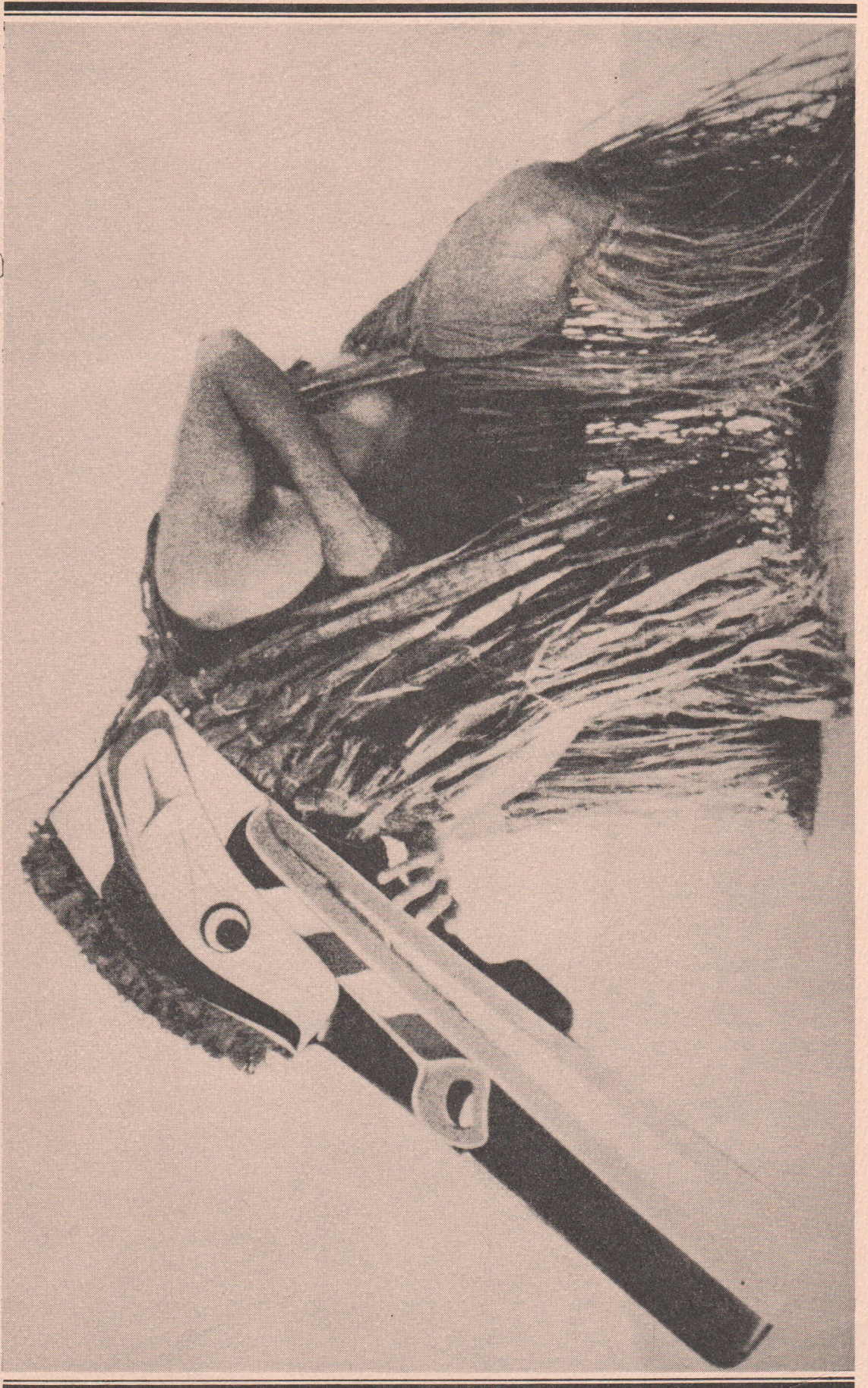


Folk Dance Scene

Los Angeles, CA

September, 1980



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FEDERATION IN FOCUS

Last issue we wrote that there was something scheduled for every month up through June except March. Well now it seems that the Desert Dancers of China Lake will be taking care of that month. With nothing to conflict with it at present, this should be a great opportunity for Angelenos to visit the High Desert and enjoy another Lech Lamidbar festival.

There has been no meeting of the Council since our last issue was written, and there is still another month to go before a reconvening. This means that there will be considerable business to attend to, including the approval by the delegates of the membership of numerous committees. With an important Institute scheduled to start at 1 pm. on September 13 at the San Diego Conference Afterparty in West Hollywood, it behooves prompt commencement at 11 am. and we need a quorum by that time. This will be at the West Hollywood Rec. Ctr. - see the flyer and Special Events story in this issue.

A quick resume of what to expect in Federation South activities for the balance of the year: Covered on page 4 of this issue are the San Diego Committee Institute Afterparty (Sept.13) in West Hollywood and the Cabrillo* Oktoberfest in San Diego's Balboa Park, (Oct. 4-5). The Camp Hess Kramer Weekend has been cancelled (see same page for reason). Then, to round out the calendar, we expect: November 8, in West Hollywood - the Treasurer's Ball and attendant Institute; December 6, the Beginner's Festival (location, date tentative); and in January (25?) the Pasadena Co-op Festival in Glendale. (Reason for the (?) is that we had heard previously that they were trying to get a date that didn't conflict with the Super Bowl.)

In the area of the Folk Dance Federation up North, we find: Sept. 7, the San Francisco Mid-summer Festival; Sept. 20-21, Fiesta de Sonoma in Sonoma; Sept. 20 in Berkeley (Ashkenaz), Skandia Workshop and Party; Next day in San Rafael (Sept. 21) - the Fal Kirk Ethnic Folk & Music Fest; Oct. 18-19, the Annual Fall Festival in Fresno. . . Skandia also has events each month for the rest of the year - Oct. 18 and Nov 15 with Workshop/Party events in Mill Valley; and a workshop there Dec. 13. . . The famous annual Kolo Festival is in San Francisco Nov.27-29; The Treasurer's Ball (North) is set for Dec. 7 (no location given to us yet); and the year is rounded off with the traditional parties, including the long-standing Karlstadt Ball in San Rafael... You see, there is plenty of dancing to be had everywhere in the Golden State!

* * * * *

THITHER & YON

BRITISH COLUMBIA'S Dancing is quite an active picture according to what we hear. In Victoria, the Saanich IFD meets Fridays at Uplands School; the RSCDS Branch several eves a week during the season at Sir James Douglas School; the U. of Victoria IFD in their Student Union Bldg. Tuesdays (not during summer); the Beaker Hill Folkdancers on Thursdays (ph.604/598-6888 for location). Several ethnic groups are reported to be active in Victoria also. . . In Vancouver, the U. of B.C. Folkdancers meet (or met) Mon and Thurs. at UCBC International House in season; and the Vancouver International Dancers during summer meet at Stanley Park on Tuesdays, and the rest of the year on Mondays and Thursdays at Annie Jamieson's School. . . A branch of the RSCDS is also in Vancouver we hear. . . Lots of square dancing in the Province, including a big annual fall roundup way up the coast at Prince Rupert.

THE BRITISH COLUMBIA Government is in the midst of planning a multicultural secretariat to look after the interests of ethnic organizations and provide financial assistance for special programs they may wish to undertake. . . There is also in British Columbia, a province-wide Peoples' Festival - said people groups of Canadians celebrating their individual and various ethnic heritages through the means of holding open houses, dances, festivals, and displays of crafts, etc. in and at civic events. The province is divided into some dozen regions, and on (or about) Dominion Day (July 1) each year since 1974, when Prince George, far in the north hosted the Provincial Folkfest. Provincial and/or regional invitational festivals have been held since at towns and cities as far separate as Prince Rupert, Vancouver, Kamloops, Squamish, and (July 6, 1980) at Kelowna. Info courtesy of Le Troubadour and Yves.

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ELSEWHERE yonder, for you who may plan visits to the San Diego area - in addition to the clubs affiliated with the Federation listed elsewhere in this FDS, some of the others include the La Jolla Village Dancers on Mondays, 7:30-9:30 at the La Jolla Rec. Ctr. with Rae Tauber teaching; the Mission Bay Folk Dancers Tuesday mornings at Pac. Beach Rec. Ctr. with Ellie Hiatt; the Torrey Pines F.D. Thursday eves 7:30-10, Balkan and Middle-east at La Jolla Elem. School. Thanks for the update, Rae!

SHOULD YOU BE IN RICHMOND, VIRGINIA for the annual International Festival Sept.12-14 and decide to hang around a spell, there is a lot of folkdance activity there (at least, it's starting up after the summer slowdown). The giant Richmond IFDC, Glenn Bannerman's group meets Fridays (that is, alternate ones) and on alternate Fridays, the Festival Folk Club meets. The Colonial Dance Club specializes more or less in dances of the Colonial era; also, there is the local Ukrainian Dance Club, the Scottish Country Dance Club, several Israeli dance group/levels, and one group - Izebu Montu - of African Folk Dancers which meets at Virginia Commonwealth U. The Richmond Dept. of Rec. & Parks is a strong supporter of these events (note the "Recreation" takes top billing!) Info phone there is 804/780-8683 (Ms. Holt)... Dave Davia - thanks for the news - you all keep well in the Old Dominion.

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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!

DEADLINE FOR OCTOBER ISSUE: Sept. 14th.
Before submitting any flyers or ads, please contact us regarding eligibility qualifications, copy size, and if flyers, number required. Inclusion fee MUST in future accompany material. Thank you.

COMING EVENTS

(some major events of the next two months)

- AUG 31 - Los Angeles - Intersection workshop
 - SEP 6- 7 - Van Nuys - Multi-cultural Festival
 - SEP 7 - San Francisco - Festival in the Park ¶
 - SEP 13 - West Hollywood - SDS Conf. Afterparty **
 - SEP 19 - San Leandro - Polish Institute ¶
 - SEP 20-21 - Sonoma - Fiestade Sonoma ¶
 - SEP 20-21 - Solvang - Danish Days
 - OCT 4- 5 - San Diego - Cabrillo Oktoberfest **
 - OCT 11 - Van Nuys - Haverim Cabaret §
 - OCT 12 - Torrance - Caribbean Carnival (El Cam)
 - OCT 18-19 - Fresno - Fresno Fall Festival ¶
 - OCT 18 - Santa Monica - American Hoedown §
 - OCT 25 - Torrance - Aman Ensemble Concert (El Cam)
 - OCT 25 - Denver - Viltis 39 Anniversary Party
- (** An official Federation South event)
(¶ An event of the Federation North or area)
(§ An event involving a Federation South club)

OUR COVER STORY

September and Indian Summer - and a visit to the Pacific Northwest - and British Columbia where the Kwakiutl People mostly live. The Humsumhl (Cannibal-bird mask) was carved by Northwest artist Duane Pasco, highly renowned. This mask represents the fabulous Kwakwakanooksiwey, (the Cannibal-Raven) and is one of three masks that were carved by Pasco for the Aman Ensemble's "Tseyka" production, through a grant from the National Endowment for the Arts. The other masks are the Galokwudzuwis (Crooked-Beak-of-Heaven) used in the Hamatsa episode and the Raven-Ancestor that speaks the prologue. Dancer is Jean-Christian Dachet. Photo credit to Sal Pleitez.

FROM THE EDITORS

The summer break is almost over, and the two-month space is gone - time to put Scene to bed again. It seems that the harder we try, the more behind we get. Unanswered correspondence and incompleting research stacks have been mounting up. Stay well though, and eventually we'll get to you... Last issue's collating volunteers who helped get the July-August news to you included Eunice Udelf, Fran Slater, Howard & Rose Parker, Gertrude Herzberger, Jack Margolin, Charlotte Brustein, Ruby Nerenbaum, and the good folk of RSVP Culver City, along with Ed, Perle and myself. Many thanks!

"Folk Dance Scene"	Please note NEW
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Enclosed please find a check for the amount of \$5.00 (\$6.00 foreign), for a one-year subscription to Folk Dance Scene, to begin with the next regular mailing.

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SPECIAL EVENTS

SAN DIEGO CONFERENCE AFTER PARTY

September's annual folk dance special for Southern California - the San Diego Conference Afterparty - will be held Saturday September 13, in the Recreation Hall of West Hollywood Playground, 647 N. San Vicente Blvd., West Hollywood. It will consist of an institute, 1-4:30 pm., and the festival party, 7:30-11 pm. Preceding it at 11 am., the Folk Dance Federation of California, South's Council meeting will be convened. (Delegates, officers, please note.)

The afternoon institute will feature selected teachers presenting new dances brought back from the CSU San Diego summer camp, and the most popular dance of several of that camp's instructors will be scheduled. This will be an opportunity for those who were unable to attend San Diego to learn those various camp "hits". Registration at 1 pm., teaching starts promptly at 1:30 pm. Donation is \$3.00.

-Following your dinner break, the festival party will begin at 7:30 pm., with probably the usual very popular Balkan half-hour for a warmer-upper, and then on to the full program at 8 pm. During the course of the evening, dances which were taught during the afternoon institute will appear on the program - a chance to try out what has been learned on a festival floor. These San Diego Conference Afterparties are always well programmed, and give the folk dancers an opportunity to dance at an indoor festival after the long summer hiatus. The auditorium in the Recreation Hall is air conditioned. Parking available in the adjacent lot.

* * * * *

OCTOBER WEEK-END INSTITUTE CANCELLED! The popular folk dance week-end institute, or "mini-camp", traditionally held at Camp Hess Kramer, near Malibu, has been cancelled because of the withdrawal of availability to the facilities there - we were "preempted" - and due to the late date of the action, it will be impossible to make plans for a substitute location. Watch for a possible extended one-day institute later in the year, or a probable one in the spring.

* * * * *

SAN DIEGO FESTIVAL

To give you time to plan a whole month ahead, here is the announcement for the annual San Diego "Oktoberfest". It is this year hosted by the Cabrillo International Folk Dance Club* (which meets every Tuesday in Balboa Park, San Diego - 7:30-10 pm; beginners' class same time, area Thursdays) and the date is October 4 and 5, 1980. No specifics of program content, nor on whether there will be an afternoon institute or not - but watch for a possible flyer in this issue and a fuller story next time. However, if it goes according to precedent, it should include a Saturday night festival party, somewhere around 7:30-11:30 pm., and on Sunday, a dance festival in the afternoon, 1-5 pm. As for exhibitions, go on to the next item, sent to us by Cygany Dancers* member: (editing minimal - also see flyer).

..Oct. 4 will be John Hancock's Cygany Dancers* of San Diego last performance for a Southern California Folk Dance Federation function. To show their gratitude to folk dancers for their support over the years and folk dancing itself, the group will be presenting a free, 16-suite, two-hour concert in conjunction with Cabrillo's "oktoberfest"..in San Diego on Oct. 4 and 5... Cygany Dancers was founded in 1957 by John Hancock and has been directed by John since that time. The total effort and direction has been to create and develop a general exhibition group, and for the last 24 years, that has happened-a most remarkable achievement. John and his wife, Juaketa, have decided it is now time to devote their energies in another direction...Over the years, many individuals have been a part of the Cygany tradition and John would like to invite any former Cygany to participate with the group on-stage for this memorable occasion. Please call John collect at 714/455-0932 as soon as possible if you wish to participate, preferably as soon as you read this article. Cygany would also like to extend an invitation to all folk dancers to join in the Cygany Finale. (see flyer).

* * * * *

IN NORTHERN CALIFORNIA, TWO SEPTEMBER EVENTS to remember. On Sunday Sept 7, at Sigmund Stern Grove, 19 & Sloat, there will be folk and square dancing, 1:30-5:30 pm. It is a super place for a picnic - dancing is on a large stage with wooden floor. A chance to take advantage of San Francisco's Indian summer....Then the weekend, Sept. 20-21, one of the big and always looked-for festivals - the Fiesta de Sonoma. An institute on Saturday afternoon, with a big festival Saturday evening and another festival Sunday afternoon. There are lots of things to do and see during your spare hours in this historic area of California, too, and in the town of Sonoma itself.

A GOOD TIME TO REMIND folk dancers both North and South, that you will have another opportunity to enjoy the hospitality of your Statewide '80 hosts - the good folkdancing people of Fresno - at their annual fall festival, October 18-19. Stockton Camp reunion institute in the afternoon Saturday.

* * * * *

FEATURE ARTICLES

KWAKIUTL DANCE THEATRE.

AN INTRODUCTION TO THE DANCE THEATRE OF THE KWAKIUTL

LEONA WOOD

The Kwakiutl are one of eight principal tribes inhabiting that part of the Northwest Pacific coast that extends from Puget Sound into Southeastern Alaska. Their first known contact with Europeans took place in the 1770s, when English and Spanish explorers were charting the southern coast. The principal aim of these explorers was to establish Crown claims, but the chief interest of the sea-captains who followed them was the fur trade.

The relationship between the traders and tribesmen was relatively amicable, and because of the exchange of trade-goods - particularly steel tools - created a period of great prosperity and cultural progress that lasted until the near-extinction of the sea-otter and other valuable fur-bearing animals.

As the nineteenth century brought more and more settlers to the West Coast, the condition of the tribal peoples gradually changed for the worse, but because their rugged environment was unsuitable for agriculture, they did not experience the displacement suffered by so many other native Americans. However, in the half-century or more that spanned the last of the nineteenth century and the first part of the twentieth, a combination of factors reduced the indigenous population drastically. The chief cause was imported diseases against which the indigenes has no immunity. For those who survived, there was the loss of self-esteem - so vital in this culture - that resulted from the Canadian Government's Act of 1884 outlawing tribal ceremonies, particularly the Potlatch.

Although these ceremonies were carried on clandestinely, police raids and confiscation of valuable masks constituted a continuing harassment. It was not until 1951, when the repressive Act of 1884 was finally abolished that the renaissance of Northwest art could rightfully begin. The Canadian Government has so completely reversed their previous policy that they now encourage indigenous arts with generous financial support.

Today, wealthy fishermen, proud of their cultural heritage, are again giving Potlatches and commissioning artists to carve great crest poles and create new masks to replace the many works of art that have disappeared into museum collections all over the world.

Mythology and Ritual

Because sea-farers and fisher-folk, like nomadic and hunting societies, do not practice agriculture or horticulture, their mythologies rarely develop anything resembling fertility rites, and sexual symbolism plays a minimal rôle in their iconography. In cultures where living dangerously is the norm, courage and self-discipline are exalted, and both mythology and ceremonial rites tend to be concerned with bravery and ordeals. In the Northwest these included endurance of pain and hardship, mortification of the flesh, and possibly, necrophagous rites.

The Winter Ceremonial is, on one level, the celebration of such ordeals. The Ceremonial itself is called Tseyka, which means "fraudulent" in the Kwakiutl language. This is in acknowledgement of the audience's acceptance that what they are about to experience is theatre, not reality. Some of the legends are from long ago, and others are about spirits and creatures who still inhabit the forest gloom. The central character in the drama is the Hamatsa - the initiate who has been away in the house of Bakbakwalanooksiway, the Cannibal at the North End of the World. This legend is somewhat akin to the Prometheus myth, with Dionysian overtones: a mortal who has spent weeks in the forest undergoing terrifying ordeals and lonely vigils acquires the powers of the immortal spirits. The power, like fire, must be tamed before it can be useful and no longer dangerous or destructive. This is the central myth - the theme of miraculous disappearance and re-appearance - around which all other legends are woven.

Theatre, Production and Performance

The season of dramatic dance presentations, with the attendant Potlatch, took place in great dance-houses of hewn planks forty or fifty feet high, and eighty or ninety feet long. These buildings were carefully fitted out for the performances and the striking theatrical effects contrived for these spectacles included the use of speaking-tubes for the production of disembodied voices and devices for effecting "magical" appearances and disappearances.

A back-drop curtain, the mawihl, screened off the "backstage" area from which many of the performers entered and exited. This large curtain was bainted with a design representing

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KWAKIUTL DANCE THEATRE, Cont.

the spirit of the dance house - usually some fabulous creature like the sisiutl, a dragon-like two-headed serpent.

The in-the-round performance situation was ideal for audience participation. The lighting provided by the central fire gave the effect of footlighting and overhead lighting was achieved by manipulating the moveable planks of the roof. The dramatic interplay of warm and cool colour gave striking dimension to the masks of the dancers as they moved through these contrasting lights.

Because the Winter Ceremonial took place over a period of many weeks, and certain of its events occurred out-of-doors, in the daytime and on the beach - even on or in the water - these presentations involved a major committment of time for the entire community.

For the production of the performances, the village was divided into two groups: the dance societies and the audience. The dance societies themselves were subdivided into managers and performers. Only those performers who had already been initiated could take part in the major ceremonial (which included the Hamatsa ritual), but in actual practice the so-called minor ceremonial was not kept separate. Enthusiasm among these lesser performers ran high, and all the little groups put together their various skits in great secrecy, so that "opening night" would create a proper sensation. If a new skit was a "hit", it became part of the standard repertoire; if it was not well received, it was never heard of again.

Not only was there a vast variety of dances, but choreographies and stagings were frequently re-arranged; individual dances eliminated and new ones introduced - so that no two ceremonials ever really followed the same pattern. The laissez-faire character of these performances often resembled commedia dell'arte more than any rigid or stylized theatrical or ritual. In fact, among the Southern Kwakiutl, there was often only a single society that included a hodgepodge of both Tseyka (shaman's society) and Tlasula (returned-from-heaven) ceremonials while portraying these parallel myths.

Dance as an Expression of Status, Wealth and Privilege

The Potlatch was an essential part of the winter's festivities. Its name derives from the Chinook word "to give", a concept that is central not only to the winter ceremonial itself, but to the entire social structure of the Kwakiutl. The Potlatch was an all-encompassing event that combined the witnessing of a sacred ritual - and the attendant gifts that validated it - with feasting, speech-making, singing, clowning, and a display and distribution of property intended to put all rivals to shame.

The instinct of ownership and exclusivity among animals seldom extends much beyond food, territory, and mate selection; but most human societies have extended these basics to include chattels of all kinds. Among the Northwest tribes, the acquisition and disposition of property and privileges became the most important social imperative, and the Potlatch, with its largesse and conspicuous consumption, is the ultimate expression of this ethos.

Transference of privilege was primarily through inheritance, an important implementation of which was the dowry; and the jealously guarded songs and dances, along with the paraphernalia, sometimes constituted a not inconsiderable portion of such transferences; thus appropriation of such prerogatives was in the nature of theft. And because of outright theft - sometimes involving murder - was not unheard of, presenting a song or dance as a gift was often a sensible way of preventing a raiding party from taking a canoe-load of masks by force.

Borrowing - actually appropriating - was also fairly common. The Kwekwe dance was borrowed from the Salish and introduced as a divertissement in the Tseyka; and Comox songs were sung by the Kwakiutl - supposedly in the Comox language. New songs and dances were constantly being created, either "dreamed" by an individual for his or her own performances or commissioned by chiefs who employed bards in the same way that they employed carvers for the production of heraldic crest poles, masks and other works of art. In a society based on slave labour as this one was, professional artists as well as shaman-healers and warriors could be supported.

Apart from shamans' dancing, dance was considered less a specialized art than an expressive act in a socially important context, and masks were a principal means of helping the wearer to identify with his rôle.

Masked dances were of two principal kinds: animal dances and character dances. The latter, with the exception of ancestor dances, usually represented supernatural beings of one kind or another. Animal dances can be subdivided into two main groupings: mimetic - usually naturalistic solo performances - and formalized clan or society dances. The first kind

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KWAKIUTL DANCE THEATRE Cont.

usually employed full masks - often with movable parts - and complete costumes of fur or feathers. In these dances a single bird, beast or insect is portrayed by an individual dancer whose miming skill can convincingly evoke the creature represented. Society and clan dances, on the other hand, were performed in large groups, with all participants wearing identical regalia and performing the same movements. The masks worn for these dances were usually of the forehead kind which did not hide the face of the wearer. The movements of these dances were often both limited in scope and highly repetitive.

An interesting dance that combined features of both these categories was the Atlakem, a dance about an ancestor who came upon a glade in the forest where all the creatures were dancing.

Probably the most famous of all of the masked dances are those of the Cannibal Birds in the Tseyka cycle. These great masks, carved from cedar, beautifully designed and painted, were equipped with movable beaks that clacked ominously as the dancers lifted their knees high in bird-like hoppings and foragings on an imaginary beach. Kwakwakhwalanooksiewey, the Cannibal Raven; Galokwudzuwis, "Crooked-Beak of Heaven"; and Hohokhw, who breaks men's skulls with his great beak - these were the terrifying companions of the Hamatsa.

The most spectacular masks of all are the "transformation masks" with which the ancestor dancers told their lineage history in movement, and as a fitting climax, revealed the legendary bird or beast in human form.

Besides these, there are a great number of other masked dances that parade characters running the gamut from ogres and ogresses like Bukwus and Dzonoqwa to objects and forces of nature like the sun, moon, echo and earthquake (borrowed from the Salish).

In the Tlasula cycle, which is performed in the spring, the theme of disappearance and re-appearance is repeated, but with an entirely different cast of characters, different kinds of whistles and rattles, and different legends. The Tlasula cycle provides perhaps the single most beautiful Kwakiutl dance, the Ermine Dance. Also called Feather Dance and Peace Dance, it takes its best-known designation from the great mantle of ermines that descends from the amhalayt. This elegant headdress is fronted with a small, finely carved ornament, and inlaid with shining blue-green haliotis shell and surmounted by a spikey crown of sea-lion whiskers to hold eagle-down.

The amhalayt, Chilkat cloak and aprons worn for this dance were traditional chiefs' regalia. The striking black, white, blue-green and yellow patterns of the Chilkat cloak were woven with mountain goats' hair and bordered with a deep fringe that swept in graceful curves as the dancer turned and whirled. Special movements in the dance caused the eagle-down to waft from the amhalayt, and if there were several dancers, could create a veritable snow-storm.

Eighteenth-century Spanish drawings of the Nootka show members of both sexes in costumes of finely-shredded cedar-bark and goats' hair fabric, trimmed with velvety sea-otter fur, and wearing a multitude of handsome ornaments made of dentalium, silver, haliotis and copper. The men wore the spruce-root basketry hat, that with variations of shape and ornamentation was worn by tribes from the southern Nootka to the northern Tlingit. But a few drawings portray men wearing no more than a wide-brimmed hat and a fur mantle. A nineteenth century artist, Paul Kane, painted a scene of masked dancers in which one dancer wears a Chilkat cloak, and the rest wear masks and little else. At the present time the Cannibal Birds still wear only shredded-bark fringe, and the Hamatsa makes his initial entrance clad in nothing but hemlock twigs, and his final appearance in cedar-bark. Even the female dancer like the Tugwid wore only hemlock boughs.

Theatrical face and body painting of various sorts was used; sometimes of a very simple kind, like the solidly blackened face of the Hamatsa, and sometimes as highly ornamental as the designs on some of the portrait masks.

Most of the dancers wore elaborate and richly adorned costumes of a fashion that had become fairly standard throughout the Northwest. It consisted of a dance-shirt, dance aprons (front and back), leggings and button-blanket; the latter made from Hudson's Bay blankets (usually dark blue) bordered and appliqued with red cloth and ornamented with hundreds of mother-of-pearl buttons. This costume had gradually replaced the cedar-bark and pelt clothing of the earlier period.

The gradual blurring of tribal lines indicated by this development in costume was paralleled by the diffusion of individual dances through inter-tribal marriages. Dance styles, like the region's iconography, are difficult to isolate from the overall cultural pattern, and individualistic expression, as in carving and painting, sometimes transcends tribal boundaries. This problem in describing Kwakiutl dancing is equalled by the difficulties

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KWAKIUTL DANCE THEATRE, Cont.

that arise from attempts to categorize dances as either male or female. While there are stylistic devices that are used only by men and others only by women, dance styles are more usefully grouped into areas appropriate to a complex of dances, such as shamanistic dances, in which the style of the female Tugwid, for example, does not differ from that of a male shaman.

Typically feminine dancing is very graceful, and is expected to exert a calming and subduing effect on wild creatures. Even the anger of a powerful chief may be averted by such dancing. Naida's Dance of Life and Death in the Curtis film, "Land of the Head-Hunters" is a beautiful example of this style, and the "Nan'e" (grizzly bear dance-song) shows this kind of movement in a corps of dancers. There is a common misconception about the use of the arms in this feminine style; the impression that the upper arms are held tightly against the torso. While the elbows do not move totally away from the body, they always provide the delicate movements of the forearms and hands with supple support. The body is typically (but not always) bent forward slightly at the hips - as in much of Kwakiutl dancing - and the shoulders are delicately rounded in the manner that distinguishes most Northwest dancing. The steps and pauses to the syncopated rhythm create a gentle rising and falling that, even in the bendings and turnings, suggests sea-birds floating and bobbing on the waves.

Dance as Power

Both good and evil forces are personified in these dances; and in the masked dances, permanently identified with the mask-character. Bukwus, an ogre of the forest, enticed the spirits of the drowned. He tried to make people eat ghost-food so that they would remain forever in the unreal forest in which he dwelt. His dance is both exciting and malevolent. Dzonogwa, the ogress of the wood, is also the "sleeping one" who moves around the fire in the wrong direction, as well as the witch who eats little children. Her mask can also symbolize wealth, and her dance is full of ambiguities.

The role of the Hamatsa-initiate provides the most important dancing because of his central position in the great myth, and his many appearances and re-appearances throughout the duration of the Winter Ceremonial. His dances vary greatly: from violent leaping, somersaulting, squatting, fierce darting attacks, to the demeanour of a tractable beast led back to the world of humans by a female companion - one moment dashing around the fire with high knee-lifts, the next instant struggling with his captors and trying to throw himself into the fire, shaking and trembling.

Power dances embrace a wide range of dances that have to do with healing, magic and the spirit. These are all "trembling" dances - and while in some the trembling may be expressed by the hands alone, in others the entire body and all the extremities are involved. The flexing of the arch in these dances (which are almost always performed on half-toe) is a heightened development of the knee-flexes that distinguish most of the other dances, and mark the cadence in some of the songs when the singer stands in one place. Some of these dances are as sedate as the gesturing, knee-flexing "Copper Dance", in which speech-making is perhaps the most important element.

The wide distribution of this characteristic knee-flexing movement relates this basic dance element not only to other American cultures, and to the Eskimo, but to Asiatic shamanistic dancing, and especially to such dances as those of the Balinese ogre, Djouk, and the ogress, Rangda.

The musical accompaniment for the dancers was capable of a great range of dynamics: from a single dancer singing his or her own song, to a full chorus of all the men and women present - the deep and powerful voices of the men, who, with batons beating the accelerating rhythms on a long plank drum, would bring the song to a climax with a shout. There were huge wooden drums with the sound of thunder; hissing rattles; rattles with a sharp cracking noise; frame drums and whistles of many kinds: deep-toned, shrill, multi-pitched, and even some with beating reeds. The episodic nature of the performances, with their alternation of moods and dynamics, was admirably served by the capabilities of the human voice and the scope of these instruments. This mood-creation was most dramatically demonstrated by the ominous whistling that heralded the presence of the Hamatsa.

Comic dances and interludes usually consisted of broad clowning, and the performers wore humorous masks, often with comical details, like the movable noses of the Fool Dancers. All of these activities were essential components within both the Tseyka and Tlasula cycles, because they either advanced the progress of the mythological presentation itself, or provided a diversion.

Magical acts were an integral part of all these performances. They could be as simple as a sleight-of-hand substitution, or as complicated as a disappearance into the fire, and

(please conclude on next page)

KWAKIUTL DANCE, Cont.

a subsequent resurrection at some distant place in the dance-house. The ingenuity of the Kwakiutl in devising startling theatrical effects has long been a source of admiration, and this quintessentially Asiatic approach to theatre is what makes the Northwest culture more closely akin to the dance theatre of the Far East than to other American cultures. A haunting question arises as to how much this culture echoes what pre-Columbian Mexican and Central American dance-theatre might have been like.

* * * * *

[Ed. notes: Leona Wood is a founding Artistic Director of the AmanFolk Ensemble, and was for a long time, the company's outstanding woman soloist. She still performs on rare occasions, but the great part of her time and unbounded energy is currently spent on research, choreography and staging. . . It was while studying ballet in Seattle that Miss Wood learned her first Caucasian folk dances, and since that time, she has spent years acquiring a mastery of the demanding techniques necessary for the performance of the wide range of Asiatic, Middle Eastern and North African dances for which she is so well known as an authority. . . It was during her young years in the Pacific Northwest that Miss Wood was first exposed to the dance and theatre of the native peoples of that area and came to love it and them. Consequently, it was only a matter of time and opportunity before Leona Wood was enabled to conclude the research on the dance theatre of the Kwakiutl (in fact, the entire folk culture and historical background of the Northwest tribes), and eventually develop and choreograph the dance suite of the Kwakiutl for the Aman repertoire, and thereby share with dance enthusiasts, part of the pleasant nostalgic memories of her girlhood. . . Miss Wood first appeared on the pages of Folk Dance Scene just seven years ago with an article on the dance oriental of Egypt, in September 1973. We wish to thank her very much for this and previous contributions to our publication.]

* * * * *

Duane Pasco, whose monumental crest poles, masks and other carvings are in museums and private collections all over the world, occupies a central position in the renaissance of Northwest Culture that has taken place over the past two decades. . . The 'Ksan revival--featured in one episode of "The Tribal Eye" video series--is perhaps the outstanding example of this resurgence. As Bill Holm wrote (in "'Ksan-Breath of our Grandfathers"), "The most important single contributor to the success of the 'Ksan revival was probably Duane Pasco, whose instruction and example over an extended period set the direction and standard of th work of 'Ksan today."

* * * * *

PHILATELIC FOLKLIFE

Starting in July, 1972, the Canadian Post Office started issuing a series of some of the most attractive postage stamps ever devised - chaste and classic in design, and although multicolored, subdued in appearance with the soft tans and greens prominent. The series was dedicated to the honor of the many Indian tribes of Canada, and depict a wide range of folkloric subjects relative to the various tribes - paintings, artifacts, costumes, dance. In the series issued in 1974 (four were put out annually), the Pacific Coast Indians were honored (Haida, Salish, Tsimshian, Chilkat and Kwakiutl), and the stamps show artifacts, the inside of a Nootka Sound house, a chief wearing a Chilkat blanket, and a Thunderbird from a Kwakiutl house. Dances and costumes are also shown on some stamps of other years, including a Plains Indian sun-dance costume, a Kutcha dance from the far north, and a Kutchin ceremonial costume from the sub-arctic region of Canada.

* * * * *

NOTES

The Kwakiutl lands are generally the north-eastern area of Vancouver Island, the islands in the Queen Charlotte Strait, and an area of the coastal mainland of British Columbia. Many Kwakiutl and other Northwest Indians' artifacts are to be found in the Museum of Anthropology in Vancouver; and in Victoria, in Thunderbird Park, an excellent example of a Kwakiutl totem pole stands, along with dugout canoes and a replica of a Kwakiutl house.

* * * * *



TEACHING THIS MONTH

Clubs below, marked with a star (*) are member clubs of the Folk Dance Federation of California South, Inc. in good standing, and as such, are entitled to a 4-line listing in this column gratis. Other clubs and classes may be listed at the fee pertaining to classified ads. Most Monday night groups will not meet on Labor Day, September 1. Telephone numbers are given where available for your information.

INTERMEDIATE FOLK DANCERS * (Friday)

At Lindbergh Park, Ocean Ave at Rhoda Way, Culver City. Time 7:45-10:30 pm. No dark nights. Intermediate, advanced levels. Lots of dancing and requests, rew and review teaching. Call Ruby at 397-5039 for info.

WEST LOS ANGELES FOLK DANCERS * (Friday)

At Brockton School, 1309 Armacost, West L.A. Betw. Barrington & Bundy, 1½ blox N. of Santa Monica Bl. 7:30-10:30 pm. Beverly Barr will teach new dances from the San Diego and Santa Barbara Camps. Special early teaching 7:30-8 pm., 'Pravo Trajkisko Oro' (Bulgarian). Dar Sept. 19. Call Beverly at 478-4659 or 836-2003 for info.

CRESTWOOD FOLK DANCERS * (Monday)

At Brockton School, 1309 Armacost, West L.A. Betw. Barrington & Bundy, 1½ blox N. of Santa Monica Bl. 8-10:30 pm. Beverly Barr will teach new dances from the San Diego and Santa Barbara Camps. Dark Sept. 1, Labor Day. For info, call Beverly at 478-4659 or 836-2003.

PROMENADE DANCERS OF VENTURA (Friday)

Meet on the Promenade in Ventura, just E. of Holiday Inn and Charlie's. (Take the Calif. St. off-ramp from Ventura Fwy. and go twd. the ocean. Park Holiday Inn parking lot.) Dancing Friday nights 8-10:30 or 11 pm. All folk dancers welcome.

DESERT DANCERS OF CHINA LAKE * (Thursday)

Community Ctr., China Lake, 7:30-10:30 pm. Teaching at 8 pm. Sept. teaching as follows: Sept. 4, 11 - Barbara Gonder will teach 'Baztan-Dantza' (Basque circle dance); Sept. 18, a 10-week beginners' class, taught by Ruth Dietrich, will begin (teaching 7:48:15 pm. for duration of the class. Phone 714/375-7136 or 714/375-5982 for info.

WESTWOOD CO-OPERATIVE FOLK DANCERS * (Thursday)

At Emerson Jr. High, in the gym, 1670 Selby Ave., West Los Angeles (just N. of the LDS Temple off S.M. Blvd. nr. Overland) Time 8-10:45 pm. Teaching 1st hour., Beverly Barr will teach 'Polharrow Burn'. For info, call 204-0885 or 556-3791.

ORANGE COUNTY FOLK DANCERS * (Friday)

At Veselo Selo, 719 N. Anaheim Bl. in Anaheim., 8-11 pm. Teaching schedule for September: Sept. 5, Dave Gold with a dance from the San Diego Camp; Sept. 12, 19 - Ted Martin, a dance from the Scandinavian Camp; Sept. 26, Pat McCollom, 'Shopska Zapoja', Bulgaria. For info, call 213/866-4324, Bertha Gold, newly elected President of the OCFD.

STONER FOLK DANCERS * (Friday)

At Stoner Ave. Rec. Ctr., Stoner Ave. at Missouri, West Los Angeles, 8-11 pm. This is an intermediate, advanced class. Teaching for Sept. will be new dances from the San Diego Camp; a recreation program of challenging dances the last hour of the evening for requests. For info, call 556-3791. Dave and Fran Slater teaching.

HAVERIM FOLK DANCERS * (Monday)

At Valley Cities Jewish Community Ctr., 13164 Burbank Blvd., Van Nuys. Sam Mednick will teach dances from the San Luis Obispo seminar: 'Hashoshana Porachat', 'Ad Or Haboker', 'Marsh Dayagim', and 'Klayzmer'. The last Monday of the month is Party Night. For info, phone 786-6310 - program is 8-10 pm.

CULVER CITY FOLK DANCERS (Thursday, morning & evening)

Both classes now meeting at Veterans' Mem. Aud., 4117 Overland in Culver City. 10 am. for beginners; 11:30 am. for advanced; 7:30 pm. beginners, 8:45 pm. advanced to 10:30 pm. Miriam Dean teaching 'Belev Echad', new Israeli dance; reviewing 'Vrtielka' Phone for info, 391-8970.

SAN DIEGO INTERNATIONAL FOLK DANCE CLUB * (Wednesday)

In Balboa Park Club, Balboa Park, San Diego. 7-10 pm. 50¢. Beginner, intermediate levels. Teacher, Alice Stirling. For info, phone 714 422-5540.

CHULA VISTA FOLK DANCERS (Friday)

In Fellowship Hall, 3rd Ave at "J" in Chula Vista, time 7:30-10 pm. 50¢. Beginner, intermediate levels. Teacher, Alice Stirling. Phone 714/422-5540 for info.

LONG BEACH JEWISH COMMUNITY CENTER FOLK DANCERS * (Wednesday)

At LBJCC, 2601 Grand Ave., Long Beach, off 405 Freeway at Lakewood, 1 bl. W. of Lakewood & Willow. Donna Tripp and Ted Martin teaching w. guest teachers. Camp dances featured in Sept. Dark Sept. 10, 24 and Oct. 1 for Jewish holidays. Beginners, intermediate dancers welcome.

(please continue on next page)

TEACHING THIS MONTH, Cont.

WHITTIER CO-OP FOLK DANCERS * (2nd,4th,5th Saturdays)

At Sorensen Park, 11419 Rosehedge Dr. E. in Whittier. Beginning teaching 8-8:30 pm; intermediate, advanced teaching, 9-9:30 pm. Program and requests, 8:30-9 and 9:30-10:30 pm. For further info, call 213/692-2496.

PASADENA FOLK DANCE CO-OP * (Friday)

At 135 N. Los Robles in Pasadena (IOOF Temple) 8-11:30 pm. Beginning teaching 8-8:30 pm; Review (born again) and new dances taught 8:30-9:15 pm. Program and requests 9:15-11:30. Party night last Friday of each month. For more info, call 793-1882 or 258-4641.

SAN DIEGO FOLK DANCERS * (Monday)

In Recital Hall or Casa del Prado, Balboa Park, 7:30-10 pm. Evelyn Prewitt teaching. Intermediate, advanced levels. For info, call 714/460-8475.

STEPHEN S. WISE TEMPLE DANCERS (Tuesdays-Wednesdays-Thursdays)

An Israeli folk dance program, instructor - Natalie Stern. At Stephen S. Wise Temple, 15500 Stephen Wise Drive, Los Angeles 90024. . Tuesdays: PARENT-CHILD Classes - 5-week sessions - 10-11 am children under 8; 11-12 am. children 8 and up...Wednesdays: ADULTS & TEENS - 10-week sessions, 9:30-10:30 am. beginners; 10:30-12 am. intermediate-advanced. . Thursdays: ADULTS & TEENS - 9 weeks, beginners 7:30-8:30 pm.; intermediates 8:30-9:30 pm., reviews, requests 9:30-10 pm. Individual classes available too. Phone 343-8009 for information regarding starting dates of these new fall classes/sessions. All classes held in the Annex.

PASADENA KARILA DANCERS (Tuesday afternoon)

At the Pasadena Sr. Citizens Ctr., 85 E. Holly St., Pasadena. Time 3-4:30 pm. Joyful atmosphere, a pleasant room - beginners welcome. Questions? Call Karila at 213/790-7383. Karila also has evening classes in Glendale Tues. and Wed, and in Pasadena.

P.U.C. FOLK DANCERS OF RANCHO PALOS VERDES (Monday)

At Pacific Unitarian Church, 5621 Montemalaga Dr. Rancho Palos Verdes. Time 7:15-10 pm. 2½ hours of continuous beginning, intermediate instruction. New material and old favorites. Refreshments served. Call for info and directions. Marc Gold, instructor, 213/326-7085.

ISRAELI-INTERNATIONAL HAVURAH CO-OP (Monday)

At Temple Beth Tikvah, 1600 N. Acacia, Fullerton. Time 8-10:30 pm. Teaching 8-9. free dancing following: Guest teachers. Call Pnina at 714/529-3918 or Elaine at 714/871-6172 for info. All are welcome, beginners to advanced.

KIRYA FOLK DANCERS * (Wednesday mornings)

At West Hollywood Rec. Ctr., 647 San Vicente Bl. West Hollywood. Rhea Wenke teaching advanced beginners 10-11:20 am; intermed. level 11:30am-1 pm. Call 213/645-7509 for info.

*LUTHER TOWER INTERNATIONAL FOLK DANCERS * (Friday mornings)

This one is for Senior Citizens - at Luther Tower, 1455 2nd Ave., San Diego. in the rec. room. Time 9am-12 noon. Kay Soghomonian teaching. For info, call 714/238-1771.

WEST VALLEY FOLK DANCERS * (Friday)

At Woodland Hills Rec. Ctr., the Field House - 5858 Shoup, Woodland Hills - 7:30-10 pm. Review dances at 7:30. At 8:30, Jill & Jay Michtom will teach 'Folias', a Canary Island cpl. mixer. For more info, call 781-7895 or 981-1833.

SOUTH BAY FOLK DANCERS * (Friday)

At Malaga Cove School, 300 Paseo del Mar, Palos Verdes Estates, 7-10:30 pm. Sept 19 and 26, Dorothy Daw will do reviews and teach new dances from San Diego Camp. Beginners at 7 pm. - intermediate level at 9 pm. Sept. 5 in the annual dinner-dance party; Sept. 12 will be dark. Call Jim Lee for further information - 213/375-0946.

HIGHLAND FOLK DANCERS * (Monday)

At The Highland, 732 N. Highland Ave., Hollywood. Reviews 7:30-8:15 pm. Teaching of new dances 8:15-9:15 pm. by Ruth Margolin assisted by John Savage. In September, new dances from the summer camps will be taught. Phone 213/462-2261. (This one may be open Labor Day - check it!)

WEST HOLLYWOOD FOLK DANCERS * (Monday)

At West Hollywood Rec. Ctr., 647 N. San Vicente Blvd., West Hollywood. Time 7:30-10 pm. Ruth Oser teaching beginners first part of evening. Reg. teaching, 'Mugurul' and 'Bosmat' (this latter an Israeli dance). Closed Labor Day. Phone 213/657-1692 for information.

CAMARILLO FOLK DANCERS (Friday)

At the Community Ctr., rooms 4,5; corner Carman & Birnley, 8-10:30 pm. John Tiffany teaching intermediate folk dances. On 2nd Fridays, Scottish Country Dance night. Phone 805/482-5117. In Camarillo - exit Ventura freeway at Carman.

* * * * *

Old Time Folk Dance Party

SATURDAY, Sept. 6, 1980

7:40 to 11:00 P.M.

Mostly Couple Dances of the 1950's

PLUMMER PARK, 7377 Santa Monica Bl.
Los Angeles
New Recreation Hall. Hardwood Floor

1.00 Donation. Refreshments.
(213) 244-8593



Program

Ersko Kolo	La Cucaracha
Ladies' Whim	Oslo Waltz (P)
Cotton-Eyed Joe	Italian Quadrille
Hot Pretzels	Philippine Mazurka
Marklander	Russian Peasant
El Shotis Viejo	La Fajra da Strada
Espan	Pas d' Espan
In My Garden	Kreuz Koenig
Hava Napilla	St Bernard's Waltz
Polka Mazurka	Korobushka (P)
Eide Ratus (P)	Tarantella Montevirgene
Zillertaller Laendler	Caballito Blanco
Cvpsv Wine	Maxina
Laces and Graces	Seljancica Kolo
Brandiswalzer	Scandinavian Polka
Lech Lamidbar	Varsouviene
Schuhplattler	Parisian Polka
La Sandunga	Alexandrovska
Hambo	Slovenian Waltz
Iti Milvanon	Corrido
	Last Waltz

FIRST SATURDAY - EVERY MONTH

Oct. 4 - Nov. 1 - Dec. 6, 1980

BEGINNERS' CLASSES

WEST LOS ANGELES (Tuesday)

At Temple Isaiah, 10345 W. Pico Blvd. 8-10:30 pm. Beverly Barr teaching beginners 1st hr., advanced beginners follow. Phone 478-4659 or 836-2003; or the Temple at 277-2772 for info.

HOLLYWOOD (Monday afternoon)

In the Multipurpose room, Plummer Park, Santa Monica Bl. at Fuller. Rhea Wenke teaching beginners Noon-1:30 pm; intermediate level 1:30-3 pm. Phone 213/645-7509 for info. Kirya*sponsor

HOLLYWOOD (2nd & 4th Sundays)

In the Multipurpose room, Plummer Park, Santa Monica Bl. at Fuller. Time 7-10 pm. English country and International folk dancing - teaching all evening. For gay men and lesbian women. Call Ben at 876-7967 or Carl at 654-4719 for information.

VAN NUYS (Wednesday)

At Valley Cities Jewish Comm. Ctr., 13164 Burbank Bl. Sam Mednick teaching - class starts at 8 sharp until 10 pm. Sponsored by Haverim Dancers*. For information call 786-6310.

WEST LOS ANGELES (Monday)

At Stoner Ave. Rec. Ctr., Stoner at Missouri Aves. Time 7:39-10 pm. Start anytime. Dave Slater teaching. Sponsored by Westwood Co-op Folk Dancers*. Phone 556-3791 for info.

SAN DIEGO (Thursday)

At Balboa Park Club, Balboa Park. 7:30-10 pm. Vivian Woll teaching. Sponsored by the Cabrillo International Folk Dancers*. For info, call 714/449-4631 or 714/298-9420.

LONG BEACH (Thursday)

At CSU Long Beach Student Union Bldg Multi-purpose room. Larry Tendis and Stephanie Holzman teaching 7-8 pm. (Dance to 10) Sponsored by Narodni Dancers of L.B.* For info call 597-2038.

EAGLE ROCK (Friday)

At Eagle Rock Rec. Ctr., 1100 Eagle Vista Dr. 7:30-10 pm. Josephine Civello teaching beginners 1st hour; intermed. follow. Sponsored by Virgileers Folk Dance Club*. Phone 284-4171.

LAGUNA BEACH (Sunday)

At Laguna Beach High School, Park Ave at St. Ann's. 7-10:30 pm. Beginners, intermediates taught by Ted Martin. Sponsored by the Laguna Folkdancers*. Phone 714/533-8667 eves.

SAN PEDRO (Monday)

At the Yugoslav-American Club, 1639 S. Palos Verdes St., corner 17th St. Line dances taught by Anne Turkovich, time 7:30-10 pm.

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DEADLINE for October issue - news items, ads, we need 'em by September 14 please!

LET'S EAT

by GLORIA HARRIS

Some time ago, the northwest coast of British Columbia was home to many Indian tribes. The Kwakiutls, the Tlingits, the Bella Coolas, were among those who lived there, enjoying the benefits of the mild winters and cool summers. The land was heavily forested, providing the Indians with material for tools, shelter, canoes and clothing. Small game was plentiful & berries, nuts, greens and roots grew in abundance. The ocean, lakes and streams teemed with fish, the ocean also providing seal, whale & shellfish. Because of the generous nature of the land and sea, there was no need to travel in search of food or shelter nor was it necessary to plant crops.

Freed from the stresses of basic survival, the tribes were able to establish permanent villages and turn their interests and capabilities to other pursuits. They became skillful woodworkers, creating beautiful and useful boxes, bowls and dishes. They hollowed out, from single trees, 50-foot canoes, decorated with protective and war-like spirits. The beaches were lined with their elaborately painted, gabled houses constructed of interlocking wooden planks. House and door poles were adorned with carved and painted family crests, ancestor figures, animal spirit guardians and tales of heroic deeds. Basket weaving and design became an art. Some of the world's finest basketry was made by the Indians of the Pacific Northwest.

The Indians became very rich and were preoccupied with accumulating more wealth. Possession of material collectibles gave the owner an enviable status of dignity and honor. Tribes and clans were determined to out-do each other on their climb up the ladder to success, so they organized a ritual or ceremony that would benefit them all in their quest for fame and fortune. It was called potlatch. A member of a tribe who desired more recognition invited everyone, friend or foe, to be witnesses to an announcement of some important event (a devious excuse.). When all were assembled, and the announcement, perhaps a son became of age, was made, he demonstrated his great wealth by distributing to his guests, thousands of blankets; he gave away his fine horses and his entire store of dried foods, his supplies of oil, his tools and cooking utensils. Perhaps he would even burn his house! The more wealth he destroyed or squandered, the greater was his prestige. In the midst of all his lavish wastefulness, he taunted his guests and rivals with songs and stories of his own greatness. At last, an extravagant feast was given and his guests returned home, each to plan bigger and better potlatches than his. He, of course would then accrue many more times the property he had gotten rid of at his party. He would be more wealthy, more noble and more envied. Etc.

The feast prepared for the potlatch witnesses was as outrageous as the demonstration of power had been. Hors d'oeuvres of red caviar and chopped onions spread on thin slices of bread and octopus fritters were teasers relished by the guests as they watched dancers and magicians begin a night of festivities. Vegetable soups and fish chowders were offered; whole elk, deer and mountain goat were roasted; salmon and halibut steaks were char-grilled or spitted over the flames. Small game were wrapped in leaves and steamed, mussels and clams were skewered and roasted or steamed over cedar coals. Wild roots were baked in the ashes and many baskets of salad greens were consumed. Cranberry or blueberry fritters, depending on the season, had been deep-fried by the women to a crunchy crispness. Strawberries poached in honey were served in small bowls of carved and polished sheeps horn. A very special dessert, savored by the Northwest tribes, was sweet, plump strawberries or raspberries, stirred into year-old candle-fish oil with cold water and whipped to a delicious froth.

The cuisine of the Pacific Northwest Indians was created around fresh fish, vegetables and fruits using herbs, peppercorns and juniper berries for seasonings and honey for sweetening. One of their favorite Sunday morning breakfasts is the same as mine: eggs scrambled with smoked salmon and minced chives or onions. My mother used to prepare spinach with bacon and vinegar that seems similar to the wilted spinach recipe for this month. It can be served as a salad or a vegetable accompaniment to meat fish or egg suppers.

Research: Indian Heritage of America, Alvin M. Josephy Jr. & Indians of the Northwest Coast, Philip Drucker.
Recipe adapted from: The Art of American Indian Cooking, Jeffe Kimball & Jean Anderson.

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REMEMBER - Next issue is **OCTOBER!!!** Deadline for news to be included - we need by September 14.

FEDERATION SOUTH -- 1980 -- OFFICERS -- 1981 -- FEDERATION NORTH

President David Slater	::	President Frank J. Bacher
1524 Cardiff Ave. . Los Angeles, CA 90035	::	P.O.Box 2 Vineburg, CA 95487
	::	
Corr. Secretary Elsa Miller	::	Secretary Genevieve Perlera
3455 Loma Lada Dr. . Los Angeles, CA 90065	::	1275 A St. Room 111 . Hayward, CA 94541

PERSONS. PLACES. THINGS

THE CHINA LAKE DESERT DANCERS* will be represented at several camps this summer - San Diego, Stockton, and the St. Andrew's RSCDS summer school in Scotland. Two club members received scholarships to the Stockton camp - Sharon Clendenin and Celeste Fountain. Dwight Fine is the lad who went to the banks and braes and land of the pipers. Keep March 21 1981 for their Festival!

DANCERS INTERNATIONALE will sponsor a Polish workshop with Jan Sejda on September 19 at the Bancroft Junior High School on Estudillo St. in San Leandro. Vernon and Millie von Kinsky teachers of the group, urge all to attend. Emphasis will be on the styling of the forms of Polish dancing. Info from 415/522-2624.

THE SAN DIEGO INTERNATIONAL FOLK DANCE CLUB* has two big events upcoming. First, the banquet/dance to celebrate the beginning of the club traditionally held on the evening of the "Oktoberfest" Festival will be held Oct. 5, 1980 - the 33rd Anniversary - in Balboa Park, Casa del Prado, room 101. Dinner, dancing, entertainment, prizes and meeting of old friends - all for \$4 for SDIFDC members, \$5.50 all others.

ALSO, THE SDIFDC is planning another great camp weekend at Camp Cuyamaca in the Laguna Mts., 50 mi. E. of San Diego, for Nov. 7-8-9. Dancing and fun and games outdoors and indoors. All are invited to join in these two events. For reservations and further info, phone Alice Stirling at 714/422-5540 or Muriel Jencks at 714/583-0286.

DUNAJ* will be starting two new classes - a recreational folk dance class for beginners and intermed. dancers started July 31, and meets every Thursday at Irvine Cultural Ctr., 17302 Daimler, Irvine - emphasis on dance technique, folkdance lore, improvisation, etc. Richard Duree, artistic dir. of Dunaj and lecturer at CSULB will instruct. Fee is \$2 per session.

A SECOND DUNAJ* class is an advanced workshop for those dancers interested in advanced technique and choreography with the possibility of performing. Dunaj specializes in dances of Central Europe and the Middle East (U.S. dances soon to be added). Richard Duree, Susan Simms instructing. Dues \$6 per mo. For info on both above classes, call 714/962-6187, 714/979-1582.

VILMA MATCHETTE AND FRANCINE RUSSELLE LEHM will sponsor a folkdance workshop and party Sun. Aug 31 at The Intersection, 2735 W. Temple St., Los Angeles - noon-6:30 pm. including teaching by Vilma Matchette, Armenian & Lebanese; Dick Oakes, International; Niko Savvidis, dances of the Pontus; Anthony Shay, Croatia; Orhan Yildis, dances of Turkey. Cost \$10 for all classes. Workshop is followed by a dinner hour with ethnic food available, and a dance party with live music by Družina under the direction of Mike Gordon. Space limited - call Intersection for reservations at 213/386-0275 or Francine Lehm at 213/662-1782 or 213/876-6600, Ex 223.

STILL WITH FRANCINE, VILMA AND THE INTERSECTION - they have been sponsoring some quite exotic folk dance movies Mondays in their Ethnic Dance Film Series - upcoming Sept. 9 at 8 pm. is an evening of "home movies" - amateur film buffs are invited to show their footage of folk dance festivals shot both here and abroad. There will be no charge to the film-makers - only dance and festival films will be shown. Please call Francine at the above phone #'s to reserve projector time - no films shown without reservation - public invited - admission free.

DO YOU PERCHANCE COLLECT FOLK DANCE/COSTUME STAMPS? If so, look for a big bonanza next year. According to John Filcich, most of the nations of Europe, plus a few on the fringe, will issue special sets of postage stamps for the EUROPA series - the theme is "Folklor" which in Europe means folk dances in national costume". Save your pennies, lira, kroner for the day!

THIS NEXT ITEM ISN'T FOLKDANCE, but many of you older exhibition-types will remember a young lad who ran up and down the aisles at the old Philharmonic during the rehearsals of the International Folk Dance Concerts presented by Irwin Parnes? Well, Samuel Will Parnes makes a debut as pianist at Steinway Hall, 3330 Wilshire Bl. in L.A. Sept. 27 with a program of mostly good traditional music - included are the Six Romanian Dances by Bartok.

!ADD-TO LAST month's list of San Diego International Folk Dance Club* officers - Clint and Muriel Jencks, co-Presidents; Dave Welk, treasurer; Historian, Flora Cannau; Fed. Delegate, Alice Stirling; Sunday programs, Archie Stirling; Newsletter Editor, Lillian Harris; IDA delegates and alternates, Carol Turton, Joe Vodinelich, Milton Ebert, Tassie Dykstra.

A RECEPTION HONORING VYTS BELIAJUS was held in Chicago during the annual big Lithuanian event in June - with dignitaries of the Lith community and others "speaking", gifts, etc. Many events each day, and wonderful performances, costumes, etc. Some friends Vyts had not seen in over 45 years. Vyts says it was a wonderful and overwhelming experience.

A DOUBLE-HEADER evening folk dance event was held two nights at the end of June in Honolulu when two groups led by former California leaders, Mary Brandon and Omega Andreola performed Scottish and Eastern European dances at the Jones-Ludin Dance Center. Our quarterly letter from Omega tells us folk dancing is alive and really well in Alohaland!

(please continue on next page)

PERSONS, PLACES, Cont.

WESTWIND goes into its 20th season with an open rehearsal, Saturday Sept. 13 at the Tree People's Coldwater Canyon Park 12601 Mulholland Dr. in Coldwater Canyon (see ad pg. 12) and this is followed next day with open auditions at the same place. Director, leader is Anthony Ivancich, that exponent proponent of Basque, English, Balkan, Canari-ile, Etc. folkdance.

A SAN FERNANDO VALLEY Multi-Cultural Festival is to be held at Woodley Ave Park in Van Nuys Sept. 6 & 7 - no admission charge. There are to be booths, crafts, ethnic dance exhibitions, and a parade. A kick-off for the L.A. Bicentennial. Additional info from the Mayor's Valley Office, 989-8505 or Jack Farley, 455-2172 or Eileen Selby, 989-8505.

RALPH PIPER writes about activities at Leisure World in Laguna Hills - and sends a news foto of the high-stepping clogging group there. Ralph reminisces about the days at the International Institute in St. Paul, and when and where Dick Crum was starting folkdancing. He asks us to say "Hello" to Bob Osgood when we see him - so as I rarely ever do now, here's a written "Hello, Bob" from Ralph Piper, Bob (and one from me, too!)

AN ITEM IN THE CARNEGIE-MELLON ALUMNI NEWS gives a short review of what not many know or remember - the origin of 'Misirlou' - and its Pittsburgh birth. It was quite some time it seems before it eventually wended its way across to Athens. (How many can remember when Oscar Libaw corralled the entire supply of 'Misirlou' records in L.A. for distribution to the many folk dance clubs hereabouts? The record store owner wondered what on earth anyone wanted with some 30--plus records all the same!

EL CAMINO COLLEGE - that bastion of good taste and culture - has a nice line-up scheduled to please the appetites of folk dancer gourmets - Caribbean Carnival of Trinidad & Tobago, Oct. 12; Aman Folk Ensemble Oct. 25; V'La Bon Vent (French-Canadian Dance Group) Nov. 14; National Folk Ballet of Yugoslavia, Feb. 6.

THE FRENCH CANADIANS will be appearing in numerous locations in California - some per Community Concerts. Such are: U. of San Francisco, Nov. 9; Marin Civic Ctr. Nov. 10; Monterey Pen. College Nov. 11; CSU San Diego Nov. 13; UC Irvine Nov. 15, - these in addition to the above listed El Camino performance in Torrance.

OUR CONDOLENCES GO TO long time active dancer, Mike Kamen, on the death of his mother last month. A very grand person. Many were the evenings when she graciously hosted a mob of hungry and thirsty Westwood Council members at meetings in her home back when all of our hearts were young and gay.

IF SOME DAY IN THE FUTURE you come across some East German costume book, edited by some folk researchers from that country, showing a picture of an "American Costume" for men, consisting of western-type shirt and pants, a bolo tie, and green snakeskin boots - blame it on Elmer Riba - 'twas what he was wearing at a folkdance party in Poland when they espied him!

CLOGGING IS HERE to stay, and if you want to get into it, you might contact Marty Bender who is the leader at the International Student Center, 1023 Hilgard Ave near UCLA in Westwood. A new class starts Sept. 7 thru Nov. 10. Phone 213/828-1948. Marty also has an exhibition club, and there is more dancing in Orange County, too.

SKANDIA SOUTH* is presenting a beginning Scandinavian Dance Class taught by Donna Tripp and Ted Martin starting Sept. 15 at the Anaheim Cultural Arts Ctr., 931 S. Harbor Blvd. in Anaheim. It will stress basic dances including the Hambo, waltz and pivot. An excellent wooden floor. Phone Ted (days 714/632-0814, eve 714/533-8667), Donna (714/533-3886) or Dan at (213/343-5425).

OTHER SKANDIA ACTIVITIES are numerous for the balance of the year according to the newsletter received late in spring - and if still going as scheduled, you will find a workshop/dance at Miles Playhouse in Lincoln Park, Santa Monica Sept. 6, 3pm-11pm and the monthly 1st Friday workshop/dance co-hosted by the Gandy Dancers* at International Institute October 3rd at the International Institute, 435 S. Boyle in Los Angeles. (8:30-11 pm.)

THE RAE/ELLIE/DON tours out of San Diego report in with good vibes this year - and the new area, "Caravan" in Toronto was very favorably received. This is the annual Canadian event we have been boosting for 10 many years - and in one short week, you can get a taste of almost every ethnic group in that multi-national-cultural city on our north.

SAVE YOUR FIRST SATURDAYS for an evening of pleasurable folk dancing at Plummer Park with Willard Tidwell and his various guest teachers, as they bring you back in time to when most people could go to a dance or festival and dance all, or almost all of the dances on the programs. It's September 6 - and to plan further ahead, October 4. See the display ad herein.

WESTWOOD CO-OP* is holding a picnic-pot-luck in Burton Chase Park, Marina del Rey Sunday Sept. 28, 1-6 pm. For further info, contact Morrie or Bobbi Lechtick at 213/390-2451.

* * * * *

BE AN INFORMED DANCER -

LET'S DANCE

the magazine of international folk dancing

10 issues per year . . . \$5.00

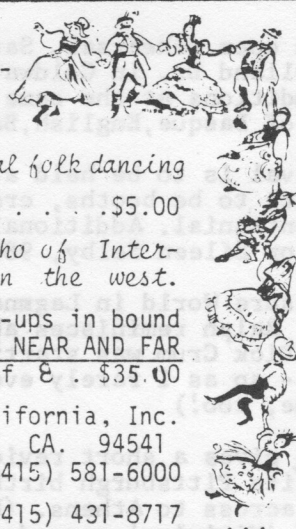
the when - where - how & who of International Folk Dancing in the west.

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or Call: Diki Shields (714) 686-9218
Dick Oakes (213) 708-0722

Westwind's 20TH Season!

Westwind International Folk Ensemble is having an OPEN REHEARSAL

Come check us out
Saturday, September 13, 1:30 -
4:30 at the Tree People's
Coldwater Canyon Park
12601 Mullholland Drive
at Coldwater Canyon.

Then Westwind is having
AUDITIONS
Sunday, September 14
2:00-5 at the same place.

For more information call
Anthony Ivancich 902-0801
or Leanne Schy 392-7192

WOMEN'S GREEK COATS. Large assortment of small, medium and large. Perfect for a dance group or individual who wishes to improve their costume collection. Phone 815/687-8577.

"DANCERS DO IT WITH THEIR FEET" © - Bumper Stickers - \$1.25. Premium, P.O.Box 169 - Palm Springs, CA 92263. Club rates available.

ETHNIC COSTUMES WANTED - for our personal use. Will pay fair price and treat them with care. Call 213/340-5011 or write to Art and Donna Hurst, 20556 Califa St., Woodland Hills, CA 91367.

FOLK DANCE INSTRUMENTS from the Middle East (Saz, Dumbek, Daff, Zurna), Europe (Bandura), India (Ankle Bells, Drums, Talam); Africa (Shekere, Percussion), and much more.
WORLD MUSIC IMPORTS, 309 N. Gertruda, Redondo Beach, CA 90277. Phone 213/374-4412.

CLOTHING FOR THE FOLK DANCER - ready to wear: Skirts & Blouses, Slips, Bodices & Boleros, Men's Vests, Peasant Shirts, Costumes & interchangeable Costume parts custom made, our fabric, your fabric. Helens' Folk Designs, 1214 Milvia St., Berkeley, CA 94709. Ph. 415/526-7326 or 415/524-2112.

FOLK MOTIF - Opanke, Dancing Shoes, Folk-style clothing, Records, Books, etc. Also, new "Kolo" T-shirts. At 2732 E. Broadway, Long Beach, CA 90803. Phone 213/439-7380.

* * * * *

CAFE SOCIETY

CAFE DANSSA (nightly)

At 11533 W. Pico Bl. in West Los Angeles. Phone 478-7866. Classes 8, 8:45 pm. Saturday, International-Romanian dancing; Tues-Thurs, Israeli; Wednesday, Balkan; Friday, Greek; Monday, international.

ASHKENAZ (nightly) - 1317 San Pablo Ave., Berkeley. Phone 415/525-5054. (Reggae, squares, Balkan)

CALLIOPE'S (various) - 2927 Meade, San Diego. Phone 714/292-4196. (Balkan, specials, etc)

INTERSECTION (nightly) - 2735 Temple St., Los Angeles. Phone 213/386-0275 (Balkan & others)

SALTARI (various) - 2708 Lake St., Minneapolis. Phone 612/724-9932. (Balkan, specials, misc.)

SHALOM (Mon-Wed-Fri) - 531 N. Fairfax Ave., Hollywood. Phone 213/852-9300. (Israeli, Yemenite)

VESELO SELO (various) - 719 N. Anaheim Bl., Anaheim. Phone 714/635-SELO. (Balkan, specials)

ZORBASTHE GREEK (Mon-Sat) - 17746 Saticoy, Reseda. Phone 213/705-9414. (Balkan, international)

* * * * *

FOLK DANCE CAMP

HOLIDAY CAMP, 1980 starts December 27 and runs into 1981 - January 1st. At Pilgrim Pines Camp in the mile-high San Bernardino Mts. of California. Dennis Boxell, Ya'akov Eden and Dick Oakes are the featured teachers. There will be folklore sessions, squares, and parties. Two units of U.C. Riverside Extension credit available. Contact Diki Shields at 714/686-9218 or Dick Oakes at 213/708-0722 for additional information - see also display page 16.

LARK IN THE MORNING is presenting a weekend Music Party at Mendocino Woodlands Camp the weekend of October 3-5. Many of the finest traditional musicians in the West will be attending and sharing their knowledge in the form of informal workshops and sessions. There is a huge dance floor for Ceilidh and Square dancing - the two dininghalls will be available for large sessions. You may buy your meals at one of many different kitchens. Space is limited - write Lark-in-the-Morning, P.O.Box 1176, Mendocino, CA 95460 or phone 707/964-5569. (By the way - Lark has a fantastic assortment of musical instruments in the shop from around the world!)

ALSO MARKED FOR THE YEAR'S END - the Second Annual Hawaii Symposium is scheduled for the week following Christmas and running through New Year's Day. A big big success last year, it is looking for a repeat. Tom Bozigian and Mihai David are the directors - for information, phone 213/464-2276 or write P.O.Box 2692, Hollywood, CA 90028.

* * * * *

THE CABOOSE

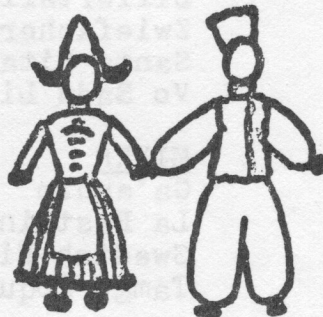
NARODNI INTERNATIONAL FOLK DANCE CLUB * (Thursday) - At CSU Long Beach Student Union Bldg. multipurpose room - park on Palo Verde in 50¢ lot. Beginnig teaching 1st hour 7-8; Also Henrietta Bem's teaching Stockton Camp dances 8 pm. Dance to 10:30. Check with Sue regarding exact date switch back to Hill Jr. High - 597-2038.

REMEMBER THE BIG BANDS and the leaders? Our two colleges, El Camino and Claremont both report in to us with - Harry James and his band at El Cam Sept. 19 and from Claremont, Benny Goodman and his sextet appear on October 12. (A busy week at Claremont, for the Martha Graham Dance Co. is scheduled to dance there Oct. 14 and 15.)

* * * * *

SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

AFTER PARTY



13 SEPTEMBER 1980

11:00 a. m. FEDERATION COUNCIL MEETING

LUNCH - Brown bag it...we will have coffee

1:00 p. m. Register for the Institute

1:30 - 4:30 INSTITUTE ... \$3.00 Donation *

Teachers to be announced - dances to be taught
from the 1980 San Diego State Univ. Folk Dance
Conference *(includes syllabus)

7:30 p. m. AFTER PARTY ... \$1.50 Donation

Program includes old favorite dances, institute
dances, camp dances, exhibitions, refreshments,
etc.

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Syrto
Dospatsko Horo
Tarina de la Abrud
Şestorka
Cerešnický
Erev Ba
Ajsino Oro
Lesi
Kafan Wedding Dance
Pravo
Lakodalmi Tanc
Kapuvari Verbunk
Ya Abud
Vari Hasapiko
Zagorissios
Divčibarsko Kolo
Drmes iz Zdencine
Rustemul
Iste Hendek
Florica Olteniasca
Debka Oud
Ravno Oro
Sardana

COUPLES

De-A Lungul
Bakmas
Ylelat Haruhach
Ada's Kujawiak #3
Cit Cit
Rorospols
Modocsai Tancok
St. Bernard's Waltz
Siamsa Bierte
Szokkenos
Roat to the Isles
Gammel Schottis
Zillertaller
Zwiefacher
Santa Rita
Vo Sadu Li

MIXER

Ga'aguim
La Bastringue
Swedish-Finn Mixer
Tango Poquito

SET

Walpole Cottage
Postie's Jig
Double Sixsome
Sauerlander Quadrille

PLUS 14 dances from the San Diego State University Folk Dance Conference 1980. (2 dances from each teacher).

DANCES SUBJECT TO CHANGE



CABRILLO'S OKTOBERFEST

INVITES YOU TO ATTEND

JOHN HANCOCK'S

THE CYGANY DANCER'S
FINALE!

WHEN: OCTOBER 4, 1980

WHERE: CASA DEL PRADO AUDITORIUM
BALBOA PARK, SAN DIEGO

TIME: 7:00 P.M.

COST: FREE

IN HONOR OF THEIR RETIREMENT FROM EXHIBITION FOLK DANCING, THE CYGANY DANCERS ARE PERFORMING A FREE 2-HOUR, 16 SUITE CONCERT OF ETHNIC DANCE.

THE CYGANY DANCERS ARE RETIRING! This will be your last opportunity to see this long-standing, versatile group perform. John and his wife Juaketa, the directors are planning to devote their energies in a new direction over the next few years.

ADMISSION IS FREE TO THE CONCERT. This is the CYGANYS' way of saying thank you to folk dancers and the Folk Dance Federation of Southern California.

There will be dancing at the OKTOBERFEST Festival immediately after the performance in the Balboa Park Club.

Due to limited seating, however, you will need a ticket for concert admittance. Tickets will be available at the OKTOBERFEST Institute, ask a Federation council member for one, or mail a self-addressed envelope to the HANCOCK'S at 9807 Genesee Avenue, San Diego, CA 92121 or call 714/455-0932.

COME HELP THE CYGANY DANCERS
CELEBRATE THIS MEMORABLE OCCASION!



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A CYGANY DANCER