



# Folk Dance Scene

September, 1981

Los Angeles, CA





## FEDERATION IN FOCUS



There hasn't been a whole heck of a lot of activities take place on the folk dance scene of the Folk Dance Federation of California, South, in the two months since the last column here. However, the events which have occurred have been exciting and worthwhile.

Our new logo, by the way, is now available in the form of decals for your automobile windshield (or whatever), and emblazoned on T-shirts. They look real handsome, too. You will see them in growing numbers at the festivals and dance meetings - also plenty at the camps - especially during the warm T-shirt weather. Look for a display and table at the coming festivals in West Hollywood, in San Diego, and at Camp Hess Kramer.

Back to Federation summer activities. There were (since the writing we mentioned up top) - the UCLA-Bicentennial of Los Angeles Festival where the Federation was a co-sponsor in a very pleasant afternoon-on-the-grass festival in Sunset Recreation Center. Then there was the annual "Fourth On The Slab" - now a Federation sponsored festival and this year hosted by the West Los Angeles Folk Dancers\* and the Crestwood Folk Dancers\* on the "slab" in Lincoln Park, Santa Monica on our national birthday.

The biggest events were of course, the Idyllwild Folkdance Conference and the San Diego State University Folk Dance Conference, both long standing and well organized efforts of our Federation South. In the absence of other momentous news, we'll try to give a run down on them so that you who missed these folkdancers' vacations can read what it was all about and plan for 1982.

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Idyllwild: After a year's absence, the Idyllwild Folk Dance Workshop has come back greater than ever before! The teachers, Nelda Drury (Latin American), Ya'akov Eden (Israeli), Morry Gelman (Bavarian) and Steve Kotansky (Bulgarian, Romanian, Greek and Hungarian), kept everyone on their toes, and the material covered a spectrum from easy to very advanced. We had campers from all over California, and a few from out-of-state.

Idyllwild has always had an intimacy and group spirit that is unique among the folk dance camps, and this year was no exception. The warmth and fellowship was stronger than ever. But most important was the dancing! We all danced our little hearts out, and we are looking forward to next year!

-- The Idyllwild Committee --

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San Diego Folk Dance Conference: The official word "conference" being used rather than the general "camp", for the latter seems no more expressive to San Diego than does the word "picnic" to those outings we see on TV where, in England, the "upstairs" go out to some nice estate in their Rolls, with silver buckets of iced champagne, table linen, Doulton china, squab and a butler and serving girl. No, San Diego has a nice residence hotel with private rooms, pool, laundry facilities, and the cafeteria attached has plenty of good food. It ain't exactly campin', McGee!

This was my third consecutive year at San Diego, and to my mind, the best, although I did miss some of the regular campers (or should I say "conferencees") who failed to show for various reasons. One of the nice things about these summer folk sessions - you get to renew old friendships and exchange notes on what has been happening both personally and in the realm of dance in your respective areas. You also get to meet new people, too. Delightful people, from such far-away places as Sweden, and Keewatin, Canada.

Too, if you poke around a bit and get away from the dance classes, the parties, and the bar, you can see how it all comes about - no, not really, for there is a hundred times more that you don't see - but you'll see flurries of action - tiny meetings - individuals hunched over typewriters - others hauling record players, speakers, drums of punch, doughnuts, handsfull of papers and notes, ice cubes, coat hangers, hither and yon - others driving to and from airports or bus stations while still others arrange for those schedules to pick up or take dancers to or from their destinations. These are the people of the San Diego Conference Committee and their volunteer helpers who make this particular camp work. These are the kinds of people that make any folk dance camp work - but San Diego seems to have quite a bunch of them.

As for our program now. A good sign of a good conference is when everybody returns home quite bushed - staggering to work Monday morning with bleary eyes, or if lucky enough to have the day off, fall into bed and sack out until noon or better. That means they've been busy - both at classes and at the rounds of evening and after parties. San Diego 1981 therefore qualifies as A-1. We had eight very good teachers. Each had a good following. Sometimes this isn't always so but classes were fairly nicely balanced - even the 8:15am ones. Bora Özkök brought some new Turkish material; Jeff O'Connor introduced clogging to some who have never seen it before; Jerry Helt had his usual core of students at his classes which expanded to a whole hallfull of hilariously delighted square dancers at the evening parties; Ted Sofios introduced some almost esoteric Greek dances which were challenging yet not difficult to do; Ada Dziejowska - Ada, the inimitable one, kept her classes moving at a real Polish pace, in addition to starring in two evening camp "theatrical productions". And then there were three new teachers (well, Morry had been there before some 16

(please continue on page 18)



**FOLK DANCE SCENE**

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

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

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

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

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DEADLINE - October Issue: Sept. 11th

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.

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**COMING EVENTS**

(some important events of the next two months)

- SEP 1- 6 - Los Angeles - UCLA Asian Performing Arts
  - SEP 1- 6 - Santa Barbara - Symposium VII UCSB
  - SEP 2- 7 - Port Townsend WA - Centrum Wkshp/Fest.
  - SEP 2- 7 - Hendersonville NC - Camp Shalom
  - SEP 9- - Los Angeles - Aman at Greek Theatre
  - SEP 11-12 - New York NY - Balkan Arts Opening
  - SEP 13 - Sonoma - Fiesta de Sonoma ¶
  - SEP 19 - West Hollywood - SDSU Afterparty \*\*
  - SEP 19 - Torrance - Folklorico Mexicapan (El Cam.)
  - SEP 19 - Long Beach - Barn Dance
  - SEP 19-20 - Sglvang - Danish Days
  - OCT 2 - San Diego - San Diego FDC Reunion party\$
  - OCT 2- 4 - Mendocino Wood. - Lark-in-the-Morning
  - OCT 2- 4 - Dallas TX - Armenian Wkshp. weekend
  - OCT 3- 4 - San Diego - SDIFDC Oktoberfest \*\*
  - OCT 3- 4 - Richland WA - 27th Annual Richland Fest.
  - OCT 3 - Ventura - Tchaika FDC Institute etc. \$
  - OCT 3- 4 - Torrance - Greek Festival
  - OCT 4 - Los Angeles - Karpatok Hungarians (Ebell)
  - OCT 10 - West Los Angeles - Okinawan Dancers UCLA
  - OCT 10-11 - Los Angeles - Street Scene
  - OCT 16-18 - Malibu - Camp Hes° Kramer Weekend \*\*
  - OCT 24 - Death Valley - Ethnic Exp./China Lake \$
  - OCT 23-25 - Malibu - Hillel Israeli Institute
  - OCT 29 - Garden Grove - Oktoberfest Sierra Club
  - OCT 30 - Torrance - Parthenon Dancers (El Cam)
  - NOV 1 - West Los Angeles - Romanian Ens. (UCLA)
  - NOV 7 - West Hollywood - Treasurer's Ball \*\*
  - OCT 24 - Van Nuys - Haverim Cabaret \$
  - OCT 17-18 - Fresno - Autumn Festival & Inst. ¶
  - NOV 15 - Torrance - South Bay FDC Festival \$
- (\*\* An Official Federation South event)  
(¶ An event of the Federation North area)  
( \$ An event involving a Federation South club)

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**OUR COVER STORY**

On several occasions we have gone to the Native Americans for our fall cover picture. This picture came to us from the South Dakota Highway Dept. and shows a member of one of the Sioux tribes dancing. The dance bussel is made of eagle feathers, with eagle down and tufted with horsehair. The fan is also of eagle feathers. The balance of the costume is usually made of a loin cloth, brightly colored cotton shirt, beaded leg and arm bands, beaded belt and moccasins. Everyday wear might include a fringed buckskin jacket, chaps, etc. Different tribe would favor different totems and decorative motifs.

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ADDRESS \_\_\_\_\_  
CITY & STATE \_\_\_\_\_ ZIP \_\_\_\_\_



## SPECIAL EVENTS

### SAN DIEGO FESTIVAL

The San Diego International Folk Dance Club\* is hosting the 1981 Oktoberfest Saturday/Sunday October 3-4 in the Balboa Park Club building, Balboa Park, San Diego.

The Saturday evening program, 7:30-11pm will feature general dancing, exhibitions and refreshments. The Sunday program of folk dancing will start at 1:30pm and continue until 5pm. The 34th Annual Banquet of the SDIFDC will start at 6:30pm and will feature a catered smorgasbord, exhibitions and general dancing. The cost of the banquet is \$5 for SDIFDC members or \$6 for non-members. A brunch for the Federation council meeting will be held Sunday morning at 10am in the Hall of Nations.

For banquet tickets or further information, please contact: Armida Santalo, 1428 Upas St., San Diego CA 92103 - phone 714/298-4663:- or Alice Stirling, 647 Manor Dr., Chula Vista CA 92010 - phone 714/422-5440. The Oktoberfest activities, which are sponsored by the San Diego Parks & Recreation Dept., are one of the highlights of the San Diego folk dance year. Members of the SDIFDC are looking forward to visits from their folkdancing friends at this occasion.

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### SDSU CONFERENCE AFTERPARTY

The annual San Diego State University Conference Afterparty, hosted by the SDSUC Committee\*and sponsored and presented by the Folk Dance Federation of California, South, Inc. will be held on Saturday September 19, 1981, at West Hollywood Recreation Center, 647 San Vicente Blvd. N. in West Hollywood (between Melrose and Santa Monica Blvds.) See attached flyer.

There will be a Federation council meeting at 11am to handle the accumulation of business which has been gathering since the last meeting in the spring. All delegates and officers are urged to be present. Right after lunch, there will be an institute of folk dance at which some of the most popular of selected dances from the San Diego Conference will be taught. Teachers to be announced, but at the time of this writing, have not yet been selected, but should appear on aforementioned flyer.

The day's activities will conclude with the afterparty/festival in the evening. The dance program will include many of the favorite dances from previous years' conferences as well as old and new standards and any dances which will be taught in the afternoon session. Refreshments also available.

The admission donation will be \$3 per session, or \$5 for the package of institute and afterparty. The auditorium has an excellent wood floor and is air-conditioned for September dancing.

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### FIESTA DE SONOMA

Fiesta De Sonoma - the Valley of the Moon Folk Dance Festival, will be held in the Veterans' Memorial Bldg., 126 1st St. West in Sonoma, California, Sunday Sept. 13, 1981. It will be presented by the Redwood Council of Folk Dance Clubs and is sponsored by the Folk Dance Federation of California (North).

There will be a business meeting preceding the festival at 11am. Dancing will start at 1:30pm and continue through 5:30pm. The general dance program will include favorite dances, and there are exhibitions scheduled by fine performance groups. This traditional festival in this old historical California town starts off the fall season of major folk dance events in the Northern California area and is always popularly received.

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### HUNGARIAN FOLKLORE MUSEUM

Those of you among the FDS readers who are interested in things Hungarian - and you are many - will be interested to know that the Hungarian Folk Museum in Passaic, New Jersey, will reopen for the fall season August 22 with a series of exhibitions of folk arts. Running through Sept. 27 is an exhibit of Hungarian folk art from Erdely and another exhibit of Hungarian folk embroideries during the same period. An extremely interesting exhibit will be a model of a Hungarian peasant house from Paloc. This one will continue on through the rest of the year and probably until mid-January, 1982. The museum is open Saturdays 10am-5pm, Sundays noon-5pm, and other times by appointment. At 217 Third St., Passaic, NJ. Phone 201/473-0013.

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THOSE SCENE READERS who receive this issue before the end of August will be interested to know that as a wind-up of the Institute of Asian Performing Arts at UCLA (which started August 3), a highlight will be an unprecedented live PBS satellite broadcast featuring 2-way interactive communications between teachers, students and performers across the country, Aug. 30, 10am-1pm PST. The master artists of the Friendship mission will then be joined by an ensemble of 20 musicians and dancers from Japan. L.A. performances at Freud Playhouse, UCLA, Aug. 28, 29, 30 and the Scottish Rite Aud, Wilshire dist. L.A. Sept. 5 & 6. Contact Judy Susilo, UCLA Dance Dept. 213/206-6465 for info.

(Special events continued on next page)



KARPATOK FOLK ENSEMBLE

Hungarian folklore - the treasure of song, dance and music of the Hungarian people, is a very rich world indeed. The Karpatok Hungarian Folk Ensemble, Southern California's very fine aggregation dedicated to the Hungarian folk arts, was founded in 1965, with the intent of becoming a performing group and a goal of recreating the moods, the excitement, and the beauty of original Hungarian folk dances on the concert stage.

The varied styles of dances from different regions of Hungary will be a major part of the ensemble's October 4, 1981 concert at the Wilshire-Ebell Theatre in Los Angeles. This concert, by over 60 dancers, singers, and musicians, in their beautiful regional costumes, will also feature many enlightening songs, and music portraying that enrichment and livelihood of the Hungarian people. This is an afternoon performance, and the theatre is in the central Wilshire district, near Lucerne Ave.

For ticket and other information, please see the display announcement on page 11.

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AMAN

An exciting two-hour program of folk dances from many lands - Mexico, Armenia, Egypt, Bulgaria, Yugoslavia, and many other countries will be performed on September 9 at the Greek Theatre in Los Angeles, by the AMAN Folk Ensemble. Quite befitting the arena of the evening's performance, a new suite of dances will be premiered on the program - a group of Greek dances from the island of Crete. This new work is choreographed by Mary Coros, a former director of the Hellenic Dancers. Tickets for this 8pm concert may be obtained from the theatre box office at 2700 N. Vermont Ave., Los Angeles - or phone for information, 213/460-6300.

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CAMP HESS KRAMER INSTITUTE

The big annual fall institute presented by the Folk Dance Federation of California, South, Inc. Includes 2 nights lodging, 6 meals, snacks and other amenities, evening dances Friday and Saturday, and the teaching sessions by a staff of expert instructors (to be announced in next issue of FDS). The camp is located only a short distance from the Pacific Coast Highway, about 1 mile north of the Ventura County line, in a verdant canyon, but is so secluded that one would think himself miles from the daily hustle and bustle. Dates for the event are October 16-18, 1981.

:The weekend starts at dinner Friday night and runs through Sunday afternoon. Accommodations are shared, mostly in dorms with bath, though there are a limited number of semi-private (2 or 3 person) rooms. The cost for the entire program is \$55 per person (\$7.50 extra for one of the shared rooms) and \$1 for the syllabus. Applications start Sept. 1 and registration closes Oct. 1. Look for an application in this issue of FDS, and for information, contact the Federation Institute Committee % Maria Reisch, 420 Amapola Lane, Los Angeles, CA 90024. Phone 213/270-4340.

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BARN DANCE

An Old time barn dance will be held on Saturday Sept. 19 at 7pm, sponsored by the Child Development Center at Cal State Long Beach U. in Long Beach. Dancing will include simple squares, Big Circle mountain dancing, reels, etc. and no dance experience is necessary. Families welcome. The dance will be held outside at the Child Development Ctr., CSULB Campus, 5700 Atherton (exit the San Diego fwy on Bellflower Av. south). Tickets \$2 for adults - children free - all proceeds to the Child Development Center.

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TCHAIKA INSTITUTE

The Tchaika Folk Dance Club\* of Ventura will present its next workshop Sat. Oct. 3 at Loma Vista Elem. School, 300 Lynn Drive, Ventura, 6:30-10:45pm. with Alexandru David specializing in Russian dances. Alexandru was born in Russia but grew up in Romania where he studied and performed both Russian and Romanian folk dances. During the past few years, he has taught at various camps and institutes in the United States and Canada and has been touring in Europe and the Orient recently, teaching Russian and Romanian folk and character dances - this will be his first workshop in this area following his return from his European teaching tour. There is a flyer in this issue of FDS - watch for it, and for further info, call 805/642-3931.

\* \* \* \* \*

SIERRA CLUB OKTOBERFEST

This event will be held Thursday October 29 8-11pm at the Garden Grove Comm. Ctr. in Garden Grove, California. Dancing the real Bavarian-style polka with oompah music by the noted Baron's Polka Orchestra of Orange County. Refreshments will include the edibles and potables usually associated with German Oktoberfests. Mid-session entertainment includes an exhibition by Polski Iskry\* and simple instruction for folk dance newcomers in easy Bavarian and German line (sic), circle and couple dances. Additional details next month, and meanwhile, info re tickets, etc can be obtained from Sierra Club Oktoberfest, 17291 Candleberry Lane, Irvine, CA 92715.

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## COSTUME CORNER

### ZOOT SUIT

In our last issue of Folk Dance Scene which centered mainly on Los Angeles and the Bicentennial Year, we did not have a costume corner. And, with all the variety of clothing being worn or made in the city, it would be assumed that everything or nothing was representative of the City of the Angels specifically or Southern California in general.

However, there was one fashion that while by no means limited - or even claimed to have originated in - Los Angeles, - is almost invariably thought of as synonymous with the city - and that is the famous (or infamous - depending on which side were you on) Zoot Suit.

According to Luis Valdez, author of the play of the same name, the Zoot Suit may have originated as an exaggerated version of Clark Gable's attire in "Gone With The Wind" - or as an outgrowth of a rather unusual outfit made by a tailor in South Carolina for a young black man around 1941. Which latter is quite probably, having seen some of the attire the dudes of Charleston wear. It does seem to have come out of the South, and not originally of Latin origin.

While the life of the Chicano or Chicana today may be no bed of roses - it was infinitely worse in the early 1940's. America, caught up in the agonies of a global war, felt suspect toward most things alien - and here in Southern California, was a large "alien, foreign-speaking" population. (One population had already been sent, or was in the process of so being sent to the concentration camps of Tule Lake, Manzanar, etc.) The young people among the Spanish-speaking population, rebelled against the discrimination and racism by the Anglo population as well as against the acquiescence of their own elders and adopted a very non-conformist attitude which was most highly visible in their dress. Beyond any doubt, the pachuco stood out in any crowd!

The man's trousers were high-waisted, pleated, and very baggy, and closed at the ankles. His shirt often frilled, usually contrasting in color from the pants and jacket. The coat was quite broad shouldered (padded if the lad was slight), loose-fitting, and finger-tip in length, with generous lapels. The colors were often wild, sometimes going to chatreuse, royal blue, or purple. The hat was wide-brimmed and/or pork-pie type. Shoes snappy-looking. The very obvious thing that all strove for in accessories was the long, heavy watch chain which dangled from the belt and reached almost to the ankles at times. By contrast, his girl (except in the case of a special party, etc. when the pachuca wore a lovely dress) wore a close-fitting, tight black skirt, simple blouse, usually white, and a crucifix on a chain around her neck. It was claimed that these costumes were designed especially for dancing - and dancing was a passion among these young people of the barrios.

It was the wearing of this clothing that more than anything else that created the antagonism and anger that eventually led to the Los Angeles riots of 1943. A "zoot-suiter" was flaunting his "differenceness" in the eyes of the Anglo population - he stood out in any crowd. When the riots began, it was the clothing rather than the individual that was the object of the attack, although within hours, all young dark skinned people became fair game. Although going against the mores of an accepted "dress-code" has been frowned on many times since the pre-revolutionary days of Salem, Massachusetts, this was probably the first really violent reaction in America.

Anyhow, the Zoot Suit has the distinction of being one that was officially forbidden by law - and manufacture was prohibited on the grounds of "excessive waste of material badly needed for the War effort". Once in a rare while you may see a zoot suit on the streets - perhaps more often in East Los Angeles, (I don't know) - but strangely, never at a folk dance festival. And yet, by all of the criteria that classify a folk costume, the zoot-suit is by all means "folk" - and because of its maximum public exposure, a folk costume most associated with the Los Angeles area.

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### SONGS WE DANCE TO

When Morry Gelman brought his Austrian and Bavarian dances to the San Diego Conference last month, he also brought sing-along. It seems only proper that the Germans, who produced such a wealth of classical music and song should also have an equal wealth in popular and peasant song, to sing while one works - or in our cases, dance. Here is one to 'Waldhansl' ('Steirischer Walzer') - the 'Austrian Steirmark idiom with approximate English translation - sung during the dance:

I geh in Wald, eini, i geh in Wald zua..  
(Drei holli o holla rei holli o)  
i bin in Waldhansl sei lustiga Bua...  
(Drei holli o and schneids o!)

I go into the forest, I go there with joy  
(yodeling: drei holli o holla rei holli o)  
I am a brave woodsman, I am a happy boy..  
( yodeling)

Mein Schuah, mein Schuah san von Fuchsleder  
gemacht  
(Drei holli o holla rei holli o)  
die schlafn dan Tag und gehn aus bei der Nacht..  
(Drei holli o und schneids o!)

My shoes are made of fox leather, they are  
very light  
(yodel as before)  
They sleep all the day and they go out by night.  
(yodelas before)

There are many additional verses in German - unfortunately, we don't have translations here now.



## FEATURE ARTICLES

### AUSTRIAN DANCE

Folkdance and folklore, has a very ancient heritage in Austria, tucked away in among the hills, the mountains and valleys of West Central Europe. Surrounded on three sides by non-German speaking peoples, some of which were until 1918, part of the Austro-Hungarian Empire, the country has, while adopting some of the customs and culture of its neighbors, has perhaps exported more of its own to them. Notable among these exports was the worlds favorite dance - the Viennese Waltz.

There was a period in Austrian history when folk culture was in eclipse, roughly corresponding to the Victorian Age in Great Britain and continuing through to the end of World War I, when the country was prosperous, and the aura of the Blue Danube and the Viennese Woods filled the land. Franz Josef was the Emperor - a contemporary of England's Victoria, and Austria-Hungary, more than any other European nation, followed along (or led as the case may be) in matters cultural, artistic, and in the Courts, of those elegant days. The fashions of Vienna set the style, and peasant clothes were readily exchanged for the latest modes when affordable.

Music, dance and handcrafts likewise faltered - faltered, but did not disappear to the extent that they did in England. The valleys and the mountains and the rushing rivers helped to create insularity all over the land, and the older people among the citizens retained their ways, and in good Germanic tradition and custom, jotted down notes. This is in reference to Austria proper of course - those territories of the Empire with radically different backgrounds and languages such as Bohemia, Moravia, Slovenia, Bosnia, Hungary, etc. we don't consider as Austria, and they were separated from the Empire following the first World War.

It was as early as 1885 that some few wise ones saw the trending away from tradition, and began to make efforts to keep Austrian culture from completely disappearing. By the early years of the 20th Century, they had started to encourage the peasants to hold onto their tradition and others to return and take up where they had once left, - not physically and literally of course, but in a spirit of nationalism. This "national" spirit was somewhat difficult to understand when the Austrian core was only a fraction of the huge population of diverse Empire nationalities. With the break-up in 1918, the term "Austrian" was much easier to comprehend. True Austria then became aware of ancient peasant traditions, music, dance - old costumes and garments began to come out of garrets, chests, trunks - the men fashioned leierhosen for wear at kermess and feast-days and the people went to the homes of the old men and women who could remember the dances and asked them how they were done. Austria had gone in for dance and folk music research. Perhaps there was also a little bit more to it than pure nationalism. A country very rich in historical sites, churches, castles, edifices, spas, festivals, musical events, and magnificent scenery - Austria attracted a multitude of tourists - people who liked to see "peasants and peasant life" - and tourism being a big part of the national economy - the regeneration of folk dance, custom, and dress was especially accelerated.

There is a great variety of recreational and ritual dance in Austria. Many of the latter have survived or been restored from pagan times and the period of the Middle Ages. Some of these ritual dances are remarkably exciting, and because of their nature, are done only on the dates or period of the occasion - mostly during the period of Carnival. (Carnival, generally looked on as a Latin American and Southern European event, is a major holiday in Austria though no means as lengthy as in Rio or Trinidad, etc.)

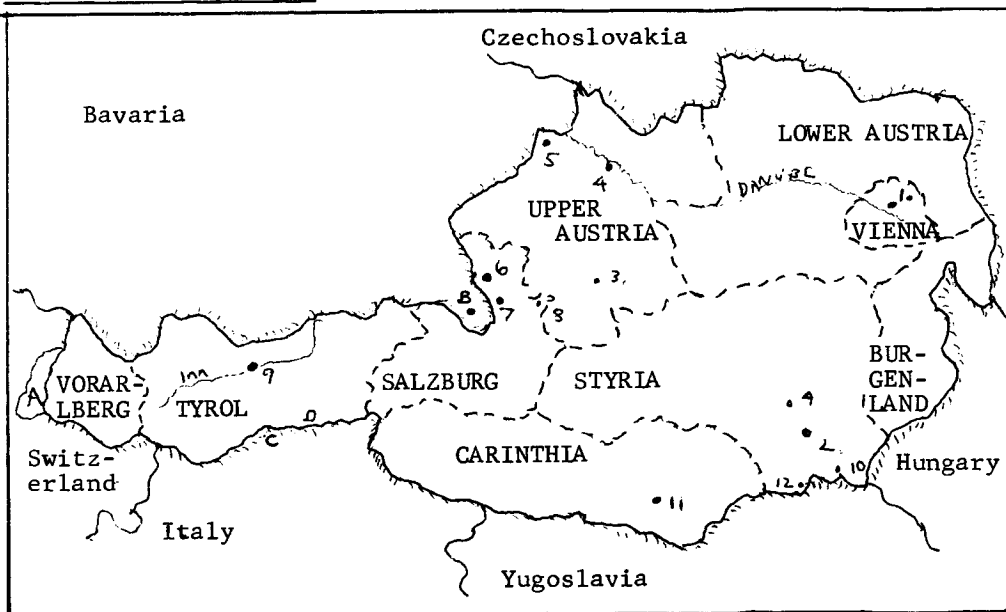
Referring to Katharina Breuer's Dances of Austria, there are several of the sword-dance types performed on special days. The salt-miners' dance from Hallein on the Bavarian border in Salzburg is over 300 years old. Sixteen to twenty men dance in their mining clothes - white jackets and dark trousers, with red sashes round their waists. They dance, in typical European sword-link-up formation, and execute manouvres depicting their work in the salt mines. A flag is waved aloft at the conclusion of the dance. Other sword dances of similar nature are done in towns and villages of Upper and Lower Austria and Styria. There are also the Garland Dances, utilizing similar figure-patterns. Some of these were adopted by the trades and crafts guilds and became very elaborate while others remain in the villages in pure rustic style. Like so many of the European dances, they include the Fool, the masques, the animals - bear, goat, horse and so on - most of which can be traced back to pre-Christian ritual.

Then there are the Schemen or ghost-dramas - processions and dance forms that appear during the Carnival season. Some of these dances portray evil spirits who return to their home villages to do harm, while other good spirits pursue them to do good and protect the villagers and their fields and crops from the evil ones. There are also the Perchten, another group of good and evil. The evil of the Perchten, or Berchten, were said to have their home high in the peak of Berchtesgaden - which in view of the fact that that eyrie was the retreat of the most notorious personification of evil of all time just 40 years ago, is rather a point to ponder. Anyhow, the Perchten dancers wear many masks, carry big Alpine cowbells which ring as they dance. Some wear headdresses six feet high or more, decorated with mirrors, flowers and jewelry. There are sometimes two groups - the Schoene (pretty) and the Schieche (ugly), and these latter strive to outdo each other with the most horrible and terrifying masks. Coming in the spring and late winter, as most of these dances do, they apparently originate from ancient fertility and planting rites.

(please continue on next page)



AUSTRIAN DANCE, Cont.



MAP OF AUSTRIA showing dance-related place names

LEGEN :  
 Solid line: National Border  
 Broken " : Provincial "  
 -light line: major river

Province names: STYRIA  
 Neighboring countries : Italy

Scale: approx. 52 mi. per inch.

CITIES-TOWNS

- |                     |            |
|---------------------|------------|
| 1. Vienna           | 2. Graz    |
| 3. Ebensee          | 4. Linz    |
| 5. Taufkirchen      |            |
| 6. Salzburg         | 7. Hallen  |
| 8. St. Gilgens      |            |
| 9. Innsbruck        | 10. Mureck |
| 11. Klagenfurt      |            |
| 12. Wins            | 13. Imst   |
| A. Leichtenstein    |            |
| B. Berchtesgaden    |            |
| C. Brenner Pass     |            |
| D. Zillertalen Mts. |            |

In the category of ritual dances one could include the numerous wedding dances. It was quite a tradition to present the bride to the groom amid dancing, and this took place in the church also, at least, up until the 16th century - there was nothing wrong in celebrating within the church for it represented a joyous and proper occasion - the sacrament of marriage. One of the best known wedding dances is the Bandltanz which is a ribbon dance somewhat similar to a maypole dance. Processionals and dances related to the harvesting of the crops and the gathering of the grapes called after the location or the crop may be found all over Austria. Breuer gives the vintage festivities of the beautiful Grinzing vale and Nussberger, and the church-day feast Kufenstachen from the Gailtal. Here one finds a cavalcade on horseback along with the songs and dances. This celebration, a dance-break from work, takes place in the late fall, and afterwards, there is no more dancing until spring.

As folkdancers in America have noticed, most of the dances learned in the institutes, camps, and from teachers specializing in dances of Austria - are in 3/4 or 2/4 time, but some are 4/4. This waltz and polka rhythm dated from the early 19th century. The Ländler though is believed to have had its origin in a medieval round dance - a circle which eventually developed into a couple dance. The Ländler is a wide family, and includes among its members, the Austrian Schuhplattlers. These generally come from the Tyrol and Salzburg provinces, nearer to the Bavarian border. The Steirischer ländler come from the province of Styria, and borders on Slovenia and Hungary. There is a very strong similarity in the music, dance steps and even the dress of Slovenia and the eastern Austrian provinces. A usual sequence is to dance the turning and twisting pattern for the 8, 16 or 24 measures, then march in the circle or in toward the center, clapping and singing. Singing is important - most of the Austrian dances which Morry Gelman taught at the 1981 summer folkdance camps had songs to accompany the movements, and the song was as much a part of the dance as the footwork and the intricate arm-twining itself.

Sometime in the early 19th century, the 3/4 dance rhythm of the dance changed to 4/4, and this in the province of Upper Austria became known as Ländler (from "das ländl" - the little country). The 3/4 dance went on into Vienna, carried by the musicians on the Danube barges, and by leaving out the twisting and turning convolutions of the arms and hands, the Viennese developed the Viennese Waltz. And here is a rather strange situation - for while it was apparently alright for a man and a girl to indulge in all the weaving and squirming involved in the dances we know as Dreisteyrer or Steirischer, - certainly one's proximities were close - the waltz, in which the man usually held his partner at a discreet distance - caused storms of protests at the indecency of it all! It took the likes of Beethoven, Schubert and Mozart with their music for the waltz, and later, even Franz Josef himself dancing - to put the shield of respectability on it.

(please continue on page 18)



\*\* FREE \*\* DANCE WITH KARILA \*\* FREE \*\*

GLENDALÉ: INTERMEDIATE. Tuesdays 6-8 PM. Glendale Community College, 1500 N Verdugo. Women's Gym. Starts Sept. 15

GLENDALÉ: Beginning. Wednesdays 6-8 PM. Glendale Community College, 1500 N Verdugo. Women's Gym. Starts Sept. 16

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**PLEASE MEET....!**

September is a significant month to Vivian Woll - one of San Diego's favorite folk dance teacher-leaders. It was in this month, 1950, that she started teaching a class at the downtown YWCA in that city - thus now in her 31st year of such activity, has completed three decades of instructing people, young ones and old, in the enjoyable art of recreational folk dancing. She had started dancing in Santa Barbara back in 1947 under the direction of Dorothy Patchett, and moved to the San Diego area in 1950. That era, she also taught classes in La Jolla and Del Mar. She also worked with the Campfire Girls in Pacific Beach and the Girl Scouts in Chula Vista.

As one of the earliest teachers of the San Diego Folk Dance Club\*, 1950-54, she received a life-membership in that club for teaching without pay. In 1953, she started the Tuesday Nighters, and in 1954, founded the Cabrillo International Folk Dancers\*.

Her contributions to the Federation include: Treasurer 1954-56; Co-chairman with Vyts Belaijus, of Statewide Festival in 1957; with Alice Stirling in 1965, and in 1979 with Evelyn Prewitt. She was Chairman of Statewide in 1973; and Vice-President of the Federation in 1980. Vivian has been a member of and/or chaired several Federation committees, and has been a member of the Idyllwild Folk Dance Workshop Committee since 1952, to which she was appointed as chairman in 1972 - a position she still holds.

Vivian was also the San Diego Folk-Faire entertainment chairman for 5 years, and in 1975 was elected first treasurer of the International Dance Association of San Diego County, during which year she co-ordinated the entertainment for the San Diego Bicentennial. She retired in 1979, but has been busier than ever, having taught a class for senior citizens and is presently working with elementary school youngsters. She continues to teach two nights a week in Balboa Park - a beginner-intermediate class on Thursdays - and the intermediate-advanced club - Cabrillo International Folk Dancers\* on Tuesdays, who are quite proud of their leader and the excellent work she has done and continues to do. . . It seems nothing stops Vivian though - she recently taught classes with her leg in a cast yet!

\* \* \* \* \*

**NOTES**

PLEASE NOTE: Effective immediately, the annual subscription rate domestic - in the U.S. is \$5.95 - foreign subscriptions, \$7.00 (U.S.funds). . . Deadline for news items, ads, etc. for the October issue is Sept. 11 - articles, etc. earlier if possible. . . Checks must accompany all ads.

\* \* \* \* \*

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## INDIANS IN THE WEST

The word "Sioux" is a shortened and corrupted form of the French interpretation of an Ojibway or Cheyenne word "nadowessiuox" which means "enemy" or "enemies", and is applied to a number of Plains Indian tribes of the Siouian linguistic stock, and which includes the Winnebagos, Iowas, Otoes, Poncas, Osages, etc of the "Southern Sioux" tribes, as well as those more restrictively applied to the Dakotas (which word means "allies"). These latter include the Yankton, Santee and Teton (which in turn include such recently aware-to-the-public tribes as the Brule, Oglalas and Rosebud. Many of the Sioux tribes passed through, or still live in, the states of North and South Dakota, especially the latter.

The Brule are one of the seven sub-bands of the Tetons. The word "Brule" is again French, and is in reference to a legend that the members of the tribe at one time were forced to run thru a raging prairie fire and as a consequence, all of the people came through with burns. They are very proud, both in their way of life and in appearance. Their lives were centered on the hunt and in warring - seeking the best of everything for their families - and mindful of their impressions on others. The Brule were more of a nomadic nature.

The Yankton Sioux were more like the Santees than the Tetons or Brule insofar as they lived a relatively settled existence (other than when being uprooted by the onward push of white expansion). While their living quarters were often the usual skin-covered tepee usually associated with the more nomadic cousins of the plains, they also used the less mobile "tiukan" or skin-covered house and permanent earth lodge.

A dance plays a very prominent part in Siouian history, for it was just before the Battle of Wounded Knee in South Dakota that the Sioux engaged in the 'Ghost Dance'. This dance became a kind of religious ceremony - even a religion in itself - and was originated by a Paiute in Nevada by the name of Wovoka. The dance was accompanied by special songs and chants which Wovoka contended would eventually cause the disappearance of the white peoples, restore the Indians who had died, and bring back the herds of buffalo. This was in the early 1880's, and it spread rapidly across the lands of the Plains Indians whom the U. S. Army was in the process of crushing. Fearing that the dance would have a fanatical influence on the tribes, the Army sternly smashed out attempts at its performance, and many of Wovoka's followers among the Sioux were massacred at Wounded Knee.

Another important ritual dance among the Plains Indians was the 'Sun Dance', held annually during the summer months. Usually danced around a pole or sacred tree, the warrior-participants, in return for spiritual help, would dance quite simple steps sometimes for days on end without food or water. Self-torture was often a part of the ritual, and one particularly fearsome deed was to suspend oneself from the tree by means of skewers inserted in double slits on the skin of their chests or back-shoulders, then dance until they repped free. A symbolic version of this dance is performed annually on the reservations at the present time, but the use of the skewers and piercing of the skin is forbidden.

It is interesting to note that dance and ceremony seem to be a common denominator (in some cases) of the Indians of the Americas. In the case of language, the differences between tribes is enormous. Compared with Europe which has the Indo-European, the Finno-Ugric and the small sole Basque family groups covering the entire continent, there are a number of major language families and literally hundreds of minor Basque-type languages unrelated to each other in this hemisphere, and thereby, incomprehensible to each other. Yet we find legends, customs, and especially dances spread across the land which are similar and in some cases almost identical. Obviously they have been transmitted by interaction and communication other than verbal. Physical movement seems to be a language understood by all - a case of one picture being worth more than a thousand words.

\* \* \* \* \*



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## FOLK DANCE CAMP

SYMPOSIUM VII - the seventh annual presentation of the Santa Barbara Folk Dance Symposium, is to be held at the University of California, Santa Barbara (which is actually in Goleta) September 1-6, 1981. Staff includes Tom Bozigian teaching Armenian dance; Andor Czompo, Hungarian; Mihai David, Romanian; Nelda Drury, Latin American; Atanas Kolarovski, Macedonian. Ph. 213/467-6341. This is a really nice facility and an easy-paced camp. Plenty of extra activities available, and the evening parties are exciting. Often, a concert is part of the agenda, too. . . . And if you miss this one, you might be thinking ahead to the end of the year when the two hosts, Tom and Mihai transport their expertise to Honolulu for the HAWAII SYMPOSIUM III, over the New Year's holiday week. Write P.O.Box 2692, Los Angeles California 90028 for a brochure.

HORA SHALOM ISRAELI FOLKDANCE INSTITUTE takes place Sept. 2-7 at Camp Blue Star in Hendersonville, North Carolina. Staff for this all-Israeli seminar includes Shlomo Bachar, Moshe Eskayo, Danny Uziel, Moshiko Halevy, Israel Yakovee. For information, contact in New York, Hora Shalom, 71 W. 47th St., #506, New York NY 10036 or phone 212/869-0041. In California, phone 213/994-5432.

CENTRUM FOLKDANCE & MUSIC FESTIVAL is also a Sept. 2-7 date. Held at Fort Worden State Park in Port Townsend, Washington, it includes a series of performances, classes, workshops, etc. in the dance, song, and music of the Balkans, Ireland, New England and Franch-Canada. Artists known to our Californian dancers/musicians include Dick Crum, Alex Eppler, Bill Cope, Cindy Burton, Michelle Breger, - all at sometime or other involved in our West Coast events such as the UCLA and SDSU Festivals, Federation Camps, Razzmatazz, and the Kolo Festivals. For info, contact Centrum, P.O.Box 1158, Port Townsend WA 98368.

HILLEL EXTENSION will hold its annual autumn Folk Dance Weekend of Israeli and international dance on the weekend, Oct. 23-25 at Camp JCA, Malibu, California. It will feature special guest teachers - the names will be announced in our next issue. See the ad in this issue for registration application.

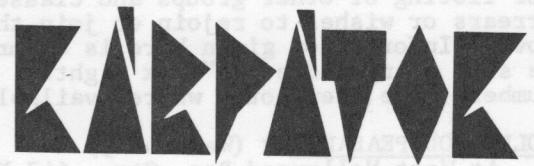
### \* \* \* \* \*

## SQUARE CIRCLES

CINCINNATI doesn't need all three, -the Reds, WKRP, and Jerry Helt. We here in Southern California would gladly take the latter off the Queen City's hands if the Rhinelanders would let him go - for it is beyond question that, were Jerry here, we would have most of our international-type folk dancers rarin' to go to his classes each week. After seeing the tremendous bang our dancers get out of his tips at Stockton and San Diego camps, one realizes that with the proper personality leading and calling, square dancing would really come back as a much enjoyed part of our international folk dance pattern - as it should, for America is part of the world family of nationalities.

THE SEATTLE CONVENTION was a great success - over 27,000 registrants in a most modern and comfortable dance arena, wonderful weather, and most of the nations top callers. Square dancers from every state in the union, the Canadian provinces, and several foreign countries attended. The pageant, Odyssey of Square Dancing depicted the life of Lloyd Shaw. It was reported to be the most flawless National Convention yet. Next year, in Detroit!

\* \* \* \* \*



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## TEACHING THIS MONTH

Clubs below, marked with a star (\*) are member clubs of the Folk Dance Federation of California, Southm Inc. in good standing, and as such, entitled to a four-line listing in this column gratis. For listing of other groups and classes, the fee is \$2,50 for 3-lines. If your club is in arrears or wishes to rejoin or join the Federation, you will find full membership an economical move,,. Information given here is accurate as of the date of its compilation. However, there may be some changes due to "dark nights", hall pre-emptions, and the Labor Day weekend. Phone numbers have been noted where available for confirmation purposes, etc.

### HOLLYWOOD PEASANTS \* (Wednesday)

At West Hollywood Rec. Ctr., 647 N. San Vicente Bl., West Hollywood. 7:30-10:30pm. Sept. teaching: dances from the San Diego and Santa Barbara Camps.

### KAYSO FOLK DANCERS \* (Friday)

In San Diego North Park Rec. Ctr., 4044 Idaho St., San Diego, a morning club, 9am-noon. 25¢. Teaching by Kayso and Angie. Start anytime. Formerly Luther Towers Dancers.

### LAGUNA FOLK DANCERS \* (Wednesday)

At Laguna Beach High School, girls' gym, Park Ave at St Anns, Laguna Beach. Intermediate teaching 7:15-8:15pm during Sept. & Oct. by Lee Fox. Dancing continues till 10:30pm. Call 714/834-3375 (days) or 714/545-1957 (eves). Also see "Beginning classes".

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

At Emerson Jr. High School, upstairs gym - 1670 Selby Ave., West Los Angeles. 8-10:45pm. Sept. teaching: (1st hour) 'Yibanei Hamigdash' by Leonard Ellis; 'Ca La Balta' by Karen Wilson; 'Willow Tree' by Forrest Gilmore'. Phone 213/204-0885. Sept. 20 - Picnic, dancing in Burton Chace Park in Marina del Rey.

### WESTSIDE INTERNATIONAL FOLK DANCERS \* (Tuesday)

Formerly called "Santa Monica Folk Dancers", this class is for advanced-beginners (intermediates), led by Dave and Fran Slater at Stoner Rec. Ctr., Stoner & Missouri Aves., West Los Angeles, 7:30-10pm. Teaching for Sept. will include something from the San Diego Conference. For info, call Dave or Fran at 213/556-3791.

### FOLKATEERS \* (Friday)

At Covina Elem. School, 160 N. Barranca Ave (San Bernardino & Badillo) in Covina. Beginners' class 8-9pm followed by intermed. & advanced teaching, reviews and requests, 9-11pm. Party night is the last Fri. of the month. For info please call 213/338-2929.

### PROMENADE DANCERS (Friday)

On the Promenade in Ventura, just E. of Holiday Inn and Charlie's. (Take Calif. St. exit from Ventura Fwy and go twd. the ocean - park on Inn parking lot. 8-10:45pm. All folk dancers welcome.

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

In Balboa Park Club, Balboa Park, San Diego. 7-10pm. All levels - beginners at 7pm. 50¢. Start anytime. Teaching: Alice & Archie Stirling. Member IDASDC - sponsored by S.D.Park & Rec.Dept.

### CULVER CITY & PENMAR FOLK DANCERS (Wednesday & Thursday mornings)

The class at Penmar Park, 1341 Lake St. in Veince meets Wed. morning 9:30-12:30. Beginners & intermed. On Thurs. at Veterans' Mem. Aud., 4117 Overland in Culver City. Beginners 9:30am; intermed. 11am. Miriam Dean teaching 'Trei Pazeste de la Bistret'. Phone 213/391-8970.

### CAMARILLO FOLK DANCERS \* (Friday)

Community Ctr., Birnley & Carman in Camarillo, 8-10:30pm. John Tiffany teaching intermed.-int'l folk dances (Scottish country dancing on 3rd Fridays of month). Ph. 805/482-5117 for info.

### KARILA GLENDALE DANCERS (Tues-Weds)

At Glendale Comm. Coll., 1500 N. Verdugo, Glendale - women's gym 6-8pm. Tues - intermediate; Weds., beginners. See ad elsewhere. Dance free. Karila teaching. Karila is also available for other workshops and with other classes - phone her for info at 213/790-7383.

### CHULA VISTA FOLK DANCERS (Friday)

Fellowship Hall, 3rd Ave at "J" in Chula Vista. 7:30-10pm. 50¢. Teaching with Alice & Archie Stirling. Phone 714/422-5440 for info.

### UNIVERSITY FOLK DANCE CO-OP \* (Tuesday)

At Dance Studio, Paul McDermott PR Complex, Univ. of Nevada, Las Vegas. 8:30-10pm. Jean McCurdy primary teacher - others welcome to teach. Begin. & intermed. dances, requests. Phone 702/731-2434 for info. Group will resume dancing following summer recess sometime in September.

### CABRILLO INTERNATIONAL FOLK DANCERS \* (Tuesday)

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

(please continue on next page)

TEACHING THIS MONTH, Cont.

INTERMEDIATE FOLK DANCERS \* (Friday)

At Lindbergh Park, Rhoda Way & Ocean Ave., (Jefferson-Overland area) Culver City. 8-10:30pm. International folk dances, all requests - 50¢, no dark nights in Sept. Phone Ruby at 397-5039.

NARODNI DANCERS OF LONG BEACH \* (Thursday)

At Unitarian Church, 5450 Atherton, Long Beach (thru Sept. - in Oct., return to Hill Jr. Hi, 1100 Iroquois). Teaching 7-8pm - program & requests 8-10:30pm. Sept. 3 & 8 - Sue Griffiths will teach beginner level dances from San Diego Camp. Sept. 17 & 24, Larry Tendis & Stefanie Holzman will teach dances of the Balkans. Phones for info: 213/832-4447 or 714/828-4512.

SILVERADO FOLK DANCE CLUB \* (Tuesday)

At Marina Rec. Ctr., 151 Marina Dr., Seal Beach. 8:30-11pm. No teaching in Sept - Dorothy Daw, teacher on vacation - but review of new dances when necessary this month. Programs; ½ line, ½ cpl. dances. Party night last Tues. of each month. Phone 213/498-2059 for info.

INTERNATIONAL FOLK DANCERS' CO-OP OF LONG BEACH (Tuesday)

At Unitarian-Universalist Church, 5450 Atherton, Long Beach. 7:30-10pm. Beginners 7:30pm; intermed.-advanced 8:15pm. Herb Offner teaching most popular dances from folk dance camps and festivals. Party night last Tues. of each month. Phone 213/434-0103 for info.

SOUTH BAY FOLK DANCERS \* (Friday)

At Pedregal School, 6069 Groveoak, Rancho Palos Verdes on first 2 Fridays; at Malaga Cove School, 300 Paseo del Mar, Palos Verdes Estates on last 2 Fridays. All Greek dances taught in preparation for the South Bay's popular Greek Festival in early October - Pat Rawalt teaching 7:15-8:45pm. Reg. dancing to 10:30. Phone for info: 213/375-0946.

TCHAIKA FOLK DANCE CLUB \* (Thursday)

At Loma Vista School, 300 Lynn Dr., Ventura. 7:30-10:30pm. Continue to review all of the Bulgarian, Armenian, Israeli and Romanian dances taught at Tchaika workshops this past year. For info, call 805/642-3931. Also, see flyer for Alexandru David institute.

LOS ANGELES AIRPORT INTERNATIONAL FOLK DANCERS (Monday)

Begins Sept. 14, 7:30-10pm at Westchester Senior Citizens' Ctr, SE Corner of Lincoln & Manchester. A new class, dancing on a good wood floor, taught by Karen Wilson. Bring comfortable dancing shoes. Call 213/322-2021 for more info.

HAVERIM FOLK DANCERS \* (Monday)

At Valley Cities Jewish Community Ctr., 13164 Burbank Bl., Van Nuys, 8-10pm. John Savage now teaching beg-intermed-adv. international folk dances. Phone 213/786-6310 for info.

VIRGILEERS FOLK DANCE CLUB \* (Tuesday)

At Plummer Park, 7377 Santa Monica Bl. in Hollywood. Josephine Civello, director. Time 7:30-10pm. Guest teachers, intermed. international folk dances. Phone 213/284-4171 for info.

WEST HOLLYWOOD FOLK DANCERS \* (Monday)

At West Hollywood Rec. Ctr., 647 N. San Vicente Bl., West Hollywood. Time 7:30-10pm. Ruth Oser teaching 'Levy Johnson Rag', (English) and 'Bekesi Paros' (Hungarian early half of the month; Country-Western dancing taught by Estelle Curtiss; and 'Lach Yerushalayim' (Israeli) by Frances Schleifer, who will also teach 'Asjino', (Albanian. Ph. 213/657-1692

WEST LOS ANGELES FOLK DANCERS \* (Friday)

At Brockton School, 1309 Armacost, West Los Angeles (betw. Barrington & Bundy, 1½ bl. N. of Santa Monica Bl., 7:30-10:45pm. Beverly Barr will teach new dances from San Diego & Santa Barbara camps. Beverly brings her camp enthusiasm back to her classes and teaches the new dances while they are fresh and exciting. Early (7:30) teaching will be 2 favorite oldies - 'Silistrenski Opas' (Bulgarian line) and 'Siamse Bierte' (Irish cpl. dance). Class will be dark Sept. 4 while she is at Santa Barbara Camp. For info, call 213/478-4659 or 836-2003, or 213/501-6699 (daytime).

CRESTWOOD FOLK DANCERS \* (Monday)

At Brockton School, 1309 Armacost, West Los Angeles (betw. Barrington & Bundy, 1½ bl. N. of Santa Monica Bl., 8-10:30pm. Beverly Barr will teach new dances from San Diego & Santa Barbara camps. Beverly brings her camp enthusiasm back to her classes and teaches the new dances while they are fresh and exciting. Join in for some good teaching and good dancing with a great group of people. For info., call Beverly Barr at 213/478-4659, 836-2003, or daytime, 213/501-6699.

TEMPLE ISIAIAH FOLK DANCERS (Tuesday)

At Temple Isaiah, 10345 W. Pico Bl., West Los Angeles, 8-10:30pm. A new format for advanced-beginners. This is the place for newer dancers to learn popular dances old and new. Beverly Barr teaches the entire evening. Phone 478-5659, 836-2003, or (days) 501-6699. Dark Sept. 1, S.Bt Camp).

(please continue on next page)



TEACHING THIS MONTH, Cont.

WEST VALLEY FOLK DANCERS \* (Friday)

At Woodland Hills Rec. Ctr., 5800 Shoup Ave., Woodland Hills. Early teaching 7:30-8pm - Sept. 4, 'Trip to Bavaria'; Sept. 11,18,25,Oct 2, 'Szekely Friss'. Late teaching 8:30-9pm - Sept.4,11, 'Kolubarski Vez', 'Pomuletul'; Sept. 18,25, 'Niederbayerischer Landler' from San Diego Camp

PASADENA FOLK DANCE CO-OP \* (Friday)

At Odd Fellow's Hall, 175 N. Los Robles, Pasadena. 7:30-11:30pm. Beginning level to 8:15pm. Ray Augustine teaching 9:15pm. Martin Sandall to teach 'Dreiseteyrer'. The club will celebrate its 40th anniversary with a big party Oct. 30. Call 213/281-7191 for info.

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

At Sorensen Park, 11419 E. Rosehedge Dr., Whittier/ - Beginning level teaching 7:30-8pm. Regular program and requests follow to 10:30pm. For more info, call 213/692-2496.

\* \* \* \* \*

**BEGINNERS' CLASSES**

CULVER CITY (Thursday)

Jim Ulrich teaching in the Sierra Room of Veteran's Memorial Auditorium, 4117 Overland Ave. in Culver City, 7:30-10pm. Half teaching, half practicing previouslt taught dances. Call Jim at 213/559-8474, or weekday afternoons at 714/527-1130 Sta 4310 for information.

WEST LOS ANGELES (Monday)

This class, sponsored by the Westwood Folk Dance Co-op\* is taught by Dave Slater and meets at Stoner Rec. Ctr., Stoner at Missouri, WLA, 7:39-10pm. Singles welcome. For info, 213/556-3791.

LAGUNA BEACH (Sunday)

Sponsored by the Laguna Folkdancers\* at Laguna Beach High School girls' gym, Park Ave. at St. Anns'. Call 714/834-3375 days for info, or 714/545-1957 eves. Teaching by Ted Martin 7-8pm. Dancing continues to 10:30pm. See also "Teaching This Month".

LAS VEGAS (Tuesday)

At Dance Studio of Paul McDermott PE Complex, Univ. Nev. Las Vegas, sponsored by the University Folk Dance Co-op\*. Jean McCurdy principal teacher. Class re-opens after summer vacation in September - phone 702/731-2434 for details and date.

EAGLE ROCK (Thursday)

At Eagle Rock Rec. Ctr., 1100 Eagle Vista Dr. Sponsored by the Virgileers Folk Dance Group\* with Josephine Civello, director. Advanced-beginner/intermed. level. Phone 213/284-4171 for info.

ANAHEIM (Monday)

A Scandinavian beginners' class sponsored by Skandia\*. At Anaheim Cultural Arts Ctr., 931 N. Harbor Bl. - Mondays 7:30-10pm - starts Sept. 14. Basic steps also taught - waltz, polka, pivot, hambo, polska. Phones - Ted: 714/533-8667; Carol 714/545-1957

CULVER CITY (Wednesday)

Another Scandinavian class on same lines as above sponsored by Skandia\*. At Peer Gynt Hall, 3835 Watseka starting Sept. late--early Oct. Also, a class to start in the San Fernando Valley on Tuesdays. For info, contact Dan at 213/343-5425 or Bunny at 213/981-1833.

SAN DIEGO (Thursday)

In Balboa Park Club, Balboa Park, San Diego. Sponsored by the Cabrillo International Folk Dancers\* and taught by Vivian Woll. Time 7:30-10pm. Phone 714/449-4631.

\* \* \* \* \*

MANY OF THE CLUBS listed under "Teaching This Month" have beginner programs during their sessions.

\* \* \* \* \*



**ISRAEL YAKOVEE** teaching Mondays & Fridays at Cafe Shalom, 531 North Fairfax in Hollywood, 8:30-9:30pm (open dancing until 1 and 2am.) Also on Wednesday at 5629 Vineland Ave., North Hollywood and Saturday eves in Long Beach at 311 Ocean Blvd. Phone 213/884-5432 about workshops & Israel tours

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BEN FADEM  
1922-1981

Ben Fadem passed away in July following a lengthy illness which started with failure of the pancreas in early January, followed by other complications which ensued. At times during his hospitalization it seemed there were improvements in his condition, but with the onslaught of the other ailments, he was never able to recover from his illnesses.

Ben was a long-time member of the Pasadena Folk Dance Co-op and other Southern California dance clubs. He was one of the early converts to Greek folk dances, and in recent times, had been active in American and English contra and longways dances, dancing with the Contra Dance Society and with the Carol Dancers. A Memorial service was held in his name at his home in mid-July.

\* \* \* \* \*

## PERSONS, PLACES, THINGS

SALTHOUGH LEO STOWERS doesn't seem to be dancing much anymore, he is keeping right on top of the dance news - sending us the following info re upcoming Ambassador Auditorium events: the Samoa Spectacular Nov. 21; Aman Ensemble Dec. 27 and May 9; Arirang Korean Folk Co. Jan. 10; Jury's Irish Cabaret Feb. 7; Mazowsze, Mar. 9; Jose Molina Bailes Espanoles, Mar. 14. Thanks, Leo!

IT'S A GRANDDAUGHTER for Beverly and Irwin Barr. Congratulations, and to you, Nicole Ann - welcome! Beverly and Irwin are the leaders of three Soucal groups and active in many others in the area.

IT'S FINALLY HAPPENING - Balkan Arts Center is moving into the new home where they'll be dancing Friday nights. Offices remain at the 514 W. 110 St. in New York as at present, they've only garnered enough funds to complete the dancing area - further renovations await more capital.

EL CAMINO'S DANCE SCHEDULE (also sent in by Leo) includes: Ballet Folklórico Mexicano, Sept. 19; Greek Parthenon Dancers, Oct. 30; Romanian group, Nov. 3; Arirang Koreans, Jan. 9; Irish Cabaret Feb. 5; Mazowsze, March 6. And at UCLA, the first event is the Okinawan Court Dance Theatre, Oct. 10 - followed by the Romanians on Nov. 1. Maszowsze and the Irish Chieftians follow in March.

THE OLDEST CLUB IN SAN DIEGO, the San Diego Folk Dancers\* who meet on Monday nights in Recital Hall, Balboa Park, will celebrate their 34th anniversary with a reunion party Oct. 2 at 7:30pm. Many "Scene" readers are former (and current) San Diego Folk Dancers, so "you all come" as Vyt's would say.

WESTSIDE SINGLES DIRECTORY is now out, new edition, published by Bob Lewis, and includes the names and locations of several Federation clubs among its many listings of places that are of interest to single persons. For info, contact Bob at 826-5840 or % Activities for Singles, P.O.B. 25395F, Los Angeles, CA 90025.

ED KREMERS' FOLK SHOWPLACE has a new phone #, - 415/775-3444, but still at the same old stand, 161 Turk St. in San Francisco. Ed has been a familiar face on the San Francisco folk scene for many years now, as record dealer, caller, and teacher at camps such as Stockton, etc.

VONNIE BROWN WRITES us from Straznice in Czechoslovakia, taking time off for a few minutes of a round of festivals, etc. and is having a great time - driving a car through that country, and thence to Yugoslavia, Hungary, Romania, Bulgaria and Greece. It looks as though we won't see her at San Diego according to that long and complicated schedule. Have a very bon voyage, Vonnie.

THE ABORIGINAL ARTISTS OF AUSTRALIA started their 1st U.S. tour with a performance at UCLA's Sunset Rec. Park Center in July. It was presented under the coordination of the Orinocco Dance Theatre and funded by the Australian gov't., Mobil Oil and the NEA. A long foul-up apparently with tickets and many many very late comers held up the start for an hour - but the dancing was certainly different from other ethnic groups we have seen. More on Australia in a future FDS.

ROMANIAN FOLK ART from the famous Village Museum of Bucharest will be on display at the Mingei International Museum of World Folk Art, 4405 La Jolla Village Dr. in La Jolla, California until October 11. It is open Tuesdays through Saturdays, 11am-5:30pm. An opportunity for those going down for the Oktoberfest Saturday. Phone 714/453-5300 for other information.

THE DALLAS FOLK DANCE CO-OP elected last-half-of-year officers Darryl Poulos, Pres.; Bert Carpenter, Prog. chm'n; BJ France, Teaching chm'n; Jerry Fand, Sec-Treas.; Anita Rich, Social chm'n. Unfortunately, Frantisek Bonus, scheduled to teach an institute in July was checkmated with a no-exit permit in Prague, but there'll be an Armenian session Oct. 2-4 with Tom Bozigian.

THE DUQUESNE UNIVERSITY TAMBURITZANS have a most impressive performance schedule for September and October. Twenty-three appearances through the area of Pennsylvania-Michigan-N.Y.-N.J.-Maryland and Washington D.C. And with all this, these gifted dancers/singers/musicians have to keep up with a very high and rigorous scholastic schedule as well.



PERSONS, PLACES, Cont.

SATURDAY SEPT 5 - OLD TIME FOLK DANCE

\* GLORIA SILVERN and JOE DROHER will review Sonderberger Double Quadrille from Denmark \*  
\* at PLUMMER PARK - - 7377 Santa Monica Blvd. - Hollywood, Ca. \*  
\*\*\* Dancing from 7:45pm until 11:00pm - \$1.00 donation - Refreshments \*\*\*

GOING TO NEW YORK? If so, and you were at San Diego Conference, you may want to see George Tomov on his home base - his own classes at the studio Friday-Saturday-Sunday, Folkdance Foundation 19 Union Sq. West. Phone 212/243-6338, the George Tomov Studios.

THE GRAND OPENING of the Balkan Arts Center (at its new home - 179 Varick St. (7th Ave. South) also in New York, will be on Friday Sept. 11, between Charlton & King Sts. Dancing 8pm-1am, and for this night, free admission. On Sept. 12 - a special day of Romanian dance with Sunni Bloland, Anca Giurchescu and Martin Koenig.

A FOLK DANCE CRUISE, 11 days starting Nov. 14 thru the Panama Canal to South America and the Caribbean with Beverly Barr who is planning the cruise this time on the Sitmar Fairwind. Imagine being able to enjoy fascinating ports, fun of a cruise, and folkdancing every day on board the ship. For info, call Beverly at 478-4659, 836-2003 or days at 501-6699.

LARK-IN-THE-MORNING is having a music celebration Oct. 2-4 at Mendocino Woodlands, noon Fri. thru noon Sunday. The price is amazingly low (food additional) - French, Irish, Scottish, Balkan, Middle-Eastern and other music. Contact Lark-in-the-Morning at P.O.Box 1176, Mendocino, CA - 95460 - or phone 717/964-5569. A fine floor for square/ceilidh, belly/country dancing.

SAN DIEGO FOLK DANCERS\* hold their 34th Annual Reunion Anniversary party at Recital Hall in Balboa Park, San Diego, Oct. 2 starting at 7:30pm. They want as many old and dear friends as can!

LAGUNA FOLKDANCERS\* have announced their new officers and they are: Barney Margolis, Pres., VP Teaching, Paula Bates; VP Programming, Georgianna Hennessy; VP Records, Ed Nerad; Sec'y, Sarah Ehrenfeld; Treas., Nadine Seuss. Ted Martin is the Fed. Delegate, Joyce Farmer, publicity; the newsletter by Elaine Gianos and Allan Foodym. Several members-at-large represent this active clubs too - Lil Carlson, George Hunt, Eva Darai, Arnold Klugman, Kathy Disney and Howard Tucker. And, Carol Epperson, in addition to all her other activities, will chair the 1982 Festival!

SKANDIA\* holds the September 12 workshop and party at the Woman's Club of Orange 3-5pm for the workshop, 8-11pm for the party. The Oct. 2 workshop and dance starting at 8:15pm will be at International Institute, 435 S. Boyle Ave., Los Angeles. All Scandinavian type dancing.

DANISH DAYS will be held in the town of Solvang north of Santa Barbara, Sept. 19-20. Danish dancing, music, arts, etc. on display - and the town is modeled after a small town in the homeland.

AMAN FOLK ENSEMBLE will be appearing on the Jerry Lewis Telethon over Labor Day weekend on TV. Another tour of Alaska is in the nearness, and look for a flyer about auditions if you're so inclined to be audited.

PER-ERIK & ANGELA BOIJ write from Sweden - having had a wonderful time visiting folk dance and music groups and events during their tour of Scandinavia, including Skansen in Stockholm.

LOS ANGELES STREET SCENE FESTIVAL will be held Oct. 10-11 in the area between Aliso, First, Main and Spring Sts (which will be closed off). There will be booths and designated areas for display of crafts and workshops, dancing, music and song. Co-sponsored by the City of Los Angeles and the Schlitz Brewing Co., many local nationalities will be performing.

THE ETHNIC EXPRESS\* OF LAS VEGAS & THE CHINA LAKE DESERT DANCERS\* join up for their annual trek to the floor of Death Valley for their annual Death Valley Dance Party on October 24th. That's one of the hottest spots in the nation - and how much lower can one get?

TREASURES OF COLOMBIA - an exotic display of fine arts of gold, etc. and some of the world's largest emeralds, crafts, etc. on display, loaned from the Museo del Oro in Bogota, at the L.A. County Museum of Natural History thru Sept. 6 - 900 Exposition Blvd., Los Angeles (USC area). "Finnish Art Designs" until Sept. 27 at the Craft & Folk Art Museum, 5814 Wilshire Blvd. in L.A.

\* \* \* \* \*

3 lines - \$2.50

**CLASSIFIED ADS**

additional lines 50¢ ea.

SOUTHERN UKRAINIAN Ladie costume -- hand embroidered for Rahkvachanuke -  
--One size fits up to 14: \$60.00 - others available  
-- Telephone: Ruth Garber, 213/463-4071

WRITTEN MUSIC for your favorite international folk dances. Much of this music has heretofore been unobtainable in music books. Write for list to: Richard Geisler, The Peasant Symphony, 6840 Anchor Cit., Fair Oaks, Ca 95628. Sample with list.

\* \* \* \* \*

## A LA CARTE

by GLORIA HARRIS

### At Santa Clara Pueblo

"Wake up, Tony Littlebird." his grandmother called to him in her low, clear voice "Or you will certainly miss everything that happens on this day. It is the celebration of the corn and of the harvest and of life" and she bent over to croon into his ear, "But not made for sleeping."

Tony Littlebird rolled over and propped himself up on one elbow to squint sleepily thru the darkened hogan at his grandmother and his older brother, Jim Jack who was already out of bed, stuffing his mouth with bread and pulling on his trousers. Littlebird remembered that today was Feast Day at the Pueblo and this year he would join

Jim Jack and the other big boys of the village in the ceremonial Green Corn Dance and the Basket Dance, too.

His wide mouth spread into a happy smile that showed big white teeth and two spaces where new ones were half-way in. With a loud WHOOP! he leaped from the bed to the earthen floor and executing giant-sized shuffle-hops from one foot to another, he danced around the rickety table that stood in the center of the room, bumping it and setting it rocking. The table was laden with squashes and tomatoes, bowls of rising dough and covered dishes for today's feast; Juanita the Grandmother, put out a steady hand; the table settled.

Littlebird took down his new head-piece for the ceremonies, from the shelf on the wall, danced on to the open doorway and sat outside on the wooden step, gently stroking the strong shiny surface of the feathers he himself had sewn to the leather headband.

Grandmother stood in the doorway..."You dance today, my little bird-son." she marveled. Proudly, he nodded. He thought of his new costume and how he would paint his body and dance while the tombs, the drums, would beat and beat each time his feet touched the ground. He thought of the procession that would lead to the church of the Pueblo and of the Ramada that he would help to place near the altar, and the Cristos figures and the candles. His pulse raced with pride and wonderment.

"You better keep the beat, man!" teased Jim Jack. He drew a loose white shirt over his head and tied a woven red sash around his waist. "See ya later at the Plaza, Tony," he told the little boy. "I have to meet with the guys to help with the decorations and the tourist booths, okay, Grandma? See ya!" With a wave, Jim Jack walked off in the early dawn.

The skyline became more visible to the old woman and the little boy watching from the doorway. In the distance they saw thunderclouds send down electric-white bolts and dark sheets of rain. Then quickly the clouds moved out of sight and the rim of the sun touched the desert's edge, promising blue skies and a clear hot day for the festivities.

"Where is my sister, Yellow Moon, Grandmother?"

"See, she comes from starting the fires in the hornos, the out-door ovens. She and I will carry the dough to bake many good loaves of bread and small pastries full of fruits for the feast. And your cousins will come from other Pueblos to join the celebration. What a good time we will have."

"Hi Sleepyhead!" Yellow Moon greeted Tony. "Grandmother", she said, "the ovens are ready for the breads and the little pies." She gestured toward the distant hogan, "Our Aunt Sylvia has already started cooking the lamb stew with juniper berries and the green corn tamales and the green chili stew. I'll help you cut the squashes for cooking with the red beans and tomatoes, then I have to get dressed for the Dance." Yellow Moon hugged her grandmother. "Will you braid my hair? And paint my cheeks?"

That afternoon the older woman's eyes shone with the heat of the cooking and of the Mesa...and with anticipation of the day's events still to come. As she watched the young girl walk toward the Pueblo Plaza, she thought, "Yellow Moon looks as I myself in the old days: tall, slender, dark hair parted in the middle, the brightly painted wooden Tablitas on my head, white dress, with silver and turquoise jewelry."

Jim Jack had returned to the hogan to change his clothes. Tony Littlebird was delighted that Jim Jack came back to help him dress, too. Jim Jack and Tony stripped to the waist, dressed in embroidered wool kilts and feathered headbands. They tucked sprigs of fresh evergreens in their waistbands and arm bands. Jim Jack draped a cape he had fashioned of the aromatic boughs around little Tony's shoulders.. The child was ecstatic as his big brother took his hand and walked with him down the road to the wonderful celebration of life. They would dance side by side....

\* \* \* \* \*

### PUEBLO GREEN CHILI STEW

1½# boneless stew meat beef or lamb or pork  
1 cup chopped onions  
1 teaspoon fine chopped garlic  
1 cup water  
1 can hominy (1# 14 oz.)  
3 sm fresh hot green chilies, stemmed seeded and finely chopped\*\*\*\*

\*\*\*\*Be very careful to keep fumes that rise from the hot peppers away from face and eyes. Wash hands thoroughly when done.

In a skillet, brown the meat, cut into cubes, and put into an oven-proof casserole.

In the same skillet, saute onions and garlic til soft.

Pour in the cup of water and bring to boil, scraping the browned meat particles that cling to the pan. Pour over the meat in the casserole. Add hominy and it's liquid and remaining ingredients to casserole, cover tightly and bake in a 350° oven 1½ - 2 hours until meat is tender. Taste for seasoning. (OR can be simmered on stove top).  
Serve in the casserole 3-4 people.

### SOUTHWEST AMERICAN INDIAN

3 Tablespns chopped parsley  
1 teaspoon salt  
½ teaspoon fresh ground pepper

3 whole juniper berries &  
1 teaspoon dried oregano, pulverized with mortar & pestle.

Again we would remind you - please include necessary fees when sending in advertisements, items of chargeable listings, or acceptable flyers, line-overruns in your "Teaching This Month" (beyond the allowable 4-liners for Federation clubs) etc. We no longer have the spare time to send out monthly billings (never really did for that matter). On the positive side, -thanks for the response to our requests to send in your information, etc. early. There are rarely late-comers nowadays, and happily, our "Caboose" is nearly always empty! (By the way, October issue deadline is Sept. 11th). \* \* \* \* \*



FEDERATION FOCUS, SAN DIEGO CAMP - Cont.

years ago) - Morry Gelman, Steve Kotansky and George Tomov. Morry brought us back to the realm of people-dancing, "close dancing", or partner-dance, call it how you like. All these last two decades we have been missing these delightful Austrian and Bavarian dances with their singing and joy. You are going to see a lot of them around in the clubs soon. Steve Kotansky - a handsome guy, and an excellent teacher as well as spirited dancer, kept his classes going through several nationalities. George Tomov, who is also a noted sculptor and artist, set the pace for the camp with a lead-thru on Sunday evening at the party with an exquisitely haunting lesno-to-type dance which put all in an anticipatorious frame of mind for good things to come, and in his classes, George makes sure you do the dance right before you go!

Yes, we had a great teaching staff, and we should see a higher percentage of the camp dances take hold than usual. As for the rest of the program, the evening parties and folklore sessions were great; the afterparties warmed up - even hotted up - as the week progressed. The swimming pool was well utilized, and Bob's Bar got a good workout. Old El Konk (the hotel) could do with a bit of refurbishing but it is comfortable and convenient. The cafeteria is no Chassens, but it isn't MacDonald's, either. Actually, contrary to many "camps", the meals improved as the week progressed. And one can't complain when one gets home and finds that, despite the dancing and the hike to and from the gym three times a day, one has gained 6 pounds! The price is right, for you got your entire week's room and board for what it could cost you to take your spouse and your father- and mother-in-law out to a swank Beverly Hills restaurant dinner!

These items are included under Federation in Focus rather than as some review in order to show one of the many activities - events- achievements made possible through the Federation - and its dedicated members. To be sure, all interested should start thinking now about the summer of 1982 - and Idyllwild and San Diego. -- P.T.P.--

\* \* \* \* \*

**THE CABOOSE**

THE AMAN FOLK DANCE WORKSHOP AT USC will feature dances of Hungary, Romania and Czechoslovakia taught by members of the Aman teaching staff. On 4 Wednesdays in September - 2,16,23,30 (Aman will be at the Greek Theatre September 9). Classes will actually be at the Embassy Auditorium, 843 S. Grand Ave., Los Angeles. Time 7-9pm. Live music by members of the Aman Orchestra. For info, call 743-7469; for registration and fee info, call 743-2410. Sponsored by the USC College of Continuing Education.

ANTIQUÉ DANCING of America and Britain every 4th Sunday at Miles Playhouse, Lincoln n. of Wilshire in Santa Monica; Saturday night party by the More-the-Merrier Dancers every 3rd Saturday evening at Rodgers Park, 400 N. Beach in Inglewood. Dance Sundays in Balboa Park, San Diego, with the various member clubs of the San Diego area.

\* \* \* \* \*

AUSTRIAN DANCING, Cont.

There are dances that have graduated to the urban ballroom, such as the promenade Schweinerne where the dancers march, Polonaise-like, around the room clapping. There is a snail or serpentine dance (actually called "Schneckentanz" - snail dance) in Styria where the dancers all join hands and are led through the house - everywhere, until they finally all end up in the ballroom ready for the main dance. Then there is the Polstertanz which is usually the conclusion of the evening - similar dances exist in England, Scotland, Slovenia and Bohemia.

Many old and simple dances also exist in the Alpine regions of Salzburg, Tyrol and Vorarlberg. Some of these such as the 'Neubayrische' and 'Seven Steps' were at one time among the simple dances done by recreational folkdance groups in this country. Down in the lower lands there are dances that occur after the harvest is done - for one does not dance while the grain in the field still stands! An exception to this is Feast of the Assumption when the dances of the milkmaids - the Almerinnen takes place. There are also special dances performed only by men - some as comedy dances - others as a test of agility and skill. A dance calling for skill at picking out the music is the Zweifacher which has drifted across from Bavaria and has become quite popular in Austria.

There seems to be a revival taking place among American recreational folkdancers in dances of that broad swath of mittel-Europa - Scandinavia, Germany, Austria, and down through into Italy. Clubs are beginning to seek and drag out old records of the 'Zillertaler', 'Dreisteyrer', 'Laendler', 'St. Gilguens' and others, and adding the newer dances to their record-cases. It is due time. We have - every year - dozens of Ensembles, Ballets Folkloricos, National Companies of dancers from virtually every corner of the world visiting our shores now - but it was the group of Austrian students that was one of the first - if not the first - to visit and show us their folk dances 1949.

\* \* \* \* \*

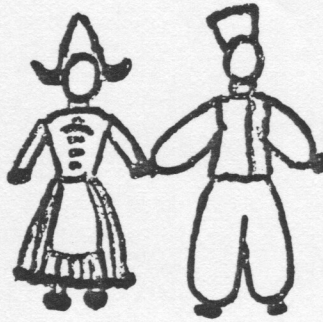
PTP

THOUGHT FOR THE MONTH: The little 9-year old girl in the children's class who said "I like folk dancing because the people seem all happy and it makes me feel good." What more could one say?

\* \* \* \* \*

SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

# AFTER PARTY



19 SEPTEMBER 1981

- 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 1981 San Diego State Univ. Folk Dance  
Conference (.50¢ for syllabus)
- 7:30 p. m. AFTER PARTY ... \$2.50 Donation \*  
Program includes old favorite dances, institute  
dances, camp dances, cue throughs,  
refreshments, etc.

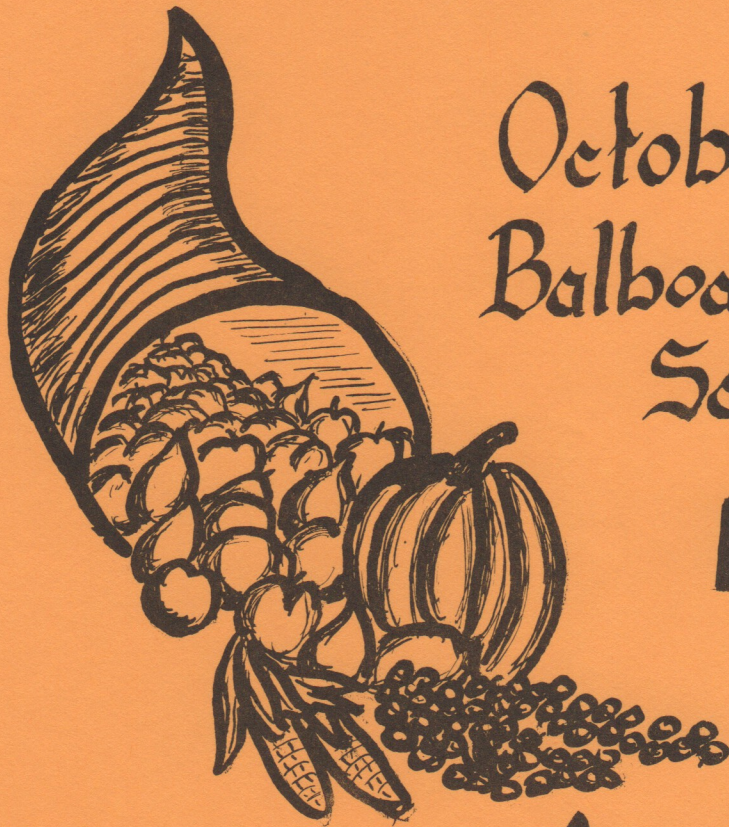
\* \$5.00 for the package

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647 N. SAN VICENTE BLVD.  
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LOS ANGELES, CA 90069

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COMMITTEE AND THE FOLK DANCE FEDERATION OF CALI FORNIA, SOUTH, INC.





October 3<sup>rd</sup> and 4<sup>th</sup>  
 Balboa Park Club  
 San Diego

1981

# Oktoberfest

Hosted by:  
 San Diego International  
 Folk Dance Club  
 member IDASDC  
 and Folk Dance Fed of Calif South

~ Sat: General Dancing, Exhibitions, Refreshments--7:30-11 p.m. \$1.00.

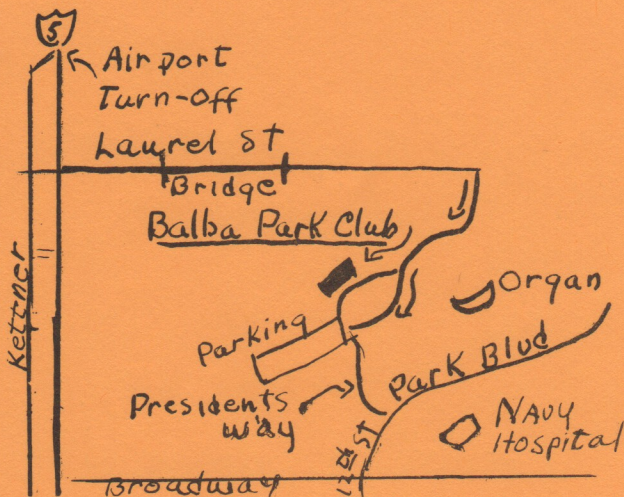
~ Sun: Kolo Hour-12:30. Festival and Exhibitions--1:30-5 p.m.

~ Place: BALBOA PARK CLUB BUILDING, Balboa Park, San Diego, Ca.

~ Sunday Evening: 6:30 Balboa Park Club

SDIFDC 34<sup>th</sup> Anniversary Banquet--Smorgasbord, Dancing, Exhibitions  
 Cost-Members--\$5.00, Non-members--\$6.00  
 Reservations required. For reservations  
 or more information, call:  
 Armida Santalo, 714-298-4663 or,  
 Alice Stirling, 714-422-5540.

Federation Council Meeting--10:00 a.m.  
 Sunday--Hall of Nations, Balboa Park



Sponsored by:  
 The San Diego Park and Recreation Dept.

Gothic Script by Thomas Kaup



**TCHAIKA  
FOLK DANCE CLUB  
Presents**

**Alexandru David**

**Specializing in  
Russian Dances**

**Saturday October 3, 1981**

**Loma Vista Elementary School**

300 Lynn Drive, Ventura

**Wood Floor**

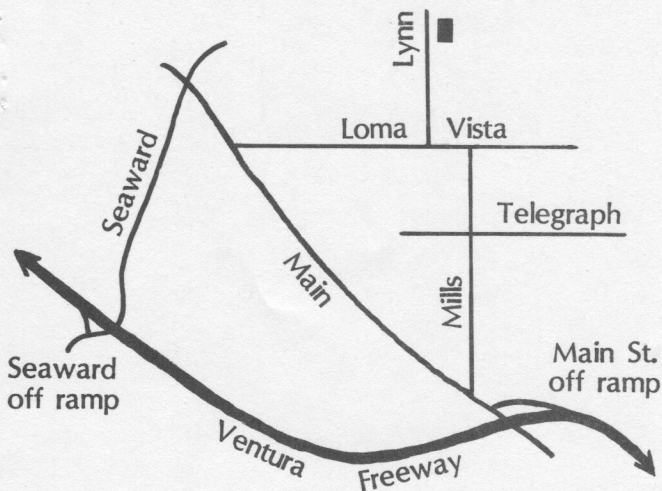
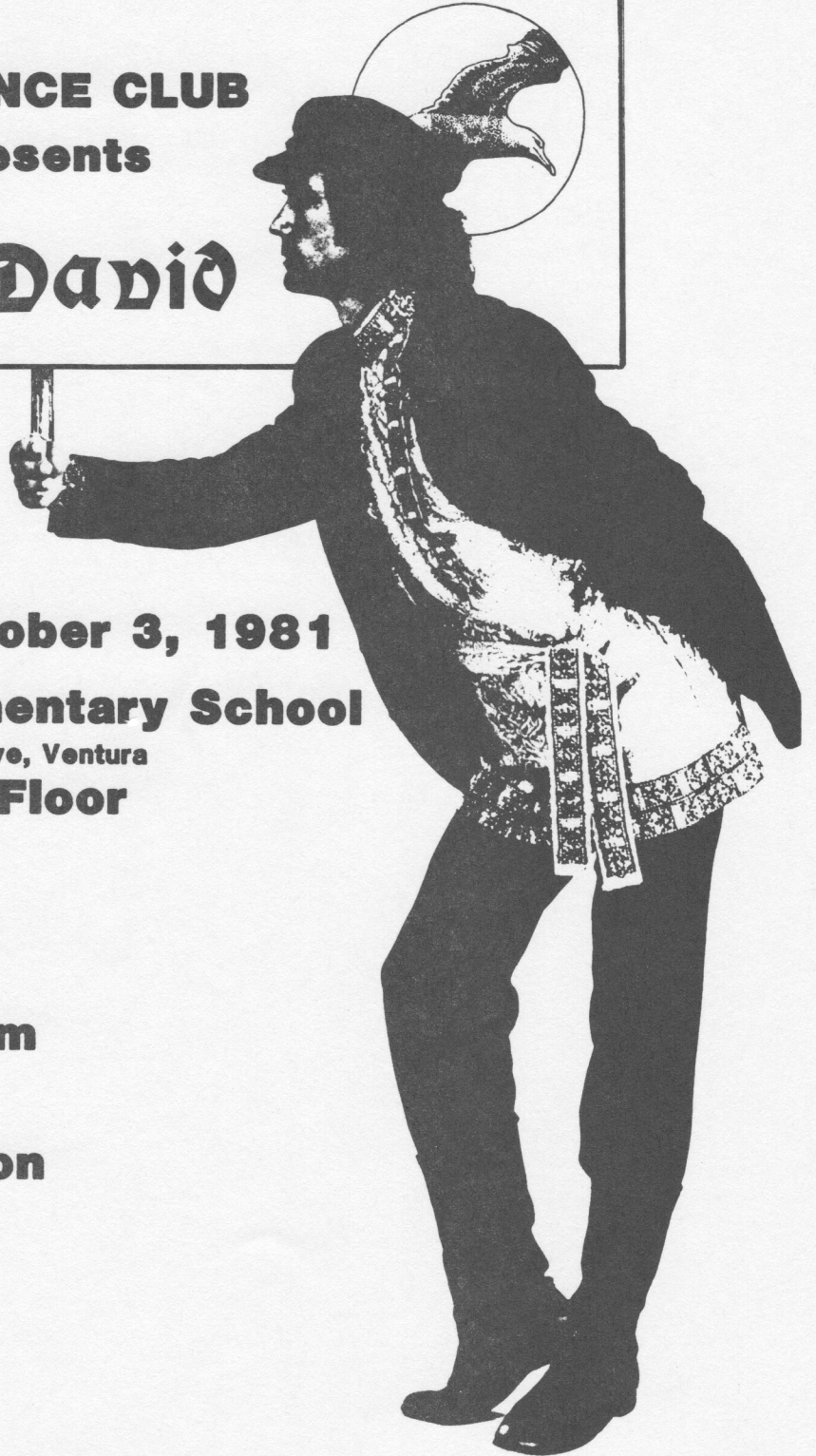
**Teaching 6:30-8:30pm**

(for all levels of dancers)

**Party Time 8:30-10:45pm**

**\$3.00 Pre-registration**

**\$4.00 at the Door**



For pre-registration mail to: Alex Sheydayi  
190 Dean Ct., Ventura, CA 93003 642-3931

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

Make checks/money orders payable to Tchaika Folk Dance Club.  
Receipt of payment confirms your reservation.



# CAMP HESS KRAMER INSTITUTE WEEKEND

## October 16, 17, 18, 1981

TEACHING STAFF: DANI & JUDY DASSA AND TED SOFIOS

THE WEEKEND: Includes 2 nights' lodging, 6 meals, snacks, teaching sessions with review sessions, evening dances, a Happy Hour, and, if you can find the time, hiking, beach strolling and other outdoor activities.

LOCATION: Camp Hess Kramer is located at 11495 E. Pacific Coast Highway, in a verdant canyon, one mile north of the Ventura County Line.

ACCOMMODATIONS: Shared accommodations, mostly cabins (dorms) with bath. There are a limited number of semi-private rooms which sleep 2 or 3 persons, for which there will be an additional fee charged of \$7.50 per person. You will be notified by telephone as soon as possible if one is available, if you have requested such a room. If not available, your \$7.50 will be refunded to you.

COST: For room, board and tuition, only \$55.00 per person. An extra \$7.50 per person for semi-private room. The full amount must accompany the application.

SYLLABUS: If you wish to receive a syllabus, include \$1.00 extra.

REGISTRATION: Applications will be accepted beginning September 9, 1981, and registration will close October 1, 1981.

REFUND POLICY: There will be no general refund after October 1, 1981.

PLEASE MAKE CHECK PAYABLE TO FEDERATION INSTITUTE COMMITTEE.

FULL AMOUNT MUST ACCOMPANY THE APPLICATION.

MAIL TO: MARIA REISCH, 420 Amapola Lane, Los Angeles, CA 90024  
213/270-4340

NAME(S) \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

STATE \_\_\_\_\_ ZIP \_\_\_\_\_

CIRCLE WHICH IS DAYTIME PHONE:

WORK ( ) \_\_\_\_\_ HOME ( ) \_\_\_\_\_

ROOMMATE: \_\_\_\_\_

SMOKER: \_\_\_\_\_ NON-SMOKER: \_\_\_\_\_

If Available, SEMI-PRIVATE room which sleeps 2 ( ) ; 3 ( ), \$62.50.....\$	_____
DORM, \$55.00 ( ).....\$	_____
SYLLABUS, \$1.00 ( ).....\$	_____
TOTAL.....\$	_____

For Institute Committee Use:  
Date Rec'd. \_\_\_\_\_ Am't. \_\_\_\_\_  
Ck. # \_\_\_\_\_ Bank # \_\_\_\_\_  
Refund on Semi-Private: \_\_\_\_\_  
Room Assignment: \_\_\_\_\_

# AMAN

## AUDITIONS

Aman has openings for male dancers,

and for female dancers experienced in Japanese, Chinese, Korean and/or Indonesian styles.

A background in ballet or jazz is desirable but not necessarily required.

Sunday, September 13th  
11 a.m.

The Dance Room  
Westside Jewish Community Center  
5870 Olympic Boulevard (near Fairfax)