cal Poly Extension for info., 714/598-4391; write 3801 W. Temple, Pomona.

BALKAN & ARMENIAN folk dance class sponsored by Rio Hondo College Comm. Services begins Wed. Sept. 20, 8-10 pm, rm. G132 in the gym with step-by-step instruction of over 25 dances and many extras. 12 weeks, 45 registrants. Call Rio Hondo, 213/692-0921, ext. 286 or 287.

KOROYAR\* has accepted 4 new members and is still open by audition to those interested in challenging and authentic dances from Bulgaria, Armenia and the Pontos. The orchestra is expanding and is seeking 3 percussionists, 2 violinists, a flautist and a clarinetist. In addition to its regular monthly engagements, a winter concert is planned. Call the director at 714/627-7150 or write % P.O.Box 27873, Los Feliz Sta., Los Angeles, CA 90027.

WHAT'S DOING AT SILVERADO - We extend our sympathy to the family of Charles (Chuck) Dimmick who passed away in July. Chuck was a charter member of the Silverado Folk Dancers\* and was active in the folk dance movement for many years. We are happy to have Rowan Provost back on the dance floor after suffering an attack by hoodlums while returning to his home recently. Hawaii was an attraction for Silverado dancers this summer as Tom and Dorothy Daw enjoyed a vacation on the islands in June - Ralph and Sylvia Surlage did the tour in May. Other traveling - Ralph and Ann Barnard attended their high school reunion in Georgia in May, and Harmon Mayo and John West journeyed to Mexico City, and one of the highlights was viewing the Ballet Folklorico in its home base.

- Mart Graeber --

\* \* \* \* \*



## THE CABOOSE

### TEACHING THIS MONTH - THE CHINA LAKE DESERT DANCERS \* (Thursday)

At the Community Center, China Lake, 7:30-10:30 pm. Teaching 1st hour. September: 'Milondita Tango' and 'Timonia' (tentative). Phones 714/446-3297 or 714/375-4381.

### BEGINNERS' CLASSES - CHINA LAKE (Wednesday)

At the Community Center, China Lake, 7-9 pm. Starts Sept. 13, annual class taught by Bob Brown. Sponsored by the China Lake Desert Dancers\*.

### BEGINNERS' CLASSES - WEST HOLLYWOOD (Wednesday morning)

At West Hollywood Rec.Ctr., 647 N. San Vicente Blvd. Sponsored by the Kirya Dancers\*. Rhea Wenke teaching beginners 10-11:15 am., intermediates 11:15 am-i pm. Phone 213/645-7509.

### TEACHING THIS MONTH - CULVER CITY DANCERS (Wed. eve.; Thurs. morning)

At Veterans' Mem. Aud., 4117 Overland Ave. in Culver City. Wed. beginners at 7:30 pm., intermediates 8:45 pm. Thurs. beginners 10 am., intermediates 11:30 am. Miriam Dean will teach 'Hora Yer ishalayim', 'Tehuantepec'. Phone 213/391-8970 for info.

### TEACHING THIS MONTH - SANTA MONICA DANCERS (Thursday)

At Marine Park, 1406 Marine St. off 16th in Santa Monica. Beginners 7:15 pm., intermediates at 8:45 pm. Easy dances 1st hour. 2nd hour, 'Al Sadenu' and 'El Gaucho' taught by Miriam Dean. PARTY NIGHT SAT. SEPT. 16, MILES PLAYHOUSE Lincoln & Wilshire. Call 391-8970.

CLAREMONT COLLEGES will be the location of a country-western event Oct. 6 when Jimmy Driftwood and the Ozark Festival Group, 16-20 members will appear at Bridges Auditorium Fri. Oct 6 at 8:01 pm. (that's right, 8:01) - the Performing Arts Center. There will be an Ozark festival and crafts exhibit 10 am-2 pm on campus at the Garrison theatre. More anon.

A HUNGARIAN DAY, with institute in the afternoon, Donna Tripp teaching, and a dance-party at night - at Miles Playhouse, Lincoln Park, off Lincoln just n. of Wilshire in Santa Monica - see ad page 11. Also (see same page ad), there will be a Hungarian folk dance weekend up at Big Bear, October 20-22. See next month for more info, or contact Sandy at the phone # in the ad.

# CAFE DANSSA

## Folk Dancing Nightly

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

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

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THE CABOOSE, Cont.

TEACHING THIS MONTH - SHALOM DANCERS \* (Tuesday)

At the Highland House, 732 N. Melrose Ave. in Hollywood. Time 7:30-10 pm. Milli Alexander will be teaching new dances from the summer folk dance camps in September. Phone 939-7175 for information.

\* \* \* \* \*

**RECORDS & BOOKS IN REVIEW**

Went over to see David Owens, director of Nama Orchestra to discuss the mechanical requirements and pick up the ad for the new record (pg. 15) - and while there, David played the entire record on his excellent sound equipment. It was a delightful hour and a half of listening pleasure and conversation about records, folk music in general, and Yiddish song in particular. NAMA 3 (A Yiddishe Nama) - entitled "Mazltov" is over 3/4 hour of Yiddish Folk Songs (and two Russian songs) featuring mainly Pearl Rottenberg on the vocals and various members of the Nama Orchestra. Many of you have heard Pearl sing with Aman Ensemble or on other occasions, and many others have heard the highly polished Nama Orchestra play at festivals, concerts, or private affairs, and those who know David Owens are well aware of his demand for quality and perfection so the quality of this record should be no surprise.

Mazltov derives its name from the initial song sung by Pearl - a song she learned from her parents who came from Ruthenia (or the Carpatho-Ukraine), and she grew up speaking Yiddish. The second song, Yankl Shuster she also learned from them. Eight other numbers on the record have Pearl singing in Yiddish, including a favorite of long standing, Der Rebe Elimelekh. Two Hebrew melodies which are well known to folk dancers are Erev Ba and Hana'ava Babanot. There is a Doina of Romanian-Jewish origin featuring Stuart Brotman on the cymbalom, and a joyous Nama Freylekhs (Fréelachs) Medley that will start the feet tapping of any and all who knew Jewish dance music before the days of modern Israeli song. The record concludes with A Heymisher Bulgar, another lively Yiddish dance. Nama has included a 14-page booklet giving a guide to pronunciation in the languages of the songs, a brief introduction to each song along with the words in the original script, a transliteration, and a close translation into English. Credits for all who participated and original sources are also given, some of the sheet music and workbooks David showed me went back to the '20's and '30's and beyond. . . If your experiences or memories or heritage goes back to the Yiddish-speaking areas of Eastern Europe, or to the enclaves of New York, for instance, of those years, you can satisfy nostalgic yens with Nama's "Mazltov".

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A HOT FLASH FOR THE CABOOSE - Just received word that the Hungarian weekend of the Veteran's Day weekend in Big Bear may not come off - too many preliminary problems. Check with Sandy anyhow, and she'll have some input for the event when it is rescheduled.

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**FOLK DANCE SCENE**

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\* \* \* \* \*

**IN NUCE**

THOUGHT FOR THE DAY: L. M. Kauffman says that children are a great confort in your old age, and they help you reach it faster, too. . . What, did they have a Prop 13 that cancelled summer school there, too?

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# AUDITIONS

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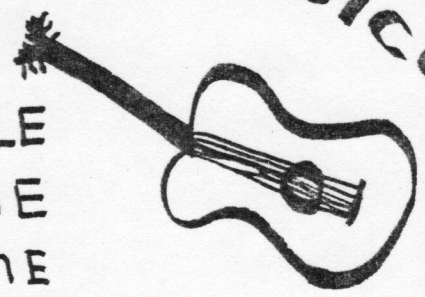
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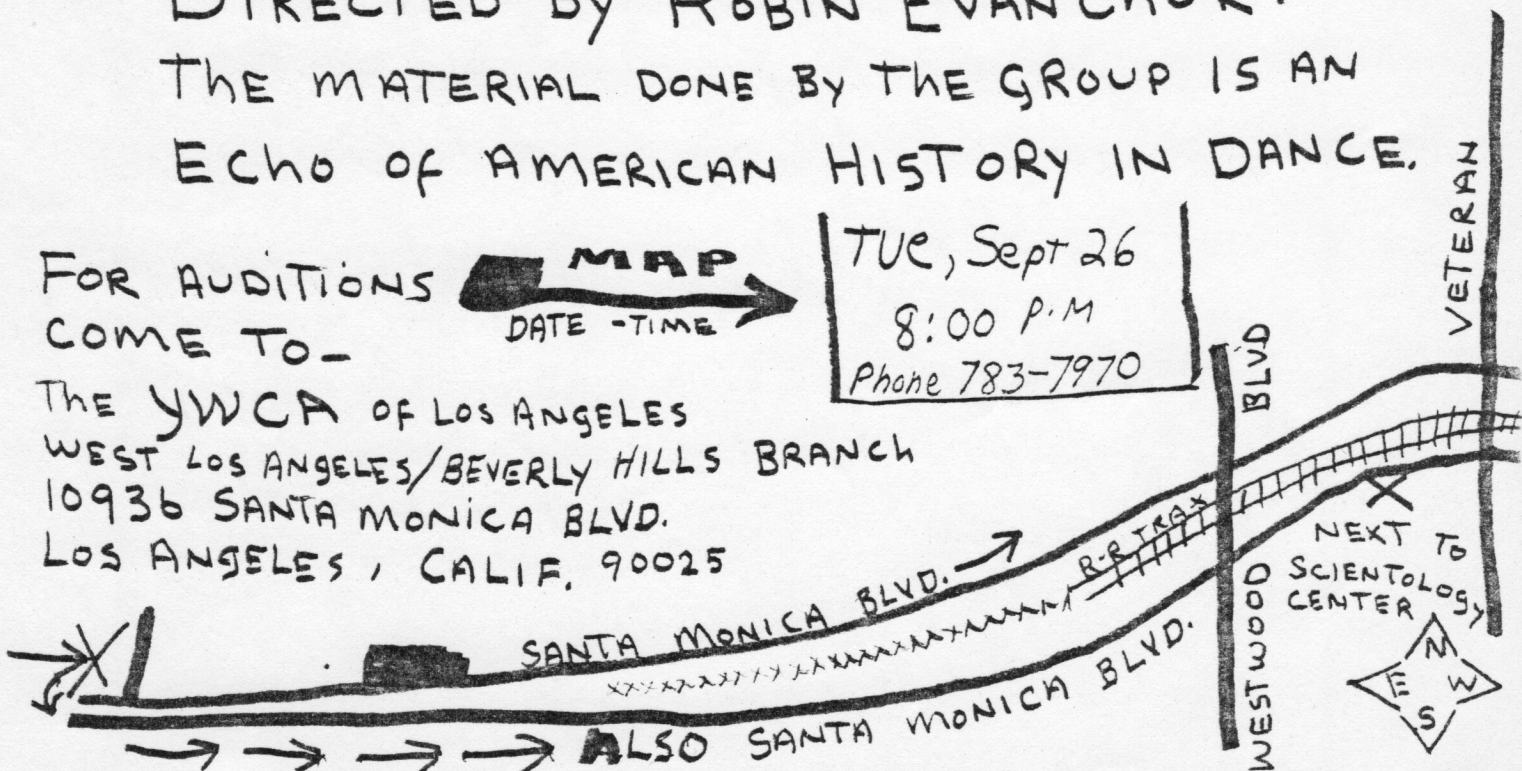
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