



Folk Dance Scene

March, 1981

Los Angeles, CA



A Spanish couple from Aragon

FEDERATION IN FOCUS

By the time this reaches Folk Dance Scene readers, the Laguna Beach weekend will have passed, and there will have been more Federation news for our mills, but the calendar deems it that we must go to press before that business session, and action of the February Council will be reported next time.

As of January's session in Pasadena, however, we can report a few items of interest and importance. We have a new club in our midst - the Santa Monica Folk Dancers* - an old and very familiar name to be sure, but still, an entirely different one from that club that was so active and pioneered so many things back in the late 40's and early 50's. We welcome them to the Federation fold. Also making application in January, and which should be approved by action at Laguna, is the Ethnic Dance Ensemble of Nevada - EDEN, which meets three times a week in University of Nevada, Las Vegas. One evening is a closed exhibition session but the other two meeting nights are open to all. Things are beginning to boom in Southern Nevada. Also, we have a new Associate Member, Lynora Saunders, of Marina del Rey, California.

As usual, we have had problems "getting out the vote" - in this case, the return of ballots. This in reference to the By-laws changes which were mailed out for confirmation. As of the January meeting, only half of the clubs had responded. In order to have the proposals pass, two-thirds of the clubs must return affirmative ballots. If your club has not mailed in your ballot, please be sure to do so immediately. It is essential that we have operative working plans.

It was suggested that the July Festival "Fourth On The Slab" which is sponsored annually by the Federation be made available to clubs which have some hesitancy about hosting a festival but would like to try do their share somehow. Numerous small groups do not have the proper facilities, some not the equipment or records, but the spirit is there. At the July event, the Federation would be able to provide the necessary support to help such clubs put one on. For the upcoming Federation hosted festival, "L.A.200", end of June, Lila Aurich was appointed chair of a liason committee, assisted by Donna Hurst.

The Nominating Committee reported that a tentative slate was almost filled, but hoped that a complete slate of nominees for the eight Federation offices would be presented at the Laguna meeting. These officers will represent the organization June 1, 1981-May 31, 1982.

Clubs were reminded that flyers, programs, etc. for all Federation activities, sponsored or hosted must include words such as "Sponsored by the Folk Dance Federation of California, South, Inc." or "member of...", etc. Even if it is a club activity, not involving the Federation per se, the words "member of...etc" are advisable inasmuch as it could possibly have bearing on the validity of your insurance. This is true also here in your ads in Folk Dance Scene. We do not see those magic words anywhere near as often as they should be seen.

Institute Committee reminded the assembly about the Culver City institute in April (see the ad in this issue) - and also, about the Camp Hess Kramer Weekend in October. It was also suggested that one portion of the institute at the Treasurer's Ball in November be allotted to Teacher-Training. The Research & Standardization Committee will be working on the dance notes for all of these programs (as well as the numerous camp sessions this year - a busy group of people will they be, indeed!)

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FOLK DANCE SCENE

This is the start of our 16th year for Folk Dance Scene - that is, since its origin as the old Intermediate Newsletter way back in 1963. Some changes are in the offing - not too far off, at that. This new year, we drop down to 10 issues per annum - May and June will be combined (as July and August already are). In addition, subscription rates will go up starting with the September, 1981 issue. Ad rates probably also before long. We would like to hold the line, but inflation is with us as it is with everything else. One thing we have been promising for some time now is a new, updated, more professional title page 3 - and your editor had surely been expecting to have it for this new "Scene" year start. As you can see to your right, it's the same old one. We're working on it, and hope to have one in a new format in the very near future.

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SONGS WE DANCE TO

Our song-words for this month might also be considered a thought for the month as well - they express a true Spanish sentiment - it is a "copla" from (one of many), of 'Jota Aragonaise'. (Why don't we do the 'jota' anymore?)

El que no canta la 'jota',
si ha nacido en Aragon
o es mudo de nacimiento,
o no tiene corazon.

He who does not sing a 'jota'
If he is born in Aragon,
either, he has no tongue,
or worse, he has no heart!

(there are many, many "coplas" - from the divinely inspired to the unprintable!)

* * * * *

FOLK DANCE SCENE

13250 Ida Avenue
LOS ANGELES, CALIFORNIA 90066

Telephone (213) 398-9398

Paul Pritchard.....Editor
Joan Pritchard.....Associate
Walter Metcalf.....Art Department
Ed Feldman.....Assembling
Gloria Harris.....Editor Ethnic Recipes
Frances Slater.....Circulation
Robert Moriarty.....Business Manager

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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 APRIL 1981 ISSUE - MARCH 13th
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 important events of the next two months)

- FEB 28 - Redondo Beach - Federation Whale Watch**
 - FEB 28 - Claremont - Aman Ensemble Concert
 - MAR 1 - Passaic NJ - Hungarian Museum open
 - MAR 7 - Berkeley - Yves Moreau Inst., party ¶
 - MAR 7-10 - New Orleans - Mardi Gras
 - MAR 14-15 - Sacramento - Camellia Festival ¶
 - MAR 15 - West Hollywood - Symposium Reunion
 - MAR 15-16 - Los Angeles - Irish Rovers concerts
 - MAR 21 - Ridgecrest - Lech Lamidbar Festival **
 - MAR 21-22 - Pullman WA - WSU Festival weekend
 - MAR 28-29 - Las Vegas - Dance, Desert Festival \$
 - MAR 28 - Ventura - Bulgarian institute & dance
 - MAR 28 - Pico Rivera - Armenian Festival
 - MAR 28 - Van Nuys - Nama Orchestra Concert VCJCC
 - MAR 20-22 - Malibu - Hillel JCA Dance Camp
 - MAR 29 - San Francisco - Beginners' Festival ¶
 - MAR 28 - Thousand Oaks - Hambo Competition \$
 - APR 1-4 - Pittsburgh - Bulgarian Symposium DUTIFA
 - APR 4 - Tacoma - Totem FD Festival
 - APR 11 - Los Angeles - 34th Internat. Festival
 - APR 12 - Sebastopol - Apple Blossom Festival ¶
 - APR 17-19 - Catalina Is. - Easter Folkdance Camp
 - APR 24-26 - Corvallis - Hoolyeh Festival
 - APR 25-26 - Culver City - Westwood Festival, Fed. Inst**
 - APR 26 - San Francisco - Blossom Festival ¶
 - MAY 1-2 - Spokane WA - Bigfoot Festival
 - MAY 3 - West Los Angeles - Dance-on-the-Grass UCLA
 - MAY 22-25 - Santa Maria - Statewide Festa '81 **,¶
- (** - an official Folk Dance Federation South event)
(\$ - an event of a Federation South club)
(¶ - an event of the Federation North or area)

OUR COVER STORY

Spain has some of the most beautiful costumes to be found anywhere. The couple on our cover are from Aragon, one of several from this richly cultural province. The illustration is one of 80 beautiful full color illustrations by Phyllida Legg, who with Robert Harrold have put together a fine book published by Blandford Press, London, entitled Folk Costumes of the World. This book was reviewed in Folk Dance Scene about two years ago - we consider it one of the best of its kind - excellent source material for the folk dancer interested in folk costumes.

FROM THE EDITORS

Please remember, May and June are combined this year. An early warning to have your events for those two months to Folk Dance Scene by the April 12 deadline.

"Folk Dance Scene"
Circulation Department
1524 Cardiff Ave
Los Angeles, CA 90035

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

LECH LAMIDBAR

The China Lake Desert Dancers'* festival, Lech Lamidbar VI, will take place on Saturday March 21 in the multi-use room of Burroughs High School in Ridgecrest. The day's events will include an afternoon dance to records, 1:30-4:30 pm., admission free - and an evening dance to the music of NAMA, admission \$3.00. The evening program will also feature exhibitions by the Dunaj Folklore Ensemble.*

To get to Ridgecrest from the Los Angeles area, take Antelope Valley Freeway (Rt 14) north thru Lancaster and Mojave. Stay on 14 which veers off toward Bishop to the right at Mojave. The China Lake/Ridgecrest turnoff, Highway 178 is about 50 miles further. From Orange County and points east, take US 398 n. from San Bernardino and be sure to take the Bishop-Adelando turn-off just n. of Cajon Pass. Allow about 3 hours driving from L.A. or Orange County. If you come into Ridgecrest on 395, you will be on China Lake Blvd. To get to Burroughs High, turn r. at French St at the signal just past McDonalds. If you enter from 14, turn r. onto China Lake Blvd. just before the Naval Weapons Ctr. gate then left onto French at the second traffic signal.

The following list of Ridgecrest motels is for your reader convenience who wish to stay in town overnight -(all phone Area Code 714; all postal Zip 93555): El Rancho, 507 S. China Lake Blvd., 375-9731; Motel 6, 535 S. China Lake Blvd., 375-9666; Bar-S, 201 Inyokern Rd., 466-2551; Desert, 339 W. Church, 375-1371; El Dorado, 410 S. China Lake, 375-1354; Miracle City, 329 E. Ridgecrest Blvd., 375-1542; Pioneer, 416 S. China Lake Blvd., 375-1591.

A very enjoyable program has been planned - (the evening schedule is given in the club's ad in this issue) - and those visitors who have attended the previous festivals all attest that it has been an occasion filled with fun and good fellowship provided by wonderfully friendly hosts. You can start Spring with a scenic drive - Lech Lamidbar - let's go to the Desert on March 21!

* * * * *

CAMELLIA FESTIVAL

This year's Camellia Festival in Sacramento will follow the theme "Fantasy of the Gods", the country being honored is Greece. The folk dancing will be on the second weekend, March 14 & 15, and all events will be held at the Memorial Auditorium 16th & J Sts. in Sacramento.

A dance institute will be held Saturday afternoon, 1-4:30 pm, with a separate Beginners' division taught by Nancy Linscott of Mill Valley; and the main institute, Una and Sean O'Farrell who will teach Irish dances and John Pappas, Greek dances. These three teachers are from Stockton.

Saturday evening's program begins at 8 pm with recorded music for dancing, followed later with live music by Niševa. Sunday will again be an opportunity to see an exciting Pageant of International Folk Dance, with exhibition groups demonstrating a wide selection in the concert. The afternoon general participation dancing will begin about 3 pm, continuing until 6 pm.

The Sacramento Council of Folk Dance Clubs officially, and all of its members individually, are looking forward to seeing all of their old friends and meeting many new ones, and welcome all to their Camellia Festival, March 14 and 15, 1981.

* * * * *

DANCE, DESERT!

EDEN, the Ethnic Dance Ensemble of Nevada*, and the University of Nevada Folk Dance Coop* Nevada, are sponsoring a festival March 28 and 29 in co-operation with the Moyer Student Union of the UNLV. Several teaching sessions will be held with Dean Linscott teaching Bulgarian and French-Canadian dances and Sunni Bloland teaching Romanian. A dance concert Saturday evening will include several ethnic groups from the Las Vegas area. There will be dance festival parties Saturday night following the concert and Sunday afternoon after the morning's institute. Check with last month's Folk Dance Scene for registration/reservation form and a list of the weekend activities, schedule, and list of dances to be programmed.

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34TH INTERNATIONAL FOLK DANCE FESTIVAL

Traditional music, songs, dances and rituals of Europe, the Americas, the Near and Far East, and the Pacific Islands will be performed by a magnificently costumed company of hundreds in the 34th International Folk Dance Festival coming to Dorothy Chandler Pavilion of the Los Angeles Music Center, one night only, Saturday April 11, 8-11 pm. It is produced by Irwin Parnes under sponsorship of the International Concerts Exchange, and honors the Los Angeles Bicentennial.

Narrated by Martin Landau, and accompanied by the Eastern Washington University Singers, some 18 groups will perform their dances, acrobatics and mime on the stage. Included are many very familiar to Federation South folk dancers - Panegiri Greek Ensemble*, Hadarim Israeli, Krakusy Polish Dancers, Westwinds, Karpatyok (Hungarian) - see the display ad elsewhere for more. For ticket info (reservations early are suggested), phones, (213) - 972-7211; chargeline, 972-7611; group rates, 272-5539 (price ranges \$6.50-10.50). Also Boxoffice and Mutual after Mar. 22. More here next month.

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MORE SPECIAL EVENTS

WESTWOOD SPRING FESTIVAL

The Westwood Co-operative Folk Dancers* will host their 36th annual Folk Dance Festival on Sunday April 26, 1981, at the Veterans' Memorial Auditorium, corner of Overland and Culver Blvds. in Culver City, 1-5:30 pm. Admission is free.

Annually, since February, 1946 (the first scheduling was rained out, but "replayed" the next week - they danced outside in those days) this important club has presented a major folk dance festival somewhere on the Westside - for the past number of years, at the Culver City facility. It has always been one of the most popular and well-attended events of the year - often the very best - for years of experience by this club - one of the Southland's earliest - have produced the necessary expertise on the part of its members to offer something to please everyone. An excellent participation program is scheduled, as well as exhibitions by performing groups. A Federation Council business meeting will precede the event in an adjacent room at 11 am. See page 18 this issue for details on the super Institute the previous afternoon - April 25. The festival is sponsored by the Folk Dance Federation of California, South, Inc. of which the Westwood group is a founding member, and in cooperation with the Culver City Parks & Recreation Department and the management of the Auditorium.

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FESTA '81

The theme for the 1981 Statewide Folk Dance Festival is Portuguese, FESTA '81, to be held over Memorial Day weekend, May 22-25 in Santa Maria. Activities will open with a dance party and exhibitions at the Veterans' Hall (nice wooden floors) where you may also register, if you have not registered previously at headquarters of by pre-registration. Vandenburg Inn is the HQ and where the installation brunch will be served on Sunday.

The Allan Hancock gym (Pavilion) will host all of the major dances and the Saturday institute. Afterparties are at the Veterans' hall Saturday and Sunday nights - the concert at the Santa Maria High School Auditorium, 3 blocks from the Inn. A Santa Maria-Style chicken Barbeque at Waller Park followed by dancing will conclude your active weekend. More next month, and flyers.

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BULGARIAN WORKSHOP - TCHAIKA and CAMARILLO FOLK DANCE CLUBS* of Ventura County are sponsoring a workshop on March 28, presenting folk dances of Bulgaria taught by MARCUS HOLT. Marcus has recently returned from two years in Bulgaria. The workshop will be at Loma Vista School, 300 Lynn Dr., Ventura. Time, 7:30-11 pm. Fee is \$3 by pre-registration or \$4 at the door. Dancers may preregister by writing to: Alex Sheydayi, 190 Dean Ct., Ventura, CA 93003. Also look for future notices on the "Scene" for workshops by noted folk dance teachers.

THE SYMPOSIUM REUNION - an institute and dance festival which will feature the dances taught at the last 6 years of the Santa Barbara and 2 of the Hawaii Symposiums - will be held Sunday March 15 at the West Hollywood Rec. Ctr., 647 N. San Vicente Blvd., West Hollywood. The institute will be held, 9:30am-12:30 noon (\$3) and will feature Armenian and Romanian dances taught by Tom Bozigian and Mihai David. The afternoon proceedings will consist of a lively dance festival of dances mostly taught at the two symposiums over the 6 years (\$2), and other international dances. Everybody, past symposium attendees and newcomers (future attendees?) are invited. For further information, call 467-6341 or 464-2277.


ANOTHER BEGINNERS' FESTIVAL - one of the very popular events of the folk dance year, will be presented by the Folk Dance Federation of California, Inc. in Kezar Pavilion, Stanyon and Waller Sts. in San Francisco, Sunday March 29. We may have more details later in the month.

AN ARMENIAN FESTIVAL, an annual event with dance, music and fine food will be held in Pico-Rivera Saturday March 28, 8 pm to ???, Location is the Mesrobian Armenian Church near Beverly Bl. and Pine Aves. A live orchestra Nayiri, too! Tom Bozigian is coordinating this one. Phone 723-3780 or 467-6341 for additional information.

* * * * *

TRAVEL AND STUDY IN YUGOSLAVIA
22 days including one week at the folk festival in Zagreb and a ten-day course in folk dance with Yugoslav teachers on the Adriatic island of Krk. Visit ethnographic museums, outdoor markets, and interesting cities and villages. 3 units of university credit available.

For brochure and registration form, or for estimated cost and tuition fees, please write: Dr. Nancy Lee Ruyter, Physical Education Dept., California State University at Northridge, Northridge, California 91330.

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FEATURE ARTICLES

SWEDISH HAMBO COMPETITION

NILS JOHANSSON

I presume than most of you folk dancers have heard about the Swedish Hambo competition held annually in Hälsingland, Sweden. However, for those who haven't, I will describe it briefly.

The competition started 15 years ago and has been a great success. In 1980, 1500 couples were in competition for the championship. The Hälsingland Hambo is a one-day affair that runs from 6 o'clock in the morning to 9 in the evening before the winning couple is selected. After that, the dancing for everyone begins, and continues until the wee hours of the morning.

Three stages are involved in the competition, plus a semi-final and a final contest. The dancing of the Swedish Hambo began at Hårga on a field where the previous week, the hay had been harvested. Two circles of 50 couples each were formed. The judges stand in the center and award the points. ranging on a scale 1-10, depending upon the couple's skill to dance the hambo correctly.

When all of the couples have danced, the competition then moves by bus a few miles to the city of Bollnäs, where they dance up and down a football field. I remember that in 1974 when my wife and I danced in the competition, it was raining and the ground was very slippery. Our folk dance costumes were soaked, but still, it was a lot of fun.

From Bollnäs, the dancers again moved by bus to Arbrå where the dancing progressed from grass to asphalt. I was close to my 60th birthday, and after dancing 400 metres on a street that was slightly 200 metres uphill, I was a little tired. At this stage, it is over for most of the dancers, for only 100 couples remain in this semi-final round (the others having been eliminated). This is held in Järvsö - a few miles still further north - on an outdoor dance arena. At this point, the audience numbers around 15,000 to 20,000. Champions in the 1980 Competition were Eva Bruhn and Paul Sjödin.

The excitement and the dancing and the opportunity to meet folk dancers from all over Sweden, as well as other countries, adds to the fun and joyousness of the day.

Since California Lutheran College sponsors an annual Scandinavian Day each spring in Thousand Oaks, we suggested that the Hambo Competition be included as part of the day's activities. Bill Hamm, Assistant to the President for College Relations & Admissions at CLC wholeheartedly supported the idea, and after several meetings between CLC and the Swedish Folk Dance Club of Los Angeles, it was decided to go ahead and arrange "Vasa Hambo" after the same pattern used in Sweden. Date will be March 28, 1981 on the CLC campus and as noted below.

The stages for the competition will be: 10-11 am. Dancing in a circle at Kingsmen Park.
(then break for lunch)

1-2 pm. Dancing on the football field
3-4 pm. Dancing on the asphalt street
5 pm. Semi-final and final dancing in auditorium

(the right is reserved to change the time, depending on the number of participants). After the finals, there is dancing for all in the auditorium. There will be three major awards - 1st prize being \$100 and a trophy, 2nd, \$50, and 3rd, \$25. A trophy will also be given to the best club (More on this later). A special "Hambo" pin will be designed and given to each participant after fulfilled dancing.

There are rules as follows: you can only have one partner - no switching. You must be on time at the start and be ready to start when your number comes up. Judging will be based on rhythm, technique, skill and the way the partners dance together. Only kneebend (nighambo) is allowed. (special instruction of music and pattern to those registering - see elsewhere this issue). The pattern is the same as that in Sweden (and the dance notes furnished FDS are basically the same, almost identical, to those used by the R&S Committee of the Folk Dance Federation of California in 'Dances From Near & Far' - so if you have been going by our California way for the past 30-odd years, as written up - you should have no problems!)(Parenthetical observations herein by your ed.)

You are encouraged to wear your folk dance costume since this will add color and gaiety to the day.

* * * * *

The Time-, Penny-, and Pound-wise will PRE-REGISTER for Statewide - FESTA '81, May 22-25, 1981!

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 Periera |
| 3455 Loma Lada Dr. . Los Angeles, CA 90065 :: | 1275 A St. Room 111 . Hayward, CA 94541 |

DANCES AND SONGS OF ARAGON

Although Aragonese folklore has many diverse aspects, the most typical is the "jota", which name can apply to both the dance and the song, as well as both together, which is more usual.

The origin of the "jota", like the etymology of the word itself, is not very clear. Many different views on the subject make it difficult to give a definite opinion on the subject, but one may certainly say that the "jota" is the lyrical outlet of a region which consequently gives us its life and its atmosphere.

The song of the "jota", rich and vibrant, manly and courageous, is a companion match to the rugged scenery of the Aragon, its abrupt high mountains, crowned with snow, the deep valleys, and the arid plains crossed by the Rio Ebro and fanned by the soft winds from Mt. Moncayo. It is a song, marvellously suited to the Aragonese character. These tenacious, stubborn, and strongly built men and women are not at all sophisticated, but rather, very sincere and outspoken in a manner characteristic of their own. Their healthy optimism gives them a fondness for expressing their thoughts and emotions by singing with gusto swift, and lightly showing their strength.

Sharp notes of the characteristic music are a setting for this unique dance accompanied by stringed instruments, skillfully played, emphasising the melodies of the verses (coplas) sung loudly with the "baturro" - a pet name for Aragonese folk intonation. Long, long ago, the "jota" became widely known. It being danced and sung in almost every region, it took on different features according to the background, and therefore, we have a great variety of styles. The rhythmic motifs though, being almost always much on the same basis.

However, the true 'jota' which fills one with enthusiasm is that of Aragon which, finding its way all over the Iberian Peninsula has influenced even the ritual dances. As said earlier, the word "jota" comprises song-music, dance, dance-music and verse, and although the most pure kind of jota is the dance accompanied by song-verse, it is rooted to such an extent in Aragon that one can find its diverse aspects and various expressive modalities under different ways of every day life - at home, at work, and out doors in the town, village and country.

The words to the verses - or coplas - do not express necessarily soft sentimental emotions, but respond to feelings rather noble of love, bravery, and valiance of man. One very popular example addresses the Virgin of the Pilar as "la Pilarica", an affectionate Aragonese diminutive showing the kind of familiar religious verse so beloved all over Spain. But above all, the verses of the coplas are of love, with local allusions which are often quite witty and reveal a fondness for making humorous and somewhat sarcastic jokes.

Apart from the 'jota', there is a great wealth of other folk music and dance in Aragon, but yet with the same background which makes them in general different from that of the other parts of Spain. These include the Alboradas, Mayors, Oliveras, "bodega" songs, gozos, salves, auroras, Navidades (Christmas carols), etc. and dances most important to the Aragonese people. The 'jota' itself, as a dance, has different styles. The ones of Alcaniz and of Calanda are calm and performed in an elegant and refined manner, in a subtle rhythm, on the tips of the toes and on the heels. The dance from Zaragoza is light in movement and danced in a challenging atmosphere with mutual understanding. When the 'jota' is to be danced, it is usually done by a man and woman, face to face, and a singer begins with a copla. The conventional interlude terminates his first singing, and then the dance part breaks out showily and well-rhythmed - and so they thus alternate between song and dance until the performance is ended.

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[Acknowledgement to "Coros y Danzas de Espana", Madrid: Ed.]

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SPANISH COSTUME

For the woman's dress of Aragon, there is usually a black, or sometimes colored apron worn over the skirt which is floral on a dark background, although in more recent times, of lighter color. There is a black velvet bodice, and this is covered with a large fringed shawl which crosses in front and tucks in under the waist of the apron. White cotton stockings cover the legs, and the footwear is a pair of sandals - "alpargatas". The hair is worn parted down the middle and tied in a knot at the back of the head. Adornment is a necklace or pendant around the throat, and hoop or elongated filigree earrings.

Thanks to the richness of the Iberian landscape, the diversity of climate, and the variety of the peoples who have inhabited the land, Spain possesses a folklore which is without doubt, one of the richest and colorful in the world. This is quite evident in the wealth of costumes - simplicity and austerity of some contrasting with the richness and beauty of others, and the heaviness of the velvets against the lightness of the silks and satins, and the many different accessories - the pendants, the brooches, ornamental combs, buckles, beads and clasps - from Galacia to the Balearics - from Huelva to Catalonia.

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[Acknowledgement ibid]

IF EVER I CEASE TO LOVE

May the fish get legs and the cows lay eggs!" if ever New Orleansans in particular and Louisianans in general cease to love their Mardi Gras - or for that matter, cease to love loving.

Is the Mardi Gras a folk event? One would surely think so - something that has become such an intrinsic part of a people's lore, with an ancestry that can be traced back through ritual both sacred and profane to and beyond the February festivals of the Roman Lupercal. Carnival is something that gave the peasant an opportunity to break away from the mundane and the tribulations of life and kick up his heels. - Sometimes, it was the only opportunity of the entire year. Here he could dress up in fantastic costume, sing and dance as he pleased, be real folk! Consequently, over the ages, the season for revelry has expanded in many lands, especially the Catholic countries, to cover the entire period from Epiphany to Shrove Tuesday or "Mardi Gras", -quite an extended "rites of spring". Foremost among these places of merriment are Trinidad, Brazil, Havana, and New Orleans.

Although Mardi Gras celebrations go back as far as 1719 in Louisiana, the parades did not, and in 1790, even the custom of masking was forbidden by the Spanish who controlled the Louisiana Provinces at that time - fearing trouble with the pro-French residents. (The same situation occurred again in 1806 when the Americans took over the territory). There was a procession in 1827, and following the parade of floats originated in Mobile and Biloxi in 1837, New Orleans had its first such parade in 1838. There was a rocky beginning, for rowdyism and some lack of organization caused much opposition from the general populace and some cancellations over the next two decades. However, in 1857, something new entered the picture when an organization - a club called a "krewe", and named "Comus" entered a parade on Mardi Gras, with most elaborate floats, and staged a ball - it was high society, and New Orleans revelled in the idea. The War Between the States put a damper on it just four years later, and though Comus continued going, what with the Reconstruction following, it wasn't until 1872 that the new and great celebration as we know it today came into being.

That was the year that Comus was joined by Rex, King of the Carnival and the krewe of the Knights of Momus, and the year that Mardi Gras got its official song - "If Ever I Cease to Love". Romantic New Orleansians were thrilled by a torrid romance going on between two illustrious visitors to the city - the Grand Duke Alexis, brother of the Czar of Russia, and Lydia Thompson, a very beautiful 36-year old English musical comedy actress he had met at the Academy of Music in Brooklyn that winter and currently playing in the play, "Bluebeard" during the Carnival. (He had chartered the floating palace "James Howard" to make the rendezvous). Lydia, somewhat of a maverick, along with the rest of her troupe of "Blonde Britons" - all excellent dancers - had been titillating the bald-headed rows of the Eastern Seacoast with the can-can from "La Vie Parisienne" as well as other of the new-fangled musical comedies, and Alexis wasn't immune. Anyhow, honored guest ushered into a box at the Comus Ball, and ever since, on the final night of the season at the Comus Ball, Rex and his Queen meet Comus and his Queen - partners are exchanged - a toast is drunk - the theme song is sung, and the festivities come to a close as Ash Wednesday is at hand.

With some 65 krewes and organizations now on hand, the balls are spread out over quite a long period stretching from January 6 to Mardi Gras night, but the most activity takes place in the four or five concluding days, at which time the action takes to the streets - Canal and the Vieux Carré. The balls are not public events and Louisianans will be quick to remind you so. Moreover, they are pretty much (or at least, were) male chauvinistic events, too - but the Southern reverence for their women is much in evidence. To be a queen of a Mardi Gras ball is the dream of many a Louisianan debutante. (And a drain on father's pocketbook, too!) As for the parades themselves, especially the two on the Tuesday (Rex at mid-day and Comus at night) they are nothing like the sedate Rose Parade - rather, a milling mass of deliriously happy people - singing, shouting - shoving - to catch the treasured "throws" tossed by the riders on the floats as they pass by.

* * * * *

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CONTRA BACKGROUND II

RALPH PAGE

The Irish Influence - and the Irish possess a natural flair for both, music and dancing, and the Irish jig has a most wonderful influence over an Irish heart. You can get into all kinds of trouble and arguments over the origin of the word "jig". Whatever may be its origin, in Ireland it has stood for a dance, popular with young and old, in all classes.

Let us not lose ourselves in the maze of Irish jigs, for the Irish have some lovely contra dances - 'Waves of Tory', 'Siege of Ennis', 'Walls of Limerick', 'Kerry Dances', 'Gates of Derry' - to name a few. Even the names are attractive enough to make you want to dance.

Few meetings of any purpose took place in Ireland without a dance being called for. It was not unusual for young men, inspired by their sweethearts, to dance away the night to the music of the pipes - for the bagpipe is not a monopoly of Scotland. Every village had its piper who, on fine evenings after working hours, would gather all the people in the town around him and play for their dancing. Before the gathering broke up, the piper would dig a small hole in the ground before him and at the end of the next dance, all present were expected to toss coins into it to "pay the piper his due". One very old tune of this character was called "Gather Up the Money". Another tune was the one now known as "Blackberry Blossom".

Harp Tunes - But the harp is really the national instrument of Ireland and Irish harpers were unsurpassed in skill. Many of the tunes to which we now dance contras were once songs written for the harp. An Irish wake meant dancing - not in delight because of his passing - but rather in esteem in which the deceased was held. If no musician was present at the time, they dance anyway to their own music which was called "lilting" a tune. Some of these lilt have found their way into the dance music of Ireland. It is difficult today to realize the extent to which Irish dance and music permeated the English life in the 16th and 17th centuries. In the previously mentioned Playford's Dancing Master there are many Irish dance tunes given with a key to the dance which was performed to each tune, some 14 in all in the early edition.

It is in the realm of music that the Irish have contributed most to the New England Contras. Who does not know and love such tunes as the "White Cockade", "Irish Washerwoman", "The Girl I Left Behind Me", "Turkey in the Straw" and the numberless more of similar nature? Some of these very tunes were brought over to New England by Irish immigrants in the first wave of colonization.

Our Earliest Settlers:- the English, Irish and Scottish peoples, contributed the largest numbers of the early settlers in Northern New England. All three races having an inborn love of dancing and well-versed in longway-type dancing - the English and their highly developed longways dances; the Irish with their well-known skill in music; the Scots with their highly developed techniques and exactness of steps in reels and longways; the Irish and Scottish people with their well-known fondness of holding to the old traditions and ways of their ancestors - is it and wonder that the contra dances flourished from the first in Maine, New Hampshire and Vermont? Is it to be wondered that we still love them? With our preponderance of natives still of the same racial stock, how could it be otherwise!

I know of no New England contra that is completely Irish in character and figures. The side-step (sevens and threes) which is a basic step in Irish dancing is entirely missing in our contras. The overall style of arms hanging loosely at the sides is a definite inheritance from Ireland, and I have seen old-time dancers who "sashayed the center" with arms a la "wrap-around" figure from Irish dancing. Yet the music played for dozens of our dances is a direct importation from the Ould Sod.

The Scottish Influence - the Scot on the other hand, has had a big influence on the steps and figures from many of our line dances. Three favorites come quickly to mind - 'Money Musk', 'Petronella' and 'Hull's Victory'. The music that we play for 'Money Musk' was written by a butler in the household of Sir Archibald Grant of Moniemusk in the lowlands of Scotland. History tells us that his name was Daniel (or Donald) Dow, and apparently he was a musician of no mean ability, for an early collection of Scottish and Irish airs published by Bunting of London contain many tunes attributed to him. The dance was originally called 'Sir Archibald Grant of Moniemusk Reel', and as you might suspect, it was too unwieldy a title to have long life in this country and it was soon shortened to 'Money Musk'. 'Hull's Victory' is almost step for step the same dance as one known in Scotland as 'The Scottish Reform'. The same may be said for 'Petronella'. New England dancers for generations have called it 'Pathella'. Country fiddlers steadfastly refused to play the tune found in all music books that went with the dance - they called it "that d---d tink-a-tink thing". Instead, they played one of three tunes, depending upon what part of New England you were in: "Finnegan's Wake", "The Girl I Left Behind Me", or another nameless one (at least, I've never known a name for it.) And, our dancers, just as steadfastly refused to "turn a quarter round to the right and balance" as the first figure. Rather, we preferred it this way: "Balance partner, around to the right and balance once again", etc. The English also have an interesting 'Money Musk'.

(please continue on next page)

NEW ENGLAND CONTRAS Cont.

The Scottish influence - the Scottish 'Strip the Willow' is an interesting version of 'Virginia Reel', in turn a descendant of 'Sir Roger de Coverly'. A still closer relative to 'Sir Roger' is the Scottish dance, 'The Haymakers'. "Pousette" and "Allemande" were both methods of progression in Scottish country dances, neither of which is practiced now in our New England contras, though once they were common terms with us. Scores of our early contras had for their last figure a "pousette". Many old manuscripts of the last century contain both terms over and over again. I have copies of several of these old dance manuscripts dated from 1795 to 1816, and they are full of combinations of dance terms, half or two-thirds of which are English terms and the remainder Scottish. An interesting bit of data, it seems to me! That was just after the Revolutionary War and no doubt in many districts of New England, the English were far from being loved, and other terms began to creep into our contra dances. Still others began to be omitted altogether and American substitutions replaced them. "Set" is one term in particular quite common in both English and Scottish country dances, corresponding to the New England dance term, "balance". Rarely, if ever, will you find the term in descriptions of our dances after 1820.

The French-Canadian Influence. Within the past one hundred years, New England has experienced another flood of immigration - the French-Canadians. Especially is this true in New Hampshire and Maine. Thousands of French-Canadians from Quebec have poured across our borders, first to work in our lumber camps, later to become textile and shoe workers. This is less obvious in Vermont, but give them time! So many are now here in New Hampshire that within another two or three generations, New Hampshireites of French-Canadian descent will outnumber all others. They are a delightful and fun-loving people who really love to sing and dance.

They have had little or no influence so far as bringing with them from Canada dances of their own. True, they have a well-known contra called 'Brandy' that they are willing to dance at the drop of a hat. Other than that, their "contredanses" are far and few between. However, so adaptable are they in all things that they have taken to our dances like young ducks to water and their contagious laughter and mimicry is now mingled with Irish tunes and English and Scottish figures and everybody loves it immensely.

It is in the realm of music that their influence has been most important. French-Canadian fiddle tunes are used more and more for our New England dances, both squares and contras. Some of our finest folk musicians are of French-Canadian origin and they are without peer in this field. A few of their tunes are, that quickly come to mind - 'Ste. Annes Reel', 'Glise à Sherbrooke', 'Reel de Montréal' and 'St. Lawrence Jig'. We must not overlook Johnny Corrigan's playing of "Lord MacDonald's Reel" and "Alley Crocker". Anyone not willing to admit that Johnny is the world's greatest fiddler is a biased idiot!

Without a doubt, the French-Canadians have had the strongest influence on our long New England swings. To them go the credit - or blame - for our frequent 8-to 16-countswings. You can't beat them when it comes to swinging! Beat them? You can't even approach them! Not that we ever needed much incentive to indulge in a swing that is a swing. Two or three times around is considered a long swing in some sections of the United States, and they have a right to their opinions on that subject, but if we can't swing longer than that, we refuse to be bothered by it at all! I have danced at French-Canadian weddings and frequently the swings indulged in in their squares was of 16 measures of music. That's 32 counts outside of New England. I have been told, and I can well believe it, that sometimes they swing longer!

-- to be concluded --

[This series of articles is reprinted from Vol. 1, Nos. 4-6 of the New York Folk Dance News, courtesy of editor Raymond LaBarbera, to whom we express our appreciation. A brief thumb-nail note appeared following last month's first instalment, on Ralph Page, the author, and America's noted authority on New England folk dance. How noted he is might well be illustrated when, just the other day, in a "list" test wherein in response to the question of the most notable person associated with or native to each state, your editor answered to; "Florida?" "Ponce de Leon!", "New York?" "F.D. Roosevelt.", "Virginia?" "Washington.", "Louisiana?" "Jean LaFitte.", "Iowa?" "Hoover!", "New Hampshire?" "Ralph Page!" -- and you know, I do believe he does rank up there - in the Granite State!

* * * * *

E. O. M.

END-OF-MONTH, February events you may still catch include: THE AMAN FOLK ENSEMBLE will appear in a concert Saturday evening, Feb. 28 at 8:01 pm in Bridges Auditorium, Claremont College, Claremont. Aman will also teach a workshop, open to the public, 2-4 pm that afternoon. This to be in the Coop, on the Pomona College campus. Workshop cost \$5 (\$3 if you purchase a ticket to the evening performance.) General information, 714/621-8032. . . The WHALE WATCH CRUISE out of Redondo Beach, Feb. 28 early morning, sponsored by the Folk Dance Federation South, is a half-day event - tickets \$7.90 - and tickets from Ed Feldman. At this late date, phone him at 213/839-6719. Your guide will be Bemí DeBus of the American Cetacean Society (and well-known folk dancer, too!)

* * * * *

SQUARE CIRCLES

BISHOP SQUARE DANCE FESTIVAL - a new name but the same good enjoyable event as it was when it was known as the "Mammoth Lakes..." (The "shakes" up there last year moved them down to Bishop!) The dates are June 5-7, 1981, and all events for the weekend will be held at the Indian Gym on Barlow Lane in Bishop. Guest callers from California and Northern Nevada will be Bob Van Antwerp and Earl Rich, and rounds by Bob and Edna Faudree of Long Beach. There will be an "acclimatization dance" (remember, the elevation is over 4000 feet) Friday eve 8-12 pm, then on Saturday morning, a round dance workshop. A square dance workshop in the afternoon, then pre-rounds in the evening festival at 7:15 and Bob is the featured caller, 8-11 pm. (Guest callers at the After-party until 2 am.) On Sunday, rounds and squares - the latter with Earl Rich (Reno) noon to 4 pm. . . For festival registration, lodging info, RV sites, camping facilities, etc - contact the Jacksons at 2277 Loch Lomond, Bishop CA 93514 (Phone 714/873-4937). Bill Gardner, festival chairman is at P.O. Drw.A-7, Mammoth Lakes CA 93546. Bill's phone #, 714/934-6708. "Scene" readers who have attended previous festivals in Mammoth have reported having a fine time up amid the pines and fresh clear air.

MORE ON THE CONVENTION -- this, the 30th. Dates are June 25-27, 1981 in Seattle, Washington, also site of the 1969 convention. Mainstream through challenge level dancing will be offered at the Seattle Center all three days of the convention. Dancing from 9 am to 11 pm each day continuously (with a break 6-7:30 for the Parade of the States Saturday): at the Center House, the Coliseum and the Flag Pavilion. If necessary - and it may be according to the large number of advance registrations (13,300 at the start of the year), - plans have been made to also use Memorial Stadium. For advance registration info, contact P.O.Box 898, Lynnwood, WA 98036.

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MUSEUMS OF FOLK ARTS

The **HUNGARIAN FOLKLORE MUSEUM** opened in Passaic, NJ on February 23, 1981, by the Hungarian community to preserve the cultural heritage of the more than one hundred year-old presence of Hungarians in the greater New York-New Jersey Metropolitan area. Initiated by the American-Hungarian Folklore Centrum (AHFC) together with the enthusiastic support of the Hungarian churches and organizations in the area, represents a unique undertaking by the Hungarian-Americans within the United States. . . . Exhibits will include folk art, costumes, embroideries, books, old photographs and documentations of Hungarian-American life. In the future, visitors will be able to utilize a Hungarian library and reading room, view films, hear lectures, and participate in workshops. . . The first exhibition, "Folk Art from Private Collections" will continue through June 7. Whereas there will be a great variety of folk art objects, the main theme will be ceramics, textiles and costumes, and a reconstructed room interior. . . The Museum will be open to the general public Thursdays through Sundays, 12-5 pm. (Fridays until 7 pm).

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LECH LAMIDBAR 81

**SATURDAY
MARCH 21**

CHINA LAKE DESERT DANCERS *

DUNAJ - EXHIBITION

MUSIC BY - **DAMA**

AFTERNOON: 1:30 - 4:30
(FREE)

EVENING: 8:00 - 12:00
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| BUCIMIS | KOROBUSHKA |
| CERESNICKY | LA BASTRINGUE |
| ELENO MOME | MILONDITA |
| GODECKI CACAK | ROAD TO THE ISLES |
| HAROA HAKTANA | RØROSPOLS |
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| LECH LAMIDBAR | SUKACKO |
| MA NA'AVU | SWEDE-FINN MIXER |
| MOJA DIRIDIKA | VRTIELKA |
| OLAHOS | WALTZ |
| ORIJENT | ZILLERTALER |
| RUSTEMUL | ZWIEFACHER |
| SETNJA | |
| SOMOGYI KARIKAZO | |
| SULAM YAAKOV | SET |
| SYRTO | |
| TINO MORI | DOUBLE SIXSOME |
| TRUGNALA RUMJANA | PICKING UP STICKS |
| VLASKO | SAUERLANDER QUADRILLE |
| VRANJANKA | TRIP TO BAVARIA |

INFORMATION: (714) 375-4203
OR (714) 375-5982



TEACHING THIS MONTH

Clubs below, marked with a star * are member clubs of the Folk Dance Federation of California, South, in good standing. As such, they are entitled to a 4-line listing in this classification gratis. For other clubs and classes, the listing fee is at the same rate as for our classified ads - \$2.50 for 3 lines - 50¢ each additional line. If your club is in arrears, or not an active member, contact the Federation's Director of Extension or Treasurer re reinstatement or membership - it can save your treasury funds!

NARODNI DANCERS OF LONG BEACH * (Thursday)

At Hill Jr. High, 1100 Iroquois, Long Beach - e. of CSULB. Beginning and intermediate lesson 7-8:15 pm by Larry Tendis and Stefanie Holzman. Reg. teaching, March 'Volpuita', 'El Hatal', 'Paidushko'. Requests to 10:30 pm. SPECIALS - NAMA playing live March 5 (also May 28). Phone Sue, 213/597-2038 for information. Ya'akov Eden guest teacher March 19! : : :

SIERRA MADRE FOLK DANCE GROUP (Monday)

At Sierra Madre Rec. Ctr., Sierra Madre Blvd in Sierra Madre. Time, 8-10 pm. Intermediate and advanced levels with Chuck and Dottie Lawson instructing. A place to dance for those in the mid-west San Gabriel Valley. For information, call 213/355-9835.

GLENDALE KARILA DANCERS (Friday)

At Glendale United Methodist Church, Wilson & Kenwood, Glendale. First and Third Friday eves. 8-10 pm. Karila teaching, beginners welcome. Program includes country-western. (Entrance on Wilson St. corner). In the gym. For info, call 790-7383 re this and other classes in Glendale area and the special workshop Saturday afternoon, March 14 (see display notice).

CAMARILLO FOLK DANCERS (Friday)

At the Community Center, corner of Birnley and Carman in Camarillo. 8-10:30 pm. with John Tiffany teaching intermediate international folk dancing (Scottish Country dancing every third Friday of the month). Phone 805/482-5117 for info.

HAVERIM FOLK DANCERS * Monday)

At Valley Cities Jewish Community Center, 13164 Burbank Blvd. in Van Nuys, 8:10-10:31 pm. Dick Oakes teaching international intermediate and advanced folkdances. Party night last Mon. of each month. Beginner's class, same address 8-10 pm. Thurs. Phone 213/786-6310, 213/873-4620.

THE CAROL DANCERS (1st, 3rd, 5th Sundays)

At the Mayflower Club, 11110 Victory Blvd. w. of Vineland, North Hollywood, 8-11 pm. English and some American country dances - all levels, all taught/prompted by Mary Judson & guests. Live music mostly. Musicians welcome! For info, call 213/794-2004, 213/479-7281, 714/964-1994. NOTE schedule change for March only: DANCE March 1 and 29 - DARK March 15.

CABRILLO INTERNATIONAL FOLK DANCERS * (Tuesday)

In Recital Hall, Balboa Park, San Diego, 7:30-10 pm. An international, intermediate-advanced class with Vivian Woll teaching. Phone 714/449-4631 for information.

SAN DIEGO FOLK DANCERS * (Monday)

In Recital Hall, Balboa Park, San Diego, 7:30-10 pm. Intermediate, advanced teaching with Evelyn Prewitt. Phone 714/460-8575 for information.

WESTWOOD CO-OPERATIVE FOLK DANCERS * (Thursday)

At Emerson Jr. High School in the gym upstairs, 1670 Selby Ave. 1 blk n. of Santa Monica Blvd. in West Los Angeles, 8-10:45 pm. Teaching 1st hr - 'Balta' by Dave Slater; 'J.B.Milne' by Eunice Udelf. Ph. 213/204-0885; 213/556-3791 for info. Weekend at Camp Hess Kramer Apr.10-12. Westwood members \$36, non-members \$39. See "Special Events" about April Springtime Festival.

SILVERADO FOLK DANCE CLUB * (Tuesday)

At Marina Rec. Ctr., 151 Marina Dr., Seal Beach. 8:30-11 pm. Intermediate teaching 9 pm. Dorothy Daw teaching - program, half line and half couple dances. Party night last Tuesday of each month. Phone 213/498-2059 for information.

SUNDAY NIGHT ISRAELI DANCERS (Sunday)

At Webster Jr. High, 11330 Graham Pl., west of Sawtelle s. of Pico in West Los Angeles. Lessons 7:30-8:30 pm. Requests to 10:30 pm. SPECIAL*** Purim Party March 22. Refreshments. Guest instructor, Israel Yakovee. Phone Gary at 213/479-1754 for info.

ORANGE COUNTY FOLK DANCERS * (Friday)

At Veselo Selo, 719 N. Anaheim Blvd., Anaheim. (Phones 714/537-0436; 213/866-4324). Program: March 6, 'Hasaposerviko' by Fred Maragheh, and with added variations March 13; March 20 will have Charlotte Byron teaching Toičevo. Robin Byron will reteach this on March 27 and also teach 'Shopsko Cigansko'. Format: 7 pm, beginning & basics; 8 pm, reviews; 8:30 new dances.

HOLLYWOOD PEASANTS * (Wednesday)

At West Hollywood Rec. Ctr., 647 N. San Vicente Bl., West Hollywood, 7:45-10:45 pm. Teaching in March: 'Lalafach Harimon', Israeli mixer by Morrie Schorow; 'Tarantella Montevergine', Italian group (2 cpls), by Ruth Margolin.

(please continue on next page)

TEACHING THIS MONTH, Cont.

THE ETHNIC EXPRESS INTERNATIONAL FOLK DANCERS * (Saturday)

At Marliza's Belly Dance Studio, 5636 W. Charleston Bl., Las Vegas, Nevada. Time 7:30-10:30pm Teaching for March - 'Siamse Bierte', 'Moj Miniere'. Remember, the new day - Saturday - so that YOU may more conveniently visit from distant cities!

SANTA MONICA FOLK DANCERS * (Tuesday)

This class is designed for people who have had some background in international folk dance, but wish to learn more dances. Time 7:30-10 pm., at Grant School, 1 blk south of Pico Bl. and 1 blk east of Cloverfield in Santa Monica, Taught by Dave & Fran Slater. Ph. 213/556-3791.

STONER FOLK DANCERS*(Friday)

The Stoner Folk Dancers will not meet for the next three months. Regular members will be notified when the class will resume.

WEST HOLLYWOOD FOLK DANCERS * (Monday)

At West Hollywood Rec. Ctr., 647 N. San Vicente Bl., West Hollywood. Time 7:30-10 pm. Ruth Oser will teach 'Maxina', English cpl dance; 'Vlasko', Bulgarian line dance in March. 657-1692.

SOUTH BAY FOLK DANCERS * (Friday)

At Malaga Cove School, 300 Paseo del Mar, Palos Verdes Estates, 7:30-10:30 pm. Dark March 6. Dorothy Daw teaching Mar. 13,20,27. Beginners 7:30 pm; new dances, beginner & intermediate at 8 pm. Program & requests 8:30-10:30 pm. For info, call Jim at 213/375-0946.

"NEW" HIGHLAND FOLK DANCERS * (Monday)

At Rancho Park Rec. Ctr., 2551 Motor Ave., West Los Angeles, 7:30-10:30 pm. The outstanding Israeli folkdance teacher, Ya'akov Eden, will hold an institute with the "New" Highland March 23. See flyer this issue. Continued teaching in March: 'Stipsko Oro' by Morris Schorow; 'Rustemul de la Intoarsa' by Barbara Schorow; 'Alunel Batut' by Windsor Rees.

SAN DIEGO INTERNATIONAL FOLK DANCE CLUB * (Wednesday)

In Balboa Park Club, Balboa Park, San Diego. All levels (beginners at 7 pm) - 50¢. 7-10 pm. Teacher, Alice Stirling. For info, call 714 422-5540.

CHULA VISTA FOLK DANCERS (Friday)

At Fellowship Hall, 3rd Ave at "J" St., Chula Vista. 7:30-10 pm. 50¢. Teacher, Alice Stirling. For info, call 714/422-5540. This group recently celebrated its 4th Anniversary and rang in the New Year with a terrific New Year's Eve party.

TEMPLE ISAIAH DANCERS (Tuesday)

A new format for this long-time favorite class at Temple Isaiah, 10345 W. Pico Bl. West LA. 8-10:30 pm. This class has graduated to an advanced-beginner level - a full evening of teaching by Beverly Barr. Start learning now dances which will appear on upcoming local festivals or in other groups. Ask Beverly to teach that dance you've always wanted to learn. You will love the atmosphere of this friendly group. For info, phone 478-4659, 836-2003, or days, 501-6699.

CRESTWOOD FOLK DANCERS * (Monday)

At Brockton School, 1309 Armacost, West L.A. betw. Barrington & Bundy, 1½ bl. n. of Santa Monica Bl., 8-10:30 pm. Beverly Barr will teach 'Szokkenos' (Hungarian); 'Podrimsko Oro' Albania), as well as review old standards. If you want to keep up with the latest and also dance a lot, join us. For info, call 478-4659, 836-2003, or daytime, 501-6699.

WEST LOS ANGELES FOLK DANCERS * (Friday)

At Brockton School, 1309 Armacost, West L.A. betw. Barrington & Bundy, 1½ bl. n. of Santa Monica Bl., 7:30-10:45 pm. Beverly Barr will teach 'Mongku Muku' (China); 'Kafan Wedding Dance', (Armenia). Early Bird teaching, 7:30-8:15, '1314' (Scottish). It is always an exciting evening of dance with a great group of people. Phone Beverly for info 478-4659, 836-2003, or days, 501-6699.

PANEGIRI GREEK FOLK DANCE ENSEMBLE * (Sunday)

At West Hollywood Rec. Ctr., 647 N. San Vicente Bl. (at Melrose) West Hollywood. Greek dances for performance taught during ensemble training group at 2 pm. Phone Mike, 559-1317 info.

CALSTATE L.A. - and other young-at-heart groups on Southland college campi - phone 397-4564, the Folkdance Underground "hotline" for times, places and contacts - a recorded message so have pen and paper handy for notes. (Calstate L.A., 5151 State U. Dr. in ELA meets Thursdays 8-10:30 in room #123, PE Bldg.) Good for those with diminutive purses but active feet.

CULVER CITY FOLK DANCERS (Thursday, mornings & evenings)

Both classes at Veterans' Memorial Aud., 4117 Overland Ave, Culver City. 10 am. for beginners, 11:30 am. advanced. Eves, 7:30 pm. beg., 8:45 pm. intermed. Teaching March - 'Balta' and reviews, Miriam Dean, leader. Phone about weekend in May, 391-8970.

FOR LATE ARRIVALS & LAST-MINUTE CHANGES - See under "Caboose" column, Teaching this Month.

* * * * *

PERSONS. PLACES. THINGS

THE FOURTH HAWAII INSTITUTE of Scottish Country Dancing, March 6-8, 1981, will be held in the dance studios of the University of Hawaii (Manoa Campus), with Mr. Bob Blackie of Ontario, Canada and Mary Brandon of Honolulu teaching. Class Fri. eve; all day Saturday with an evening party. Mid-morning class Sunday. Additional info, call 808/737-1897; 808/947-5717 (Hawaii area.)

DANCERS AT MARIA REISCH'S class at Cafe Danssa on Wednesdays are doing the 'Serbian Medley 1', which has reintroduced 'Cačak', 'Seštorka', 'U Sest' - and altho the medley was first introduced in 1957, there is a whole new generation of folk dancers finding these dances as exciting as did those of (it hardly seems like though!) a quarter-century ago almost.

CENTRAL COAST

SAM AND SHIRLEY MEDNICK, long time here in Los Angeles are now living in the Los Osos-Baywood area and send a report of goings-on in the Central Coast area. Sam is teaching a class for beginners/intermediates Thursday eves in Baywood Park...Audrey Silva held a Romanian institute in Santa Maria mid-January which was well-attended...The Israeli Dance Institute held annually in June in San Luis Obispo hosted a "Thank You, Cal-Poly San Luis Club" party for a job well-done. Committee members both North and South met and planned the 1981 institute (end of June)... Cal Poly-San Luis Club continues to meet every Sunday evening at the Rec. Ctr. in S.L.O...A bit more south, The Nichevo Dancers of Goleta ~~will be sponsoring an institute~~ featuring Ya'akov Eden, ~~Thursday March 19~~ evening at the Goleta Comm. Ctr., 5679 Hollister Ave, Goleta. For info, call 805/968-1555, or Flora Codman at 805/967-9991. (Cancelled - watch for an alternate occasion)

ARIZONA BYWAYS

A BUNCH OF NEWS FROM THE 48th STATE - Janice Pantovich continues to be the dedicated spearhead of folk dance in the "valley of the sun". She drives distances that would make even a Southern Californian shudder to meet the classes around and in Phoenix, Sun City, Tempe, as well as hosting parties introducing locals and out-of-town guests...Moshiko at a marvellous workshop at Arizona State U...The Sun City Club (former L.A. dancer, Catherine White helped organize that club) has been operating without a break even for summer, with a large group now...They are alert to ways in which they can advance folk dance and make use of community events as well as drawing on the ethnic folk dance groups such as the Swedish, Scottish and Mexican groups there. In March, 1978, Phoenix initiated "Hello, Phoenix", what has become an annual project, bringing together 36 different cultures and many different art forms. The Phoenix Folk Dancers under Janice's leadership, participated in the event each March, as did many other folk dance groups of the area, including Oplenac, Syntagma Squares Athens, Scottish Country Dancers, Edelweiss Dancers, Verhovyna Ukrainian Folk Dancers, the Scandinavian Folk Dance Club and others...For info on the groups in the Phoenix-Sun City-Scottsdale area, contact Janice at 602/268-0434. For the Tucson area, Bill or Karen Faust at 602/887-1907.

- * ***** SAN JUAN CAPISTRANO - Saturday March 28. *
- * * WELCOME TO THE COSMIC DANCE SYMPOSIUM, International and American line, circle and individual dances. Karila teaching at 10 am., 1 pm and 3 pm. Three hours of dance plus music, slides and fun. Bring your own lunch. All day \$5. Location and info, call 213/790-7383; 714/661-3610. *

SACRAMENTO NEWS - No big party at the school Mar. 14 of course, due to the super-big one of the Camellia Festival that weekend (see Special Events). There's a Scholarship Ball at Theo Judah School Mar. 7 though - and also from our capital city, a new class for beginners taught by Hank Shoner, Tuesdays at Fruitridge Comm. Rec. Ctr. Remember too, Camp Sacramento, June 26-28.

THEY WILL BE WHISTLIN' "DIXIE" AT AMAN most of March! Performances by the Ensemble will be in Dennison, Texas, March 10; Savannah, Georgia on the 12th; Sarasota, Fla, Mar. 14 and Punta Gorda Mar 15. To Florida Southern College in Lakeland, Mar. 16 and North Carolina State in Raleigh, Mar 18 & 19 and Columbia SC Mar. 20. Then a far-go to Fargo April 1-4 via Indiana and Michigan.

THE DUQUESNE UNIVERSITY TAMBURITZANS INSTITUTE OF FOLK ARTS is undertaking the coordination of the 1300 year celebration of the Bulgarian nation with the preparation of a calendar of events of related happenings throughout the entire USA. Included will be a symposium at Duquesne April 2,3,4 1981 and the First National Bulgarian Folklore Festival in Pittsburgh, June 26-28.

THE 1981 JOINT CONFERENCE ON DANCE, jointly sponsored by ADG, CORE and DHS entitled "A Bicentennial Celebration" will be held in Los Angeles, June 22-28. While emphasis is on dance history, the program includes sessions on areas such as ethnic dance, dance music, research methodology, aesthetics and more. It concludes with a festival-picnic sponsored by the Associates of Ethnic Arts and the Folk Dance Federation of California, South, Inc.

HILLEL EXTENSION'S Folk Dance Weekend at Camp JCA-Malibu, March 20-22 will feature Israeli and International dance taught by Ya'akov Eden and Dick Oakes. Ya'akov is to be in the area for a few days, including the Thursday in Goleta and on Monday with the Highland Folk Dancers*. For more information, reservations, see the ad in this issue of FDS.

(please continue on next page)

PERSONS, PLACES, ETC.

¶ Saturday, March 7, 1981 - OLD TIME FOLK DANCE! ¶

¶ Mostly couple dances of the '50s with a few line dances. At PLUMMER PARK, 7377 Santa ¶
¶ Monica Blvd., West Hollywood. Group meets here the first Saturday of every month from ¶
¶ 7:45 to 11 pm. \$1.00 donation. Refreshments. Phone Willard, 213/244-8593. ¶

THE ORIJENT EXPRESS & INTERNATIONAL FOOD FESTIVAL - presented in Las Vegas June 6-7 with the Ethnic Express*as co-sponsors with the International Festival Association. More next issue.

SKANDIA SOUTH* hosts a workshop and dance party at the Woman's Club of Orange, 121 S. Center St., Orange, CA. March 14 * 3-5 pm. the teaching; 8-11 the dance. Classes weekly at Peer Gynt Hall, 3835 Watseka, Culver City, 7:30-10 pm Wednesdays; at Anaheim Cultural Center, 931 N. Harbor in Anaheim, 7:30-10 pm Mondays. Phone for info, 213/343-5425; 714/892-2579; 213/386-3248.

THE SAN DIEGO FOLK DANCERS* had the pleasure of a visit in December from Rev. Fred Haskins and wife Louisa, very active members of SDFD in the '50s. They are now quite active in church and folkdancing in Vermont. . . Evelyn Prewitt, Andy and Walter Moffitt and Max Sturman went to Oaxtepec to the Mexico Camp - a great time was had by all. . .

FOUR TOURS OF INTEREST (as a matter of fact, several, for those led by Rae Tauber and Don & Ellie Hiatt are several) are available to Southern California folk dancers (and everywhere else, too!). The Opa tours include the Balkans, Eastern Europe and Canada. Bora Ozkök, who will be at San Diego Camp* in August will lead his Turkish symposium in July (see Santa Claus' home town!), and Nancy Ruyter who directed the Jasna Planina Ensemble* in Claremont will be showing the real planina in Yugoslavia, along with the Smotra Festival and the camp on Krk. See displays herein. If you want Bulgaria instead, then it's Michael Wolfson and the Bulgarian Adventure to see.

A VISIT TO THE OLD TIME FOLK DANCE GROUP in Plummer Park on the first anniversary in February was an occasion to meet many faces not seen in a long time. Willard's crusade to bring back some of those good old dances seems to be working. About 80 dancers were on hand to celebrate. Color slides of the first Federation festival, Westwood hosting, in 1946 were shown.

YVES MOREAU will be teaching dances from Brittany, Bulgaria and French-Canada, March 7, 2-5 pm followed by a dance party, 7:30-12 pm, sponsored by the Berkeley Folk Dancers¶ at Veterans' Memorial Bldg., 1931 Centre St in Berkeley. (Workshop dances will appear on the evening program).

FLASH FROM AVAZ - The concert date for the ensemble's performance has been changed to May 30 eve, at Scottish Rite Temple in L.A. thus avoiding date conflict with Parnes concert. More anon.

* * * * *



Participants invited for

1st ANNUAL VASA HAMBO

Folk Dance Competition

at the

Eighth Annual Scandinavian Day Celebration
California Lutheran College
Thousand Oaks, California

Saturday, March 28, 1981

For Details, call or write:

College Relations Office
California Lutheran College
60 West Olsen Road
Thousand Oaks, California 91360
(805) 492-2411, ext. 483

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REUNION

WEST HOLLY'D PARK
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(See "SPECIAL EVENTS")

ALL DAY

Sun. Mar. 15, 1981
SYMPOSIUM
FESTIVAL



Catalina

FOLKDANCE CAMP

April 17, 18, 19 \$98.00 DBL. OCCUP. PER PERSON

(Easter Weekend)

\$75.00 QUADRUPLE PER PERSON

Our teachers are:

Dick Oakes • International

Mihai David • Romanian

Shlomo Bachar • Israeli

Prices include:

Accommodation for 2 nights • The hotel of your choice • All dance classes and parties • Refreshments at the morning and evening breaks • Saturday night talent show • No meals • Round trip transportation on Catalina Island Cruises San Pedro - Avalon - San Pedro • Transfers upon arrival and departure FOR MORE INFORMATION PLEASE CONTACT:

MIHAI DAVID
(213) 464-2276
(213) 464-2277

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BULGARIAN NATIONAL COSTUME FOR EACH PARTICIPANT

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\$300 per person by March 15 will reserve space, balance payable 45 days before departure. Rate based on double occupancy.

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June 24 — June 27, 1981

Dennis Boxell — Balkan
Sunni Bloland — Romanian
Yves Moreau — Bulgarian

Location of camp is Fort Casey on Whidbey Island, 50 miles north of Seattle, Washington. Easily accessible by ferry or bridge.

\$135 includes instructions, syllabus, meals, snacks, two-person rooms, live music, after parties, folklore sessions, Saturday night pig roast, and any other special events that we dream up.

Register early. Space is limited. Reservation deadline May 15.

RESERVATIONS

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Northwest Balkan Camp
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INFORMATION

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Diki Shields (714) 686-9218



FOLK DANCE CAMP

CATALINA EASTER CAMP - April 16-19 on Catalina Island - the 2nd Annual, with Dick Oakes, Mihai David and Israel Yakovee. Phone 464-2277 for info - see page 16 for more details.

SAN DIEGO CONFERENCE - August 7-9 (teacher/leader workshop), 9-16 (dance conference). See flyer, full staff now confirmed includes Ada Dzielanowska, Morry Gelman, Jerry Helt, Steve Kotansky, Bora Özkök, Jeff O'Connor, Ted Sofios, George Tomov. A major Federation South summer camp.

NORTHWEST BALKAN CAMP - June 24-27 - a weekend on Whidby Island in Puget Sound, Washington. Dennis Boxell, Sunni Bloland, Yves Moreau on staff. See page 16 for details.

IDYLLWILD WORKSHOP - June 19-26. Back home on ISOMATA Campus in Idyllwild amid the sheltering pines. Complete staff includes Nelda Drury, Ya'akov Eden, Morry Gelman and Steve Kotansky. Reservation blank may be found on page 20. Another major Federation South summer dance camp.

SANTA BARBARA SYMPOSIUM - September 1-6 in Goleta at UCSB and the **HAWAII SYMPOSIUM**, in Honolulu at the UofH, Dec.28-Jan.4. Later details probably available at the Reunion in West Hollywood March 15 - or phone 467-6341 or 464-2277 - Hollywood, CA numbers.

* * * * *

BEGINNERS' CLASSES

WEST LOS ANGELES (Mondays) - At Stoner Ave. Rec. Ctr., Stoner Ave at Missouri. Sponsored by the Westwood Co-operative Folk Dancers* - Teacher, Dave Slater. Time 7:39-10 pm. A continuing class - start anytime. Phine 556-3791 for information.

SAN DIEGO (Thursdays) - In Balboa Park Club, Balboa Park. Sponsored by the Cabrillo International Folk Dancers* - Teacher, Vivian Woll. Time 7:30-10 pm. Phone 714/449-4631 for information.

EAGLE ROCK (Fridays) - In Eagle Rock Rec. Ctr., 1100 Eagle Vista Drive. Sponsored by the Virgileers Folk Dance Group* - Josephine Civello, director. Phone 213/284-4171..Time 7:30-10 pm.

LAGUNA BEACH (Sundays) - At Laguna Beach High School in the girls' gym, Park Ave at St. Ann's. Sponsored by Laguna Folkdancers*. Time 7-10:30 pm. Teacher, Ted Martin. Phone 714/545-1957 info.

HOLLYWOOD (Monday afternoon) - At Multipurpose room, Plummer Park, 7377 Santa Monica Blvd. Noon-3 pm. Sponsored by Kirya II*. Rhea Wenke teaching beg.noon; intermed.1:30 pm. Phone 645-7509.

* * * * *

FOLK

- festivals
- arts
- villages

opa! folk tours 1981

greece-turkey: May 24/June 15. Athens and nine day grand tour of Classical Greece; Istanbul, and the troglodite villages of Cappadocia, IZMIR festival.

eastern europe: June 23/July 16. Czechoslovakia, Hungary & Poland. Festival at STRAZNICE, fairs, private receptions and performances, good shopping.

balkan festival: #1. July 19/Aug 11; #2. Aug 4/27. Bulgarian festival at KOPRIVSCHITZA and Pirin villages; Belgrade and choice areas of Yugoslavia; Bucharest and Transylvanian towns, craft centers.

caravan canada: June 19/28. Fifty ethnic pavilions in and around "turned-on" Toronto. A moveable feast and fascinating experience. Last year's winner.

For information: PACIFIC BEACH TRAVEL, 1356 Garnet Ave.
San Diego, Ca. 92109 (714) 273-8747

Best regards from Rae, Don & Ellie

IRWIN PARNES presents
GREATER 34th ANNUAL EDITION
(Honoring the L.A. Bicentennial)
International
FOLK DANCE FESTIVAL
Narrated by MR. MARTIN LANDAU

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|---|---------------|
| ALMAS FOLK ENSEMBLE | ARABIA |
| WENTEN-DJA INDONESIAN DANCE THEATRE | BALI |
| GUNG FU BLACK BELT DEMONSTRATION | CHINA |
| PANEGIRI DANCERS, SINGERS & MUSICIANS | GREECE |
| KARPATOK CSARDAS DANCERS | HUNGARY |
| MUMS-SENSATIONAL MAGICIANS & JUGGLERS | INTERNATIONAL |
| HADARIM & FINJAN (2 Great Dance Companies) | ISRAEL |
| <i>with Jewish Soul Singer TZIONI TZADOK</i> | |
| TOKUYAE HANAYAGI DANCERS (Returning by Popular Demand!) | JAPAN |
| KOREAN DANCERS, SINGERS & MUSICIANS | KOREA |
| PAMANLAHI DANCE PAGEANTRY | PHILIPPINES |
| KRAKUSY (Always A Festival Favorite) | POLAND |
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| MAC BRIDE DANCERS, PIPES & DRUMS | SCOTLAND |
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BIG WEEKEND!

Saturday and Sunday, April 25 & 26--

SATURDAY, APRIL 25, 1981:

ALL DAY INSTITUTES WITH

DICK CRUM

| | | |
|--------------|--|--------|
| 10:45 AM | Registration | |
| 11 AM - 1 PM | Styling Workshop | \$3.50 |
| 2:15 PM | Registration | |
| 2:30 - 5 PM | Institute | \$3.50 |
| | PACKAGE: Both Institutes..... | \$6.00 |
| 7:30 - 11 PM | Evening Folk Dance | \$2.50 |
| | PACKAGE: Both Institutes & Dance | \$8.00 |



Material for Workshop and Institute will be different from the Laguna weekend, and will include some material taught in previous years.

SUNDAY, APRIL 26, 1981:

Federation Council Meeting -- 11:00 AM
Westwood Co-op's Annual Festival and After-Party,
1:30-5:30 pm and 7:30-11:00 pm.
Watch for their flier giving more detailed information.



LOCATION:

Events for the entire weekend will take place at the Culver City Veterans' Memorial Auditorium, Culver Blvd. and Overland Ave., Culver City, California. (Take Culver Blvd. off-ramp from the San Diego Fwy 405 and go east; or take the Overland Ave. off-ramp from the Santa Monica Fwy 10 and go south.)



A LA CARTE

by JANE SPITZER
Guest Columnist

SPRINGTIME IN LONDON...and yes, it's raining. Gray skies and sulky rain on the pavements mirror the rippling reflections of gray walls and spires as the red double-decker buses pass below my hotel window. Surely, the leaves of early summer are never so tenderly contrasted than on the blackened trunks of the plane trees. The soft sunlight starts to flicker through the branches and the shimmering patterns of the leaves are like filmy lace from some old-world gown.

No city in the world has so many open spaces as London. The love of a Londoner for a garden is everywhere, from the lush, verdant

Royal Parks to a straggling rose bush in an unkempt backyard or a few spindly plants on a high ledge of a tenement house. Between the bricks and mortar of the city, I have discovered brave little garden plots like flowering oases, while green trees crop up in the most unexpected places.

It's stopped raining...I walk along the tree-lined boulevard to Kensington Gardens, perhaps one of the best known parks in the world. The gardens seem dedicated to childhood and perpetual youth. By the dainty sculpture of Peter Pan-the boy who would not grow up-children play among the shadows of the trees and flower beds filled with crocuses and daffodils, always under the watchful eye of their uniformed English nannies. At the Round Pond, intrepid yachtsmen from five to fifty years of age sail their adventurous craft, while others fish for tiddlers with their small scoop nets. In the background stands the sleepy old red brick of Kensington Palace, full of historical interest, for it was here in 1837 that child-queen, Victoria, first heard of her responsibilities and promised to rule wisely.

I follow the flagged paths to the boundary-line that divides the gardens from Hyde Park, past the silver ribbon of the Serpentine with its colorful rowboats and majestic white swans. At Hyde Park Corner, opposite Marble Arch, are gathered dozens of fiery orators on every conceivable subject, perched on their soap boxes whilst tolerant crowds listen and occasionally heckle the speakers. Truly "free-speech"!

I pass the dignity of Park Lane where once lived the richest of aristocracy in their solid houses, but which is now composed of luxury hotels of sky-scraper proportions. A new aristocracy--of oil-rich sheikdoms--ride in their darkened limousines along the same track once ridden by King George I on horseback, to Green Park. Distinguished by its high wrought iron fences, the park was once a fashionable meeting area and the supposed scene of many sword duels. Today, nearby office workers sit on the park benches, eat their sandwiches and read the venerable British newspapers.

All roads in Green Park lead to Buckingham Palace but the Royal Route is along Constitution Hill. Immediately opposite the private gardens of Buckingham Palace lies St. James Park--a truly royal park. Originally a meadow, the park is intersected with pond and flower beds, somewhat reminiscent of the Tuilleries in Paris. It was King James I who introduced a colony of exotic waterfowl--ah, that explains the cranes and flamingos I can see at the water's edge--and declared Pall Mall, a magnificent avenue of elms, his favorite exercise area.

I must hurry now - for I still wish to visit Regent's Park the largest of London's famed parks - and the sun is playing hide-and-seek with the ubiquitous clouds! The gardens, flower beds ablaze with tulips of every shade and hue, are of rare visual beauty. I wander through bowers of lilacs and rhododendrons to the edge of the lake. I watch the wild birds and squirrels - how tame they seem to be! - perhaps the fact that some of their fellows are confined in the nearby Zoological Gardens, has made them inclined to flaunt their boldness and liberty.

I lay my map open on the ground. How many little spots of green there are, indicating those wonderful quiet squares set back in seclusion from the hustle of London's main street traffic. Green places with names like Chelsea, Embankment Gardens and Hampstead Heath... a green girdle encircling green London.

I feel the first few drops..... oh dear, it's raining!

Some of our readers have spent time traveling, whether abroad or on the American continents and have had pleasant experiences, perhaps even funny ones. Do you recall a walk through Paris, a restaurant by the sea shore or a ride on a camel? Some of our friends born and/or reared in distant places might remember a nostalgic scene helping Grandmother bake strudel or listening to a favorite Uncle's stories. We'd love to have you share these memories with us; to write a few paragraphs about it and if you have a favorite recipe from that experience, to include it, too. If you're interested, call Gloria Harris.. 213-396-8258..or at 1621 Bryn Mawr Ave., Santa Monica, Calif 90405. Or see me in Laguna at the Valentine weekend institute. Or just see me at dance class. We'll really be pleased to have you be a 'guest columnist..soon!

TRIFLE

- 1 (1 lb 13 oz) whole peeled apricots
- 1 sponge cake approx 9 inch square
- ½ cup sweet sherry or Marsala wine
- 3 Tablespoons cornstarch
- 3 Tablespoon sugar

Drain apricots, reserve juice for another use. Remove pits and puree apricots in blender.

Cut cake into 2 layers. Spread ½ of apricot puree on one layer, & top with second layer. Cut cake into 2"x1" pieces and arrange in bottom of large serving bowl. Pour sherry over cake. Spread with remaining puree.

Prepare Custard: Mix cornstarch & sugar to smooth paste with a little milk; combine with remaining hot milk in the top of the double boiler & bring to a boil. Cook over hot water, stirring constantly til mixture thickens. Remove from heat & beat in eggs, one at a time. Simmer gently over water, stirring constantly for about 10 minutes. Cool custard then pour over apricot puree. Chill. Just before serving, whisk heavy cream & vanilla with about 2 tablespoons sugar til thick. Cover custard with the whipped cream & decorate with the fruit. Serves 8- 10. Traditionally served in a crystal bowl.

ENGLAND

- ¾ Cup Hot Milk
- 3 Eggs
- 2 Cups heavy cream
- ½ Teaspoon vanilla
- Fresh fruit (or crystallized)

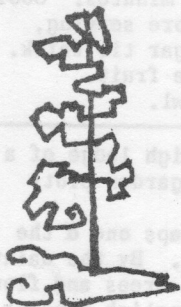
Idyllwild Folk Dance Workshop 1981

USC Isomata Campus in

WEEK
JUNE 19-26, 1981

WEEKEND
JUNE 19-21, 1981

IDYLLWILD!



STAFF: NELDA DRURY - PANAMA, URUGUAY & MEXICO
 YA'AKOV EDEN - ISRAELI
 MORRY GELMAN - GERMAN
 STEVE KOTANSKY - BALKAN

Reservations will be accepted beginning with January 1, 1981 postmark.

There are a limited number of double occupancy rooms, which are semi-private rooms. Get your reservation in quickly if you would like a double, as they will be assigned on a "first come, first served" basis.

----- A P P L I C A T I O N -----

MAIL TO: Vivian Woll, 7908-70 Rancho Fanita Drive, Santee, CA 92071 - (714) 449-4631

NAME _____ Complete package (room, board, tuition):
 ADDRESS _____ WEEK: _____ Double \$225
 CITY _____ STATE _____ Dorms & Cabins \$195
 ZIP _____ DAYTIME PHONE () _____ WEEKEND: _____ Dorms or Cabins \$ 69

NAME _____ Trailer Sites and Camp Sites are without meals:
 ADDRESS _____ WEEK: _____ Trailer Site \$20 per person;
 CITY _____ STATE _____ Tuition \$85 per person;
 ZIP _____ DAYTIME PHONE () _____ Camp Site \$15 per person;
 Tuition \$85 per person;

In you need a roommate, please give the following information: Meals are \$12 per day extra

Age: 16-25 _____ 25-40 _____ 40+ _____
 Non-Smoker _____ Smoker _____

A \$25 deposit will hold a reservation for ONE PERSON.

Enclosed is check/money order payable to Idyllwild Folk Dance Workshop in the amount of \$ _____.
 Deposit will be refunded if notification of cancellation is received prior to May 28, 1981.

EVERY **SATURDAY NIGHT**

with **Folk Dancing**
80% Israeli 15% International

ISRAEL YAKOVEE

ISRAEL YAKOVEE: A prominent folk dance teacher who specializes in Israeli and Yemene dances. Israel is a member of 'INBAL' Yemene dance theater. He is a graduate of C.S.U. Northridge. Israel's popularity is overwhelming in all of the folk dance centers in Los Angeles. He is the director/choreographer of 'FINJAN' Israeli dance ensemble. Mr. Yakovee is also co-founder of 'SHALOM' Israeli Dance Institute.

In Long Beach: **311 OCEAN Blvd.**

311 E. Ocean Blvd at the DO SA DO Dance City, Second floor. Instruction 8:30-11:30. Open dancing until 12:00. Admission: \$2.00. Class \$6.50. You may pay in advance for 10 classes and admission \$ 20.00..

INFORMATION CALL

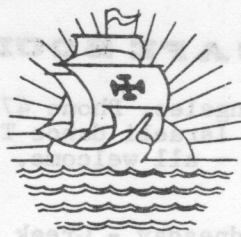


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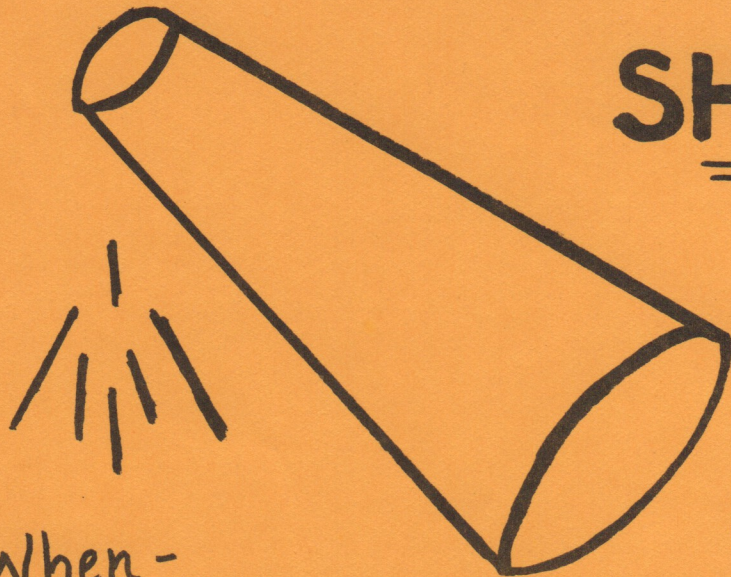
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FOR MORE INFO. CALL 475-0427

Cost: \$60 Gen. Admission/\$53 students purchasing activity card
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SHOUT IT OUT!

the ever popular



When -
Monday, March 23

Time - 7:30 - 10:30 p.m.

Where - see map below

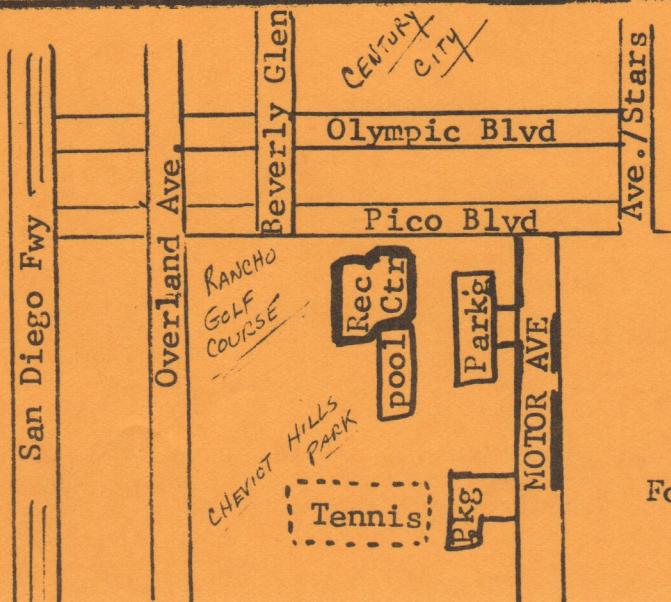
NEW **YAÁKOV EDEN** is coming to THE
HIGHLAND

ISRAELI FOLK DANCE

INSTRUCTOR from
BALL STATE UNIVERSITY - MUNCIE, IND.

--- HIS ONLY WORKSHOP
IN LOS ANGELES ---

at...
Cheviot Hills
Recreation Ctr
2551 Motor Ave.
Los Angeles, Ca.
(south of Pico, -
east of Overland)



Further info:
#870-9969

Donation: \$2.50

Member:
Folk Dance Federation
-South

SAN DIEGO STATE UNIV.

1981

FOLK DANCE CONFERENCE

TEACHER/LEADER WORKSHOP

AUGUST 7-9

FOLK DANCE WEEK

AUGUST 9-16

STAFF

FOLK DANCE CONFERENCE
AUGUST 9 - 16, 1981

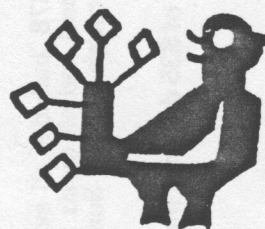
ADA DZIEWANOWSKA
MORRIE GELMAN
JERRIE HELT
STEVE KOTANSKY
BORA OZKOK
TED SOFIOS
GEORGE TOMOV
JEFF O'CONNOR

Polish
Austrain/German
Square Dance
Balkan
Turkish
Greek
Macedonian
Clogging

STAFF

TEACHER/LEADER WORKSHOP
AUGUST 7 - 9, 1981

BOB RUFF
AUDREY SILVA
& OTHERS



Application

MAIL TO: Valerie Staigh, 3918 Second Avenue, Los Angeles, CA 90008

NAME _____
Ms, Miss Mrs. Mr.
NAME _____
Ms. Miss Mrs. Mr.
ADDRESS _____
CITY _____ STATE _____
ZIP _____ DAYTIME PHONE _____

| FOLK DANCE WEEK | | TEACHER LEADER WORKSHOP | |
|------------------|-------|-------------------------|------|
| ___ DOUBLE | \$233 | ___ DOUBLE RESERVATION | \$78 |
| ___ SINGLE * | \$268 | ___ SINGLE * | \$88 |
| ___ TUITION ONLY | \$100 | ___ TUITION ONLY | \$35 |
| ___ QUIET WING | | | |

For those requesting a roommate, please fill out the following:

___ Non-Smoker ___ Smoker * (If available)
Age Group: ___ 16-25, ___ 25-40, ___ 40 +

Enclosed is check/money order payable to VALERIE STAIGH SDSU in the amount of \$ _____. A \$25 deposit will hold a reservation for ONE PERSON. Deposit will be refunded if notification of cancellation is given prior to July 15, 1981.



Schedule of Events

FRIDAY, 22 MAY 81

- Registration, 5 - 7 pm, Vandenburg Inn
 - Registration, 8 pm - 12 mid
 - Pre-Party, 8 pm - 12 mid
- } Veterans' Hall

SATURDAY, 23 MAY 81

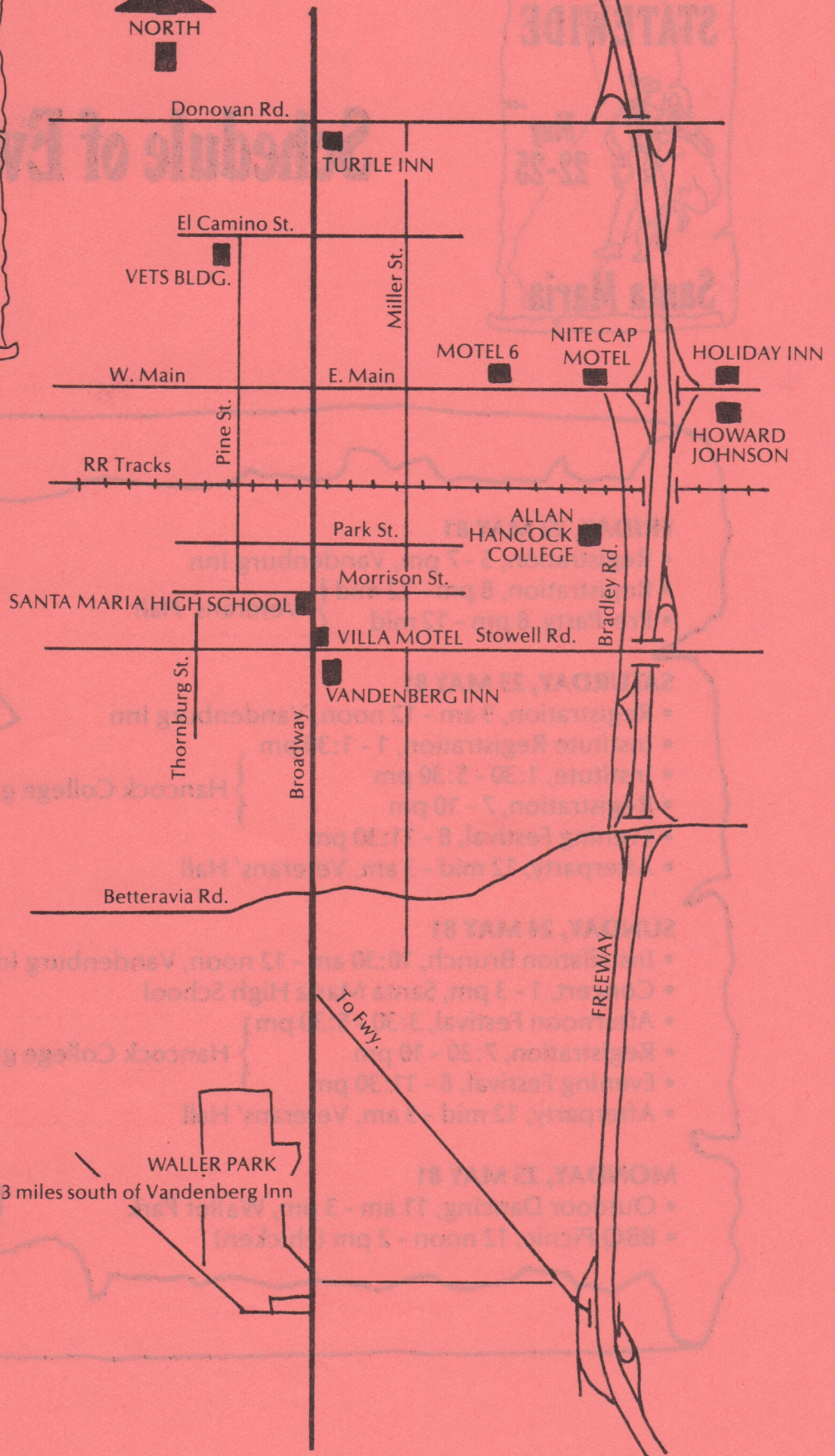
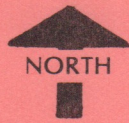
- Registration, 9 am - 12 noon, Vandenburg Inn
 - Institute Registration, 1 - 1:30 pm
 - Institute, 1:30 - 5:30 pm
 - Registration, 7 - 10 pm
 - Evening Festival, 8 - 11:30 pm
 - Afterparty, 12 mid - 3 am, Veterans' Hall
- } Hancock College gym

SUNDAY, 24 MAY 81

- Installation Brunch, 10:30 am - 12 noon, Vandenburg Inn
 - Concert, 1 - 3 pm, Santa Maria High School
 - Afternoon Festival, 3:30 - 5:30 pm
 - Registration, 7:30 - 10 pm
 - Evening Festival, 8 - 11:30 pm
 - Afterparty, 12 mid - 3 am, Veterans' Hall
- } Hancock College gym

MONDAY, 25 MAY 81

- Outdoor Dancing, 11 am - 3 pm, Waller Park
- BBQ Picnic, 12 noon - 2 pm (chicken)





Registration Form

| Pre-registration | Amount | _____ | Late Registration |
|-------------------------|--------|-------|-------------------|
| All dancing | \$8.00 | _____ | \$10.00 |
| Institute | \$4.00 | _____ | \$ 5.00 |
| Installation Brunch | \$6.50 | _____ | \$ 6.50 |
| B.B.Q. (1/2 chicken) | \$5.50 | _____ | \$ 5.50 |
| Total | | _____ | |

(Total package \$24.00)

Pre-registration deadline May 10, 1981

No refunds after May 10, 1981

CLUB AFFILIATION _____

NAME ON BADGE _____

NAME ON BADGE _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

Camper facilities needed _____ (no charge)

Mail registration form to: Audrey Silva
 332 E. Morrison Ave.
 Santa Maria 93454
 phone 805/925-3981