

Folk Dance Scene

October, 1982

THE MAORIS OF NEW ZEALAND

Los Angeles, CA



Folk Dance Scene

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In this issue...

To most of us, New Zealand is a country down in the South Pacific somewhere near Australia. If pressed, we might pull out of our memories that there is a native tribe called the Maoris who tattoo their faces and have a few dances.

There's much more than that, according to Sylvia Vowless. Sylvia is the key ethnic dance person in New Zealand. She spoke with us when she passed through Los Angeles last summer. New Zealand's heritage is a rich and varied one, much more than just the Maori tradition. And recreational folk dancing is booming. In an interview with Sylvia and an article by her, we find out just what dance is like down under.

Jack Kinneer is known to many of us in

Southern California as director of the Ote'a Polynesian Folk Ensemble. He shares with us here his voluminous knowledge of folklore and costume with a piece on Maori dress.

Graham Hempel is no stranger to us either--now Assistant Professor of Dance at San Diego State University. His recent survey of favorite dances in Southern California is both fascinating and insightful. Further articles on who we are and what we do are planned for later issues--we hope to see Graham's name here often.

Then there is a mouthwatering recipe from Food Editor Gloria Harris, a full calendar of events (October looks like a busy month), and other tidbits to keep you busily reading til our next issue (on Mexico). Take it away Sylvia...

An Interview with Sylvia Vowless

How did you manage to come to Los Angeles?

We have a government-funded arts council in New Zealand. They gave me a study-observation grant to look at centers of folk dance activity. I chose those countries that I already know something about and that have lots of folk dance activity. So I visited Greece, Israel, Hungary, Russia and England before coming here. I would like to do more but I am tied up with so many things in New Zealand that I really can't afford to stay away longer.

Why Los Angeles?

I knew you had a very active folk dance scene through the magazines I get--Let's Dance, Viltis, and of course Folk Dance Scene.

Where does one go dancing in New Zealand?

We have 5 clubs in 5 of our cities. Ironically, there is no dancing in Wellington, the capital. But our clubs have somewhere between 30-80 people in each.

Is folk dance taught in the schools?

It really depends on the school and the headmaster. It is not regularly a part of the curriculum, but if you can get teachers interested and trained, they will teach it. Part of the problem is the dance syllabus we use. It's shocking. I trained in about 1956-7 and was teaching for about 10 years after that. The syllabus was old even then. Imagine how awful it is now! It includes mainly Irish, Scottish, English and American. That's all right, but there is too much of a sameness about the dances and the music. I've been working hard to introduce an alternative syllabus which generally consists of the most popular dances you can do anywhere in the world.

Have you found that dances are the same everywhere?

Yes. I showed my syllabus to Robert Harold of the National Branch of the ISTD while I was in London. He said that, with the exception of 2 dances he didn't know, it was the same group of dances he would use to get people going in a beginner group where you want to make their first experience at dance a pleasant one.



SYLVIA VOWLESS

Are there any dances in New Zealand that are emphasized heavily?

Yes. We have a strong tradition of English country dancing, Morris dancing, Scottish and Irish dancing too. There are many competitions for this kind of dance all over the country. The calibre of teaching is world class, if we can judge from the few competitors who have gone overseas and won competitions.

Square dancing is also very strong. There is a club in every suburb. They have their own big get-togethers. The only other American dancing I have had any contact with would be the hoedown and things like that.

We know there are a lot of ethnic groups in New Zealand. Do they get together and exchange dances? Is there anyone doing research on ethnic communities?

There is little or no dance research going on in New Zealand. Most of the communities keep to themselves. Few of them have any

FOLK DANCE IN NEW ZEALAND

by Sylvia Vowless

Folk dancing is not only alive and well in the Antipodes, it is flourishing! Not to the extent one finds in the States of course, with your hundreds of clubs, classes, cafes and Federation Festivals, but in relation to our small population of three and a half million and the newness of the activity here, international folk dancing is indeed thriving right throughout New Zealand.

As yet we do not have an official New Zealand Federation but I help coordinate New Zealand-wide activities as required and also act as the contact through whom overseas visitors can obtain information on our activities. There have been three Auckland visits by ethnic dance experts living in Australia and two New Zealand-wide teaching tours for overseas experts. The first of these was in October 1981 when Yves Moreau and his wife France travelled from Auckland in the north to Christchurch in the South Island teaching the Folk Dance clubs Bulgarian and French-Canadian dancing in their usual delightful manner. This year in April Atanas Kolarovski worked with the same clubs but in addition taught three Yugoslav Kolo groups and

communities much-needed new material which was enjoyed by all. New Zealand (and Australia) can now be considered a viable additional teaching circuit for any dance experts planning to come to the Far East or Pacific and, although not necessarily highly profitable financially due to our size, certainly very worthwhile as a sort of "working holiday" when New Zealand's famous hospitality and incredible scenic beauty can be experienced.

HISTORICAL BACKGROUND

It is no doubt appropriate to digress for a moment to give a brief resume of the fascinating ethnic history of the settlement of New Zealand, unique on the world scene and which naturally has a direct bearing on our present folk dance movement. Most people know of the Maoris, who arrived in New Zealand from elsewhere in Polynesia many centuries ago, and who are therefore regarded as the closest to an indigenous race and culture that we have. What is not quite so well-known however is that only a mere few decades after our first colonial pioneers of the early 1800's, the English and the Scots, large numbers (in proportion to our total population of that time) of Irish immigrants were brought in to help

work in the gold fields, followed by considerable numbers of Chinese and German settlers.

In the late 1800's and early 1900's when the Kauri forests were being opened up for their precious Kauri gum, many Yugoslavs came here as immigrants to work as gumdiggers. Quite a number of their Yugoslav/New Zealand descendants later turned to wine-making which many of their families still continue to-day--and very successful in com-
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Gopak, Ukraine. The New Zealand Dance Heritage Theatre.

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petitions they are too! Even larger numbers of Scandinavian and Indian immigrants also settled here beginning in the late 1800's, and this century has seen varying numbers of Dutch, Welsh, Poles, Malaysians, Hungarians, Italians, Greeks and Western Samoans settle here, as well as large numbers from the various Pacific Islands.

In fact, our latest census figures show that New Zealand's population is made up of people whose origins are from almost every country or nation in the world--and all this has happened only in the last one hundred years! For such a small handful of inhabitants, New Zealand has an enormous cultural diversity, and in that all of our peoples must trace their ancestors back to some other country of origin gives us a unique historical position in the world.

ETHNIC GROUPS AND FOLKLORE FESTIVALS

We have many ethnic groups throughout the country who are actively preserving their traditions and folk dance cultures, particularly the Yugoslav and Jewish communities, the English, the Scots, the Irish, and of course the many Maori tribes. Latterly the various Pacific Islands groups have become very active too, so much so that large Maori and Polynesian festivals and competitions are held every year in many centers. Among the other ethnic groups who are reviving and preserving their traditional dances very keenly in recent years are the Poles, Greeks, Chinese, Malaysians, and Dutch to name a few--a most encouraging movement. This resurgence of interest in dance and music, particularly in the northern area, has in many cases been prompted by the presentation of New Zealand's only International Folklore Festival on almost an annual basis in Auckland. It involves approximately 400 performers representing 24 ethnic groups, and is seen by an audience of between 1500 and 2500--no mean feat by New Zealand standards! Apart from the valuable contribution this Festival makes in increasing New Zealanders' awareness and understanding of the many cultures and traditions which make up the fabric of our multi-cultural society, it gives the ethnic groups themselves an opportunity to share part of their precious heritage with the rest of us. This was highlighted in a-



Oberek, Poland. The New Zealand Dance Heritage Theatre.

another way during the International Year of the Child in 1979 when I produced a "Song and Dance Festival -- New Zealand, Our Country Country," for the theme of The Child in the Multi-cultural Society. This brought together several hundred children from 14 diverse ethnic groups and closed with representatives of each dancing together and plaiting a Maypole to symbolize the many cultural threads, which, woven together, make up our New Zealand society.

PERFORMING GROUPS

Apart from the demonstration groups attached to various ethnic groups and the main folk dance recreational clubs, there is only the one proper folkloric company in the country--The New Zealand Dance Heritage Theatre--also known here as Korobushka, as it was under this name that its reputation and popularity has been built up during the seven years of its existence. It started out as a small night class hobby group but because of its wide appeal and dedication of its members has blossomed into a company of over thirty dancers with a professional standard of performance. However, in a country as small as ours and with very limited resources in the arts world here we have not

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only had to remain nonprofessional in status but have to be "job all-rounders" in order to survive. Thus our members who are mostly in their late teens and twenties not only have to be good dancers and performers but also costume makers, makeup artists, property assistants and storers, and even "truckies" when on tour! Even I as Artistic Director have to wear many other hats--those of Choreographer (the only one in this field in New Zealand), Costume Designer and Pattern Drafter, Administrator, Secretary, Business Manager and Musical Director!

THE NEW ZEALAND DANCE HERITAGE THEATRE

The New Zealand Dance Heritage Theatre already has a repertoire covering 21 different countries or regions, among them being Mexico (4 regions), Phillipines, Russia (4 regions), Bulgaria, Greece (3 regions), Israel (Sabra and Yeminite), Ukraine, Austria, Poland, etc. Our latest project (now in rehearsal) is a unique program depicting our New Zealand folk dance heritage.

In the New Zealand education system folk dancing is unfortunately still officially part of the Physical Education syllabus, but more and more freelance teaching of ethnic dance by outside dance teachers is taking place with the "Korobushka Folk Dance in Education Team" which performs in schools at all levels helping to motivate hundreds of students and teachers alike.

ANNUAL FOLK DANCE SUMMER SCHOOL

As an indication of how the popularity of international folk dancing has blossomed during the past six or seven years, each January (our summer!) for the past four years has seen a well attended three day Folk Dance Summer School at either the Massey University campus in Palmerston North, or the Lincoln College University in Christchurch. The clubs in these two centers have organized their respective summer schools with Palmerston North pioneering the concept and organizing three of the four so far. This year the dancers attending -- mostly live in as they came from all over New Zealand -- well topped the two hundred mark. Each year
4 sees a different selection of international

workshops offered, always with the English, Irish, and Square dancing as part of the program as they have the largest numbers of devotees. Dances of other countries (e.g. Greece, Phillipines, etc.) are offered mostly at a beginners level while two advanced workshops are always offered.

RECREATIONAL FOLK DANCE CLUBS

Finally, the very important weekly gatherings of the following recreational and hobby clubs which take place in four of our main cities keep folk dancing interest alive and active by being open to any member of the community who wishes to participate--and of course to visitors.

	(KOROBUSHKA DANCE THEATRE (Sylvia Vowless, 2a Wyvern Place, Glenfield, (Auckland 10. Phone 482-680 (
AUCKLAND	(RURITANIAN INTERNATIONAL (FOLK DANCE CLUB (Shirley Tane, 27 Waiatarua Road, Remuera, Auckland 5. (Phone 549-634
ROTORUA	ROTORUA FOLKLORE DANCERS Tini Dolman, Box 243, Ngongotaha, Rotorua. Phone 74-763
PALMERSTON NORTH	AMANDRIAN FOLK DANCE CLUB Catherine Gurnsey, 24 Richmond Ave., Palmerston North. Phone 80-288
CHRISTCHURCH	FARANDOL FOLK DANCERS INC. Peg Norris, 25 Tomes Road, Christchurch 5. Phone 526-872

All of these clubs have demonstration groups which dance at various community functions wearing simple basic costumes representing various geographical areas. The age range is in most cases wide, from teens to retired folk, all of whom dance for pleasure, fitness, and the social life it provides. As mentioned by an American visitor here last year, Square Dancing is extremely popular and can be found in almost every suburb of every town and city, as well as numerous Scottish and English Country Dancing Clubs and Morris sides. So we have it all in New Zealand--in miniature of course.

Maori Costume

by Jack Kinneer

The voyagers of Tahiti who first reached New Zealand from their home islands adopted a type of dress as different as the *hauaiki* (or new land) that they found. These pioneers found that the harsher, more southerly climate could not support the tropical plants that they had brought with them for food and clothing. *Tapa*, the basic clothing fabric of all of Polynesia does not grow in New Zealand, with the exception of a few localities in the northern portion of the Northern Island. Another solution had to be found.

The new fiber used for clothing was a species of bamboo-like grass now called New Zealand Flax (*phormium tenax*). The long leaves of this plant provided the material for weaving. This sturdy, fibrous plant, which thrives throughout most of New Zealand, became the basic material for Maori clothing. The Maori people developed the art of finger weaving this flax plant to its highest degree. Traditional Maori finger weaving is a now fast disappearing skill.

The oldest known type of Maori clothing was a triangular-shaped, kilt-like affair known as a *maro koopua*. It was worn about the waist and covered only the genitals. This was the only garment woven for daily use.

The cooler climate of New Zealand required also the development of warm coverings or capes. The capes, called *kaitaka*, are made from a foundation of the finger woven flax strands. Joseph Banks, a botanist associated with Captain Cook's first voyage in 1769 wrote "(it) is formed by many threads running lengthwise and a few only crossing them which tie them together. (It) is sometimes striped and always very pretty; for the threads that compose it are so fine prepared so as to shine almost as much as silk. To both these they work borders of different colors in fine stitches." Other, more distinguished capes were fashioned from Kiwi feathers or dogskin, with the fur-side exposed. The most prized *kaitakas* had decorative borders woven in geometric patterns. This special style of decoration is called *ta'anika*, recognized by the use of red, white, and



Rinnie Siqueiros and Steve Marcus modeling Ote'a's Maori costumes

black geometrics. These capes were reserved for persons of only very high status.

Woven headbands are worn by both sexes at exhibitions and other public functions.

The most familiar folk garment of the Maori for both men and women is the flax-leave skirt called a *piupiu*. It is entirely composed of flax leaves that are rolled and attached to a waistband. About 60 to 70 leaves are used to make the *piupiu* full. Each Maori village has its own pattern for decorating the *piupiu*. These patterns are scraped onto the individual flax leaves at various intervals. The overall effect can range from horizontal stripes to diamonds to a zig-zag lightning pattern.

Modern female attire of today also uses a bodice in *ta'aniko* with a woven geometric motif covering the upper torso and waist. The woman's *piupiu* is worn to a length of just below the knee and covers a red taffeta underskirt.

Male attire consists of a *piupiu* worn to just above the knee over plain black

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THE TOP 51

A Survey of Dance Favorites

by *Graham Hempel*

Remember when you were just starting out as a folkdancer and your favorite dances were Šetnja Kolo, Alunelul, Ma Navu, Miserlou, and Salty Dog Rag? But now you're older and wiser and nobody can get you out of your chair to do those dances, and you can't figure out what you ever saw in them? Well, you're typical of the many folk-dancers throughout Southern California. It appears that as recreational folkdancers we go through an evolutionary process, or maturation, where we fall in love with a certain group of dances, only to replace those by another group of favorites as we gain experience, and again to replace those with still a third group of favorite dances when we become more advanced--dances that were largely inaccessible to us as beginners because we weren't ready for their difficulty, couldn't appreciate their subtleties, or were unaware of their existence.

In an effort to gain more knowledge about the planning of both folk dance curricula and folk dance events, a survey was conducted to determine the most popular dances being done in the community. This knowledge can be utilized by folk dance instructors to give their students a solid background in the dances that they will encounter outside the classroom and by programmers as a guide when planning a folk dance event.

Survey forms were sent to seventy-eight folk dance clubs, classes, coffee houses, and performing groups throughout Southern California, Southern Nevada, and Arizona. Thirty-seven groups responded, resulting in a total of 461 survey forms completed by folk dancers. There are twenty-two cities represented in this survey--from Fresno in the north to San Diego in the south, and from Santa Monica in the west to Phoenix in the east. While clubs in Las Vegas and Phoenix responded to this survey, it is largely a Southern California poll.

Women comprise almost two-thirds of the 6 respondees. Of those surveyed, the

largest number (37%) fall within the 21 to 35 years of age bracket and the 51 to 65 year olds are second with 25%.

Folk dancers surveyed were asked to respond to a variety of questions such as indicating their age group, number of years they've been folk dancing, their sex, what they consider their folk dancing level (beginner, etc.) to be, how often they folk dance, their main reason for dancing, and the group or groups they usually dance with including the city and state where that group meets. Most important, the respondees were asked to indicate their five favorite dances in order of preference. These dance responses were then tabulated and weighted by giving first choices five points each, second choices four points each, etc. A master list of all dances indicated, totalling 517, were then ranked. To noone's surprise, the Hambo received by far the highest score.

Although surveys often show some bias in the results, it is felt that it is generally an effective measure of folk dance popularity due to the large size of the sample. Inaccuracies may have resulted from any and all of the following: Folk dancers' responses could be largely a function of what was being danced that evening, which dances their teacher had taught and stressed, whether or not a list of dances was available to them when they were filling out their questionnaire, peer pressure, and many other factors.

THE TOP 51

The top fifty-one folk dances show great diversity in such areas as nationality, level of difficulty, whether partner or non-partner, and complexity. The old controversy about the popularity of line dances versus couple dances clears up when one notices that people polled chose line dances about equally to couple dances. Also, the top 51 are fairly well distributed among all levels of folk dancers

with 25% being beginning, 50% being intermediate, and 25% being advanced dances. As to country of origin or national flavor (not all dances in the top 51 are traditional) we can see that people prefer dances from the Balkan countries first, followed by dances from Western Europe and North America, with East European, Middle Eastern, and Latin American coming in third, fourth, and fifth respectively.

who cannot yet grasp its intricacies and Hasapiko is appreciated at all levels.

It would appear that men prefer couple dances to line dances (64% to 36%) and that women greatly prefer line dances over couple dances (82% to 18%). However, this could be due to a lack of either male partners or a scarcity of knowledgeable male partners. Whatever the reasons, it

It is both interesting and useful to look at the 25 most popular folk dances broken down by level, years of dancing, and sex of the respondent. For instance, a definite pattern emerges with such beginning level dances as Setnja, Alunelul, Ma Navu, Miserlou, and Salty Dog Rag. They rank at the top in popularity among beginners but

taper off to where they are only moderately popular with intermediate level dancers, and almost totally lose their appeal with advanced dancers (with whom they all rank beyond 100). Conversely, beginning folk dancers do not favor dances such as Vlashko, Vossarull, Pravo, Hopak, and Floricica which are ranked extremely high among advanced dancers. Favorites among intermediate level folk dancers also show a pattern: Jove Male Mome, Syrto, Rustemul, and Godecki Cačak rank high but are not as highly regarded by beginners or advanced folk dancers. Two dances that are an exception to these developmental patterns are the Hambo and Hasapiko. The Hambo is loved by everyone except beginners

The Top 51

Ranking		Weighted Choices	(25)		
(1)	Hambo	416	(25)	Dodi Li	51
(2)	Hasapiko	204		Lesnoto Oro	51
(3)	Jove Male Mome	118		Polharrow Burn	51
(4)	Vlashko Horo	114	(28)	Ali Pasa	50
(5)	Vossarull	103	(29)	Dobrud. Reka	47
(6)	Syrto	92		Rospols	47
(7)	Setnja Kolo	90	(31)	Vuipiuta	42
(8)	Erev Ba	80	(32)	Bavno Oro	41
(9)	Pravo Horo	79	(33)	Tango	40
(10)	Santa Rita	78	(34)	Mairi's Wedding	38
(11)	Ma Navu	77	(35)	Ada's Kujaw. #3	36
(12)	Godecki Cačak	74		Cimpoi	36
	La Bastringue	74		White Heather Jig	36
(14)	Alunelul	73	(38)	Arap	34
	Rustemul	73	(39)	Békési Páros	33
(16)	Floricica Olten.	71		Czardas Z	33
(17)	Salty Dog Rag	67		Kopanica	33
(18)	Korobushka	66		Tzadik Katamar	33
(19)	Trip to Bavaria	59	(43)	Briul de la Făgăras	31
(20)	Zillertaler Laend.	58	(44)	Never on Sunday	30
(21)	Hopak	56		Paidushko	30
	Miserlou	56		Sher	30
(23)	Ciuleandra	52		Shopsko Horo	30
	El Gaucho Tango	52		Vrtielka Cardas	30
			(49)	Hofbrauhaus Laend.	28
				Russian Peasant	28
				U Sest	28

is interesting to note that men ranked such couple dances as Zillertaler Laendler, La Bastringue, El Gaucho Tango and Hopak quite high while women ranked them rather low, and that women ranked the line dances Vlashko, Rustemul, Godecki Cačak and Miserlou much higher than did the men.

There aren't any new dances among the top

51. All of these dances have been around for a good six to eight years and more. It would appear that it takes time for a new dance to work its way up to this list. Which leaves us to speculate on what makes a dance popular. Is it the dance pattern, its simplicity or complexity? Is it the steps, their difficulty or ease? Is it the music, its melody, rhythmical structure, or harmonies? It certainly can't be its authenticity! Whatever it is, it will be interesting to observe which of these 51 dances will endure and which will be displaced by newer dances. Will any of the improvisational Hungarian dances that are becoming popular among a select few take root in the top 51? Will folk dancers

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Dining in Paradise

by GLORIA HARRIS

On the beach, twin palm trees sway in the early morning breeze as you rise to bathe in the clear-as-crystal surf. Your grass hut is nestled in a bower of cascading bougainvillea, scarlet hibiscus and sweet-scented frangipani. Velvety, green jungles of fern cover ancient, volcanic peaks and from a dense grove of giant bamboo, a sparkling burst of spray from a waterfall is like a shower of diamonds against the brilliant blue sky.

You hear a distant rumbling. ..it gets louder...You glance apprehensively at the towering peaks...silly you!!..it's Le Truck coming up the road, heading for Marche Papeete, the open-air market. In Tahiti, everyone goes to Papeete on Saturday; everyone; islanders, tourists crowd onto Le Truck to ride to the market. You squeeze in among the pretty, smiling girls, the women with laughing children, squawking chickens, tubs of vegetables, baskets of flowers and boys carrying their guitars. The boys begin to strum a tune and they sing. Everyone joins in and you too. You sing all the way to Papeete. At the market, you buy a new woven hat. You fill your string bag with papayas, mangoes, a long skinny cucumber, some onions, a few limes, some fishing line and a long french bread. A small boy sells you one of his watermelons.

Toting the string bag and a basket of clams, with the watermelon under one arm, you begin the walk down the road to your hut...hoping, just hoping you will see the "One" who makes your heart skip a beat. Honk! Honk! You start to move aside for an old Ford pickup to pass, but the driver (Gasp...it's the "One") stops to offer you a ride. Before you know it, the "One" has invited you to a tamaaraa, a Tahitian feast: and you have donated your clams and your watermelon.

E'IA OTA	TAHITI
Fish Marinated in Lime Juice with Onions	Serves 3
1 Skinned boneless halibut or fresh tuna steaks, 1½" thick	¼ C Chopped Green Onions
½ C Strained Lime Juice	2 T Chopped Green Pepper
¼ C Chopped Onions	2 T Sliced Celery
1 t Salt	1 Hard Cooked Egg Coarse Chopped
2 Small Tomatoes, peeled and Chopped	½ C Rich Coconut Top Milk, chilled
Slice fish into ¼" slices, then slice each piece into 1½" squares.	
Mix the lime juice, onions and salt in a deep bowl. Add fish, turning the strips about til well coated, then cover and let stand to marinate...2 hours at room temp; 3-4 hours in refrigerator. Stir occasionally.	
When done, the fish will be opaque and firm indicating it is fully "cooked." Taste. If it seems underdone, marinate an hour or so longer.	
To serve, drain fish and squeeze it slightly to remove excess moisture. Place in serving bowl, add remaining ingredients and toss together gently but thoroughly. Garnish with parsley.	

During the afternoon, you two get to know each other as you prepare coconut milk for the feast. You grate coconuts; you soak the pulp in hot water, then gather it up in a cheesecloth, to squeeze out the liquid, the milk, into a wooden bowl. Some of the coconut milk is used to prepare a cool, marinated fish dish called e'ia ota. Some of the milk is used to make poe. For poe, the milk is cooked with pineapple, mango, papayas, bananas and brown sugar. You touch the hand of the "One" when you both wrap the sticky half-cooked poe mixture in banana leaves to bake in the coals of the fire that others are building on the beach. The coals will be used to bake taro and yams and fafa, a blend of chopped pork, taro and coconut milk, wrapped in banana leaves. Over the coals also, will be the suckling pig, stuck with slivers of garlic, smeared with soy sauce and done to a crackling perfection.


That night, you sip exotic drinks and gaze at the "One" over the fire's dying embers while soft guitars reverberate in tune with your quivering heart strings. Hand in hand, you and the "One" stroll along the beach into the bower of cascading bougainvillea, scarlet hibiscus and sweet-scented frangipani. Well...sure...this IS Paradise, isn't it?

JACK KINNEER'S

OTE'A POLYNESIAN FOLK ENSEMBLE

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 1982 NATIONAL
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FALL CONCERT '82'

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IN MEMORY OF

ANN TIDWELL

1910-1982



The lady with the lovely smile will be missed by her many folk dance friends in the Los Angeles area.

She began dancing with Josephine and Tony Civello and the Virgileers in 1961. Ann and her husband, Willard, have danced with the Intermediate Folk Dancers, La Canada Folk Dancers and the Saturday Night Folk Dancers.

In fact, Willard and Ann met at a folk dance group, Ralph Miller's Starr King group in 1976. They were married the following year.

Five years ago she had a triple by-pass heart operation that kept her away from dancing for several months, but as soon as she was able, she returned to her favorite pastime. She continued to dance until the last two weeks of her life.

Ann was born in Brooklyn, New York. She came to Los Angeles in 1940. She was a supervisor in the administrative office of the Board of Education. She retired in 1973. She is survived by two daughters of a previous marriage, three grandchildren, three sisters and her husband.

Maori Costume *continued from page 5*
shorts. A shoulderband, known as a bandelier, is worn over one shoulder, across the chest and tucked into the *piupiu* in front and back. The bandelier is also done in *ta'aniko*.

Capes are not usually worn for dancing, being reserved for formal functions. As with most cultures, ancient styles of dress are virtually extinct and original pieces are valuable collectors items.

Who Likes Which Dance
continued from page 7

turn away from composed dances in favor of more traditional material or will the current trend continue? Will Ali Pasa be replaced by a real Turkish dance? And finally, will the Hambo be number one for many years to come or will some other dance, such as Mezosegi Tancok, displace it? It would be enlightening to do a followup study on these dances in a few years to find out.

□

The author wishes to acknowledge June Kerrigan and Sara George, San Diego State University graduate students, for their assistance in the collection and tabulation of the data contained in this article.

INTERNATIONAL RENDEZVOUS FOLK DANCE CLUB



Instruction 8-9pm

Open Dancing 9-11pm

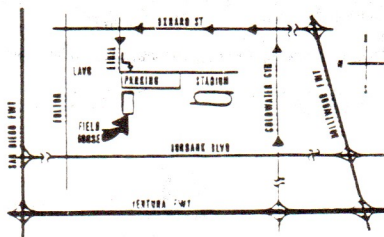
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To the folk dance friends of

ANN TIDWELL

Our thanks for the many expressions of love and affection for Ann; and for the messages of sympathy and support for her family. Also greatly appreciated are the donations to charitable organizations made in her name.

*Lee Weisman, sister
Willard Tidwell, husband*

FURTHER INFO: 382-1553

People, Places, Things

Skandia, our local multi-site megaclub has so many things going on that it is impossible to describe in our normal club listings. Here are some additional things you might be interested in: 4th Sunday of every month is American couple dances from 1800 onward, taught by Desmond Strobel & others at Miles Playhouse. October 15 is a Skandia Workshop in San Diego with Donna Tripp and Ted Martin. October 30 is another Skandia Workshop and Halloween Party at Chapman College. For more information, call one of the phone numbers in the club listing section. Look also for next month's trip to Harwood Lodge on Mount Baldy and Scandinavian dancing there.

Judy Susilo, of the UCLA ethnic dance department, and Leslie Scoren will be teaching a class this fall through UCLA Extension on "Dance Cultures of Asia: India, Java, Bali, Thailand, and Japan." Class starts on October 4 and runs for 10 meetings, including a performance of Ondeko-Za. For more information, contact UCLA Extension 825-9411.

The NAMA folk orchestra is embarking this month on a five week tour of 8 western states and Canada sponsored by Community Concerts. NAMA has expanded its repertoire of ethnic tunes to include old-time American music as well.

For at-home costume makers...Folkwear has added some new patterns this summer-- a Seminole Jacket and Skirt and Russian Settler's Dress. These patterns are available at many sewing stores. Donna Hurst also led us to two additional sources for folk patterns, Fashion Blueprints (PO Box 21141, Minneapolis, MN 55421) and Tradition (Ann and Tor Hougen, 676 S. 2nd St, El Cajon, CA 92021). While the latter specializes in Scandinavian apparel, FB has everything from Central American to Vietnamese to Moroccan patterns.

While the Craft and Folk Art Museum's big push this month is on the Festival of Masks (Oct 23-24, see Calendar), they also have lectures on fiber arts, some avant garde films and an exhibition of New Guinea folk art. CAFAM also supports a Folk Art Council designed for people with

an interest in and knowledge of folk arts. The Council has a workshop in conservation of folk materials, lectures and additional activities. For more information on the activities of the Museum, call 937-5544.

An interesting counterpoint to Graham Hempel's article in this issue. HORA, the Israeli folk dance publication out of New York, did its own survey of dance leaders to find out what they thought were the most done Israeli dances. Their list of the top 5: Haroa Hakatana, Korim Lanu Lalechet, Hora Mamtera, Hora Or, and Al Tira.

The Foster Award, named in memory of Foster Johnson, is being awarded to an outstanding member of the Southern California dance community who "has devoted a major portion of their lives to dance, not only in their own specialty field but to the world of dance in general and Southern California in particular." Balloting for this award will continue through the end of September. On the slate of candidates are two people whose contributions have been in the area of ethnic dance--Lola Montes, pioneer of Spanish dance in Southern California, and Michael Alexander, former Executive Director of Aman and now Company Manager of the San Francisco Ballet.

The Royal Theater in West LA and Esquire Theater in Pasadena will be having a festival of ballet films through the months of October and November. Nureyev's I AM A DANCER, THE RED SHOES, and about half a dozen others make up the program. For information, call 478-1041. *continued on p. 19*

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REGULAR CLUB ACTIVITIES

Federation Clubs

CLUB NAME	MEETING DAY/TIME	LOCATION	CONTACT/INSTRUCTOR	SPECIAL INFORMATION
CABRILLO INT'L FOLK DANCERS	Tues & Thurs 7:30-10 pm	SAN DIEGO, Recital Hall Balboa Park Club, Balboa Park	(714)449-4631 Vivian Woll, Instructor	Inter, adv dances on Tues Beg, inter on Thurs
CAMARILLO FOLK DANCERS	Friday 8-11 pm	CAMARILLO, Camarillo Community Ctr. Rm 4, Burnley & Carman	(805)482-8291 Gail & Walt Metcalf, Instructors	Beg class--8-9:30 pm Inter class--9:30-11 pm
CHINA LAKE DESERT DANCERS	Thurs 7:30-10:30 pm Mon 7:30-9:30 pm	CHINA LAKE, China Lake Community Ctr, Naval Weapons Ctr.	(714)375-7136 (714)375-4203	Mon is workshop night, beg class 9/16-11/18. Thurs 7-8 pm Regular club dancing follows from 8-10:30 pm
CONEJO VALLEY FOLK DANCERS	Monday 7:30-9:30 pm	THOUSAND OAKS, Cultural Ctr, 482 Green Meadow Dr.	(805)498-2491 ask for Gene	
CRESTWOOD FOLK DANCERS	Monday 8-10:30 pm	WEST L.A., Brockton Sch, 1309 Armacost Ave., betwn Barrington & Bundy, 1½ bl N. of Santa Monica Blvd.	(213)478-4659, 836-2003 Beverly Barr, Instructor	Beverly will teach Let's Have a Ceilidh Scottish Set Dance & other new dances from San Diego & Santa Barbara camps.
DESERT INT'L DANCERS	Thursday 7:30-10:30 pm	PALM SPRINGS, Village Center Arts, 538 N. Palm Canyon Drive	(714)343-3513 Sam & Vikki Margolin, Instructors	Starts Oct. 14th. Beginners 1st hour, inter/adv, requests.
ETHNIC EXPRESS INT'L FOLK DANCE CLUB	Saturday 7:30-10:30 pm	LAS VEGAS, Paradise Elem. Sch., 850 E. Tropicana Ave., Corner of Swenson		Int'l, all levels
FOLKARTEERS	Friday 8-11 pm	COVINA, Covina Elem Sch, 160 N. Barranca, betwn San Bernardino & Badillo	(213)338-2929	Beg teaching 1st hour inter, adv request follow
HAVERIM FOLKDANCERS	Monday 8-10:30 pm	VAN NUYS, Valley Cities Jewish Community Ctr, 13164 Burbank Blvd.	(213)786-6310 John Savage, Instructor	CABARET NITE Sat. 10/16. HAMBO CONTEST w/ prizes to be awarded. Refreshments. Party nite last Mon. of every month.
HOLLYWOOD PEASANTS	Wednesday 7:30-10:30 pm	WEST HOLLYWOOD, West Hollywood Play-ground, 647 N. San Vicente Blvd.	Barbara Schorow 292-5632 Ruth Oser 657-1692 Lillian Fisher 839-6110 (213)397-5039	Teaching
INTERMEDIATE FOLK DANCERS	Friday 8-10:30 am	CULVER CITY, Lindberg Park, Ocean Ave. & Rhoda Way		
KAYSO FOLK DANCERS	Friday 9 am-12 pm	SAN DIEGO, North Park Rec Ctr, 4044 Idaho St.	(714)533-3886 Kayso & Angie Soghomonian, Instructors	All ages, all levels
KIRYA FOLK DANCERS I	Wednesday 10 am-1:30 pm	WEST HOLLYWOOD, West Hollywood Rec Ctr, 647 N. San Vicente Blvd., Los Angeles	(213)645-7509 Rhea Wenke, Instructor	Inter - 10 am Beg - 12 pm
KIRYA FOLK DANCERS II	Monday 12-3 pm	WEST HOLLYWOOD, Plummer Park Rec Ctr, 7377 Santa Monica Blvd.	(213)645-7509 Rhea Wenke, Instructor	Adv Beg - 12 pm Inter - 1:30 pm
LAGUNA FOLKDANCERS	Wednesday 7:15-10:30 pm	LAGUNA BEACH, Laguna Beach High Sch Girls Gym, Park Ave. at St. Anns	(714)444-3302, 545-1957 559-5672	Beg class 7:15-8:15
LARIATS	Friday 3:30-6:15 pm	WESTCHESTER, United Methodist Church, 8065 Emerson Ave., Los Angeles	(213)322-1280 Tom & Nance Mazzola	Int'l folk/sq/social. Grades 1st thru High School
LONG BEACH JEWISH COMMUNITY CENTER FOLK DANCE CLUB	Wednesday 7:30-10:30 pm	LONG BEACH, Long Beach JCC, 2601 Grand Ave., Exit I-405 Lakewood & 1 Bl. W. on Willow	(714)533-3886	Inter class 7:30-9 pm, Adv workshop at 10 pm taught by Donna Tripp. Dark on 9/1 and 9/8.
MORE THE MERRIER FOLK DANCERS	Thursday 8-10 pm	INGLEWOOD, Rogers Park Auditorium Eucalyptus & Beach	(213)294-1304 ask for Frank	OKTOBERFEST PARTY, Sat. 10/16. Wear a costume. \$2 donation. Refreshments & plenty of free parking.

Federation Clubs

CLUB NAME	MEETING DAY/TIME	LOCATION	CONTACT/INSTRUCTOR	SPECIAL INFORMATION
NARODNI DANCERS OF LONG BEACH	Thursday 7-10:30 pm	LONG BEACH, Hill Jr. High Sch Gym, 1100 Iroquois Ave.	(213)832-4447 (714)828-4512	Teaching 7-8:15 pm. Laura Sauter will teach dances from San Diego & Northwest Balkan camps. Soft soled shoes only.
NEIGHBORHOOD FOLK DANCERS	Wednesday 8-10 pm	PASADENA, Neighborhood Church, 301 N. Orange Grove, 1 1/2 Bl. N of 210 frwy.	(213)798-8207 Joanne Costantini, Instructor	Teaching beg & inter. \$1 donation. Refreshments & occasional potluck parties.
OJAI FOLK DANCERS	Wednesday 7:30-10 pm	OJAI, Ojai Art Center, 113 S. Montgomery	(805)649-1570	
ORANGE COUNTY FOLK DANCERS	Friday 7:30-11 pm	ANAHEIM, Veselo Seto, 719 N. Anaheim Blvd.	(213)866-4323	Teaching 7:30-8:30 pm. Party on 5th Friday. \$2
PASADENA FOLK DANCE CO-OP	Friday 7:30-11:30 pm	PASADENA, Holliston United Methodist Church, 1305 E. Colorado Blvd., Scott Memorial Blvd. right behind church	(213)281-7191	Teaching 7:30-9:15 pm. Starts w/ easy dances. Program & request to follow.
SAN DIEGO INT'L FOLK DANCE CLUB	Wednesday 7-10 pm	SAN DIEGO, Balboa Park Club, Balboa Park	(714)422-5540 Alice & Archie Stirling, Instructors	ALL levels, beg. 7-8:15 pm
SAN DIEGO FOLK DANCERS	Monday 7:30-10 pm	SAN DIEGO, Recital Hall, Balboa Park	(714)460-8475 ask for Evelyn Prewett	Inter, adv dances
SANTA MARIA FOLK DANCERS	Friday, 2nd & 4th 8-10:30 pm	SANTA MARIA, Simas Park, 500 S. McClelland	(805)925-3981	
STILVERADO FOLK DANCE CLUB	Tuesday 8:30-11 pm	SEAL BEACH, Marina Rec Ctr, 151 Marina Dr.	(213)498-2059	Programs, half line & half couple. Jean Wheeler is the Oct. teacher. Party nite last Tuesday of each month.
SKANDIA SOUTH	Sat/3-5pm, 8-11pm Mon/7:30-10 pm Wed/7:30-10 pm	ORANGE, Chapman College, Little Theater RESEDA Rec. Ctr, 18411 Victory Blvd. CULVER CITY, Peer Gynt Hall 3835 Watseka	(714)892-2579 Ed (213)343-5425 Dan (213) 559-2616	Workshop & Halloween Party 10/30/82 Calendar for 82-83 just out w/ lots of activities. VIENNESE BALL 10/16/82!!!
SOUTH BAY FOLK DANCERS	Friday 7:15-10:30 pm	ROLLING HILLS ESTATES, Community Room of Courtyard Mall, 550 Deep Valley Dr.	(213)375-0946 (213)539-5867 Dorothy Daw, Instr.	Last Fri of month is Party Nite. Pat Re-walt tching Greek Dances 1st & 3rd Fri in Sept to get ready for Greek Festival.
TCHAIKA FOLK DANCE CLUB OF VENTURA	Thursday 7:30-10:30 pm	VENTURA, Loma Vista Elem School, 300 Lynn Road	(805)642-3931 (805)985-7316	Halloween Costume Folk Dance Party, Oct. 30, 6-11 pm. Wrkshp 6-7:30 w/ surprise Greek teacher. \$5 donation for new equip.
UNIVERSITY FOLK DANCE CO-OP	Friday 8-10:30 pm	LAS VEGAS, Paradise Elem School, cor of Tropicana & Swenson	(702)798-4049 ask for Jean McCurdy	
VIRGILIERS FOLK DANCE GROUP	Tuesday 8-10 pm	LOS ANGELES, Lafayette Senior Citizen Ctr, 625 S. Lafayette Park Place	Josephine Civello, Director	All request program. Teaching at 8:30 Refreshments, inter & adv dances
WEST LOS ANGELES FOLK DANCERS	Friday 7:30-10:45 pm	WEST L.A., Brockton Sch, 1309 Armacost Ave., betwn Barrington & Bundy, 1 1/2 bl. N. of Santa Monica Blvd.	(213)478-4659, 836-2003 Beverly Barr, Instructor	Beverly will tch dances from SD & SB camps. Early tching 7:30, Irish Rover. Halloween party & pot luck 10/29 @ 7:15
WEST HOLLYWOOD FOLK DANCERS	Monday 8-10 pm	WEST HOLLYWOOD, West Hollywood Rec Ctr 647 N. San Vicente Blvd.	(213)657-1692 Ruth Oser, Instructor	Teaching for Oct. Let's Have a Ceilidh, Scotland; Jota Tapatia, Mexico. Dark October 11.
WEST VALLEY FOLK DANCERS	Friday 7:30-10:30 pm	WOODLAND HILLS, Woodland Hills Rec Ctr 5858 Shoup Ave.	(213)368-1957 Jill Michtom	7:30 Fred O'Brien will teach Cimpoi; 8:30 Jill & Jay Michtom will teach Ciardas Spiski, Polish couple dance.
WESTSIDE INT'L FOLK DANCERS	Tuesday 7:30-10 pm	WEST L.A. Felicia Mahood Ctr., 11338 Santa Monica Blvd., corner Corinth.	Dave & Fran Slater, Instructors (213)556-3791	Note our new location. This summer and fall we're teaching some of the best dances from Idyllwild & San Diego camps.

4 Federation Clubs

CLUB NAME	MEETING DAY/TIME	LOCATION	CONTACT/INSTRUCTOR	SPECIAL INFORMATION
WESTWOOD CO-OPERATIVE FOLK DANCERS	Thursday 8-10:45 pm	WEST L.A., Emerson Jr. High School, Boys Gym, 1670 Selby Ave.	Bea Pili (213) 391-7491, Frank Howe (213)996-4028	Teaching 1st hour-October teaching to be announced-or call for information.
WHITTIER CO-OP FOLK DANCERS	Saturday, 2nd, 4th & 5th of the month 7:30-10:30 pm	WHITTIER, Sorensen Park, 11419 Rosehedge Drive	(213)692-2496	Teaching 7:30-8 pm, followed by program and requests.

Non-Federation Clubs

TIFERETH JACOB ISRAELI FOLK DANCERS	Sunday 7:30-10 pm	MANHATTAN BEACH, Cong. Tifereth Jacob, 1613 6th St.	David Edery, Instructor (213)375-2848 (213)540-2631	BRAND NEW GROUP JUST FORMING!!! Israeli Folk Dances to be taught.
CALSTATE NORTHRIDGE FOLK DANCE CLUB	Thursday	Call Rich Langsford's Folk Dance Fun Line for information on folk dancing on college campuses.	(213)397-4564	Have pen and paper ready.
WESTSIDE FOLK DANCERS	Tuesday 9 am-12:15 pm	WEST L.A., Westside Jewish Community Ctr., 5870 W. Olympic, 3 blks E. of Fairfax.	(213)938-2531 Pearl Rosenthal	Int'l dances, Beg. 9-10:15 am Int/adv 10:15-12:15 pm New Camp Dances

Beginner's Clubs

ANAHEIM CULTURAL CTR.	Monday 7:30-10 pm	ANAHEIM Cultural Ctr., 931 N. Harbor Blvd.,	(714)533-8667 Ted Martin, Instructor	Beginners class sponsored by Skandia, South.
WEST L.A. EMERSON JR. HIGH SCH.	Monday 7:30-10 pm	WEST L.A., Emerson Jr. High Sch, Selby Ave., N of Santa Monica Blvd., behind Mormon Temple. Parking in sch yard.	Taught by Dave Slater	Sponsored by Westwood Co-op
WOODLAND HILLS WOODLAND HILLS REC CTR.	Tuesday 7:30-9:55 pm	WOODLAND HILLS, Woodland Hills Rec Ctr, 5858 Shoup, betwn Burbank & Oxnard Sts.	(213)888-9078	Continuous cycle of popular dances taught. Start at anytime. Sponsored by West Valley Folk Dancers.
WEST L.A. TEMPLE ISAIAH	Tuesday 8-10:30 pm	WEST L.A., Temple Isaiah, 10345 W. Pico Blvd.	(213)478-4659 (213)836-2003 Beverly Barr, Instructor	This is where the newer dancer can go to learn popular dances, both old & new.
VAN NUYS VALLEY CITIES JEWISH COMM CTR.	Thursday 8-10 pm	VAN NUYS, Valley Cities Jewish Comm Ctr, 13164 Burbank Blvd.	(213)786-6310 John Savage, Instructor	Starts Sept. 16. Members \$29, Non-members \$40
THOUSAND OAKS CONEJO COMMUNITY CTR.	Thursday 7:30-9:00 pm	THOUSAND OAKS, Conejo Community Ctr, at Dover & Hendrix	(213)498-2491 Gene Lovejoy, Instructor	
VALENCIA/NEWHALL	Friday 7:30-10 pm	VALENCIA/NEWHALL, Newhall Park Aud. 24923 Newhall Ave.	(d) (714)375-8123 (n) (714)375-4203	Taught by Pam & Warren Clendenin. New club forming--Santa Clarita Valley Folk Dancers.
PASADENA HOLLISTON UNITED METHODIST CHURCH	Friday 7:30-8:30 pm	PASADENA, Holliston United Methodist Church, 1305 E. Colorado Blvd., Scott Memorial Hall, right behind church.	(213)281-7191	Series of 10 lessons begins on Friday, Oct. 1. Sponsored by Pasadena Co-op.
LAGUNA BEACH LAGUNA BEACH HIGH SCH GIRLS GYM	Sunday 7-10:30 pm	LAGUNA BEACH, Laguna Beach High Sch Girls Gym, Park Ave. at St. Anns.	(714)553-8667, 545-1957 494-3302	Taught by Ted Martin.

Vowless Interview

continued from page 1

dance tradition to study. For example, I came back from my first trip abroad in which I visited Greece. I found that there was a Greek Society that I could join, which I did in hopes of learning more. It turned out that I taught them dances. Most of them had either immigrated here as children or weren't interested in dance anyway. There can be no dance research under those circumstances. The Maori are being researched somewhat, but without a written tradition, it is difficult.

All of these groups do get together once a year in a festival I organize in Auckland. We get 20 or 21 ethnic groups to participate in this all day affair. It has provided a place for the groups to show their dances. And it helps keep their traditions alive. But beside this one event, the ethnic communities keep pretty much to themselves.

What about your own dance company?

My group, Korobushka, is the only semi-professional group in the country. We are semi-professional in the sense that the group gets paid for performances, though that money goes into costumes and running the group, not to the performers. We perform regularly in the Auckland area and throughout New Zealand, but we have never been out of the country.

Where do you get your dance material for the group?

Originally, it was just me. I have travelled a lot and collected many things. Fortunately I have a good memory. We used to get Russian companies coming over here. I would take copious notes and work from that. We brought some teachers over from Australia--one Mexican specialist who gave us several suites and a Ukranian specialist. More recently we have had teachers from the U.S.--Yves, Atanas, and next year, Alexandru David.

How did you personally get involved in folk dance?

I originally trained as a ballet teacher. We immigrated from England when I was young, so I have most of my training here. In the ballet syllabus that we used, the English one, they had a character section, so that gave me a taste of it. I used to love those dances. I was also trained in theater. My leaning has therefore gone toward the theatrical

side of dance, not pure folk dance. I do teach both folk and character. In addition to the group and the festival, I also teach at our summer schools and train many of our folk dance teachers. I am in contact with most of the movements in the country--for example, I taught an Israeli dance workshop for the Friends of Israel Association earlier this year.

Is this why the Arts Council let you go abroad?

I think I proved to them that my research will be valuable not only to my group but to the entire movement in New Zealand. I organize things for the whole community, not just my group. After seven years of this, I have exhausted my supply of material and I was able to convince them that it was necessary to go abroad to collect some more.

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1982 CALENDAR

OCTOBER

- Thru mid month Oktoberfest held at Old World, 7561 W. Center Ave., Huntington Beach, (714)897-1470/893-0112, with an Oom-pah-pa band direct from Germany. contact Maria Reisch, 420 Amapola Lane, Los Angeles, CA 90077, (213)270-4340.
- 1-4 Lark in the Morning, 6th Music Celebration, a weekend of informal music workshops, jam sessions, dances and parties in the Redwoods. Box 1176, Mendocino, CA 95460 (707)964-5569
- 2 Pacific Asia Museum, 46 No. Los Robles Ave., Pasadena, 91101 (213) 449-2742. Asian Art Auction & Dinner 6:00 p.m. Auction of superb selection of carvings of jade, ivory & stone; textiles; procelains; fine prints & decorative art objects.
- 2 Folk Dance Party at Miles Playhouse, Lincoln Blvd. at Wilshire in Santa Monica. 7:30 - 11 p.m. \$3 including refreshments. Hosted by Beverly & Irwin Barr.
- 6 Westside Israeli Dance Cafe Gala Opening, 8 - 11 p.m. \$2.50 members, \$3.50 non-members. 1 hour of instruction with Dale Alpert followed by open dancing. 5870 W. Olympic, (213)938-2531. Parking available.
- 8 The Odessa Balalaikas will be at Loyola Marymount University, Gersten Pavilion, 8:30 p.m. Familiar to FDS readers, the Odessa Balalaikas will thrill you with rousing folk songs and popular Russian melodies.
- 8 Chitresh Das Dance Company will be performing at UCLA Royce Hall at 8:30 p.m. The dancers present a picture of speed and grace to the compelling cadences of ankle bells and tabla while performing the ancient Kathak Dance of India.
- 8-10 Camp Hess Kramer Institute Weekend at Camp Hess Kramer. Teaching staff for the weekend are Bora Gajicki, Yugoslavian and John Tiffany, Scottish. For more information
- 9 Berkeley Autumn Elegance, Federation North event. For more info (415)530-2771.
- 9 American Folk Ballet (Burch Mann) at Pepperdine U's Smothers Theatre, Malibu; 8:00 p.m. (213)456-4522
- 9 Massenkoff Russian Folk Festival. Caltech's Beckman Auditorium; 8:00 p.m. (213)356-4652.
- 9 Pacific Asia Museum, the masking traditions of 3 cultures: Japan, Indonesia and the Northwest Coast Indians. Students will then make their own masks using a variety of techniques and materials. For children ages 6-12. Starts Oct. 9, 9:30 a.m. to 11:30 a.m. Call (213) 449-2742 for info and reservations.
- 9-10 Irish Faire at Devonshire Downs, Northridge. Food, craft booths, music and dance.
- 9-10 Fifth annual Los Angeles Street Scene Festival to be held in downtown Los Angeles City Hall area from 10:30 a.m. to 10:30 p.m. Ethnic foods, performing groups on 12 different stages, Children's Mural Competition, a Petting Zoo, Indian Tribal Arts Area, International Street, and Museum/Gallery Row. This year's Street Scene is dedicated to the Free Arts Clinic program to help abused children by humane education through the visual and performing arts. For more info call (213)626-0485.
- 12 National Korean Dance Co. at Royce Hall, UCLA, 8:30 p.m. Call (213) 825-9261 for information.
- 14-16 Yugoslav Tamburitza Extravaganza National convention held at the Hyatt Hotel in San Jose, featuring music and dancing.

16 Skandia's Viennese Ball, 7:30 p.m. until midnight. NOTE!!! Change of address for ball: Miles Playhouse in Santa Monica. Come dance the Viennese Waltz, Polka, Schottische, Polonaise, Czardas, Mazurka, Quadrille, and others. Call (213) 981-1833 days or (213)781-7895 eves.

16 Haverim Folk Dancers' annual Cabaret Nite at Valley Cities Jewish Community Center, 13164 Burbank Bl. Van Nuys. Special feature of the evening will be a "Hambo Contest" with prizes to be awarded. Among the judges will be Beverly & Irwin Barr and John Savage. All dancers are invited to join the contest.

17 Pacific Asia Museum, Elizabeth Waldo Pan Asian Ensemble Concert, 3:30 p.m. October 2 Call (213)449-2742.

23-24 Fresno's 34th Annual Folk Dance Festival "VOLK TANZ FEST". All events at Holmes Playground, First and Huntington. A North-South meeting will be held on 10/24. See flyer this issue.

23-24 Festival of Masks sponsored by the Craft and Folk Art Museum. Held at Hancock Park. Starts at noon and goes until dusk. There will be a parade of masks 10/24 at noon on Wilshire Blvd. (bring the camera!) and a masked ball at Myron's Ballroom, 10/23 at 9:00 p.m. Call CAFAM at (213)936-5544 for more info.

30 Ondeko-Za, Demon Drummers and Dancers of Sado, at El Camino Community College. Thrilling drum and dance rituals from the Japanese island of Sado featuring a 700-pound drum carved from a single tree trunk.

31 Ondeko-Za, Demon Drummers and Dancers of Sado, at UCLA, Pauley Pavillon, 2 p.m. See above for description. Call (213)825-4401 for information.

NOVEMBER

5 Jack Kinneer's Ote'a Polynesian Folk Ensemble will be presenting a Fall Concert at the Culver City Veteran's Memorial Auditorium,

corner of Culver Blvd. and Overland Ave. Show time is 8:30. For more info call (d) (805)522-5310, (n) (213)789-7206, 996-3981, or 341-3405.

5 Avaz will be performing at Loyola Marymount University, Gersten Pavilion, 8:30 p.m. Dances, songs, instrumentals from Greece, Egypt, Yugoslavia, Persia, Afghanistan, Armenia, and other nationalities. At the Westchester Campus. Call (213)649-3057 for information.

Around the Country

MINNEAPOLIS
Learn a jig at the CEILI at Saltari Folk Dance and Arts Emporium. Live Irish music. 8:00 p.m. \$3.50. 2708 E. Lake St. (612) 724-9932

October 9-10 SEATTLE
Seattle Centerfest, noon-6 p.m., performances & workshops both days. Dance with Orient Express. Free. Info: Lincoln Arts (206)784-1193.

October 15-16 SPOKANE
Country Dance Weekend, sponsored by Spokane Folklore Society, P.O. Box 3351, Spokane, WA 99202. New England contras, singing, squares and couple dances.

October 29 NEW YORK
New England Contra Dance Evening and Halloween Party led by Tod Whittemore, music by Rodney Miller and Andy Davis. The tunes they use are a blend of French Canadian & Scots-Irish, which gives New England music its unique flavor. Sponsored the Ethnic Folk Arts Center, 179 Varick Street, New York, New York 10014.

November 5-7 CHICAGO
20th International Folk Festival, sponsored by University of Chicago Folk Dancers. Workshops with Pece Atanasovski, Dick Crum and Jerry Helt. For info: U of C Folk Dancers, 1212 E. 59th St., Chicago, IL 60637.

CLASSIFIEDS



CAFE DANSSA, 11533 W. Pico Blvd., West Los Angeles (3 blks. West of San Diego Frwy).

Schedule for September:

MONDAY: Carolyn Hester's Monday Night Songfest, live music and sing along with guest singers, songwriters and musicians. American folk music. 8 pm to midnight.

TUESDAY: Israeli dancing with Dorite and David Dassa. Intermediate class at 8 pm, beginners at 8:45.

WEDNESDAY: Balkan dancing with Maria Reisch. Advanced class at 7:30, no beginners class.

THURSDAY: Israeli dancing with Dani Dassa. Intermediate class at 8:30, no beginners class.

FRIDAY: Greek dancing with Mike Sirota. Basic dances class at 8, other dances taught at 8:45.

SATURDAY: Israeli dancing with Dorite Dassa. Beginners class at 8:30. No advanced class.

SUNDAY: Israeli dancing with Dani Dassa. Intermediate class at 8:30. No beginners class.

Open dancing each night when lessons end. For more information 478-7866. Other calls, 478-9960.



VESELO SELO FOLK ART CENTER, 719 N. Anaheim Blvd., Anaheim. Phone (714) 635-7356 or 879-8093. Folk dancing and lessons 6 nights per week. Children's folk dance classes and aerobics Saturday a.m.

October Information

Saturday, Oct. 2: Richard Unciano teaching Balkan. Beginner lesson 7 pm. Intermediate 8:15. Request dance party 9-1. Admission \$4.

Saturday, Oct. 9: KPFK Fund Raiser. Sold out. Call radio station at (213)877-2711 to get on stand-by list.

Saturday, Oct. 16: Dick Oakes teaching International. Beginner lesson 7 pm. Intermediate 8:15. Request dance party 9-1. Admission \$4.

Saturday, Oct. 23: Billy Burke teaching Aman favorites. Beginner lesson 7 pm. Intermediate 8:15. Request dance party 9-1. Admission \$4.

Saturday, Oct. 30: Gala Costume Halloween Party. Visiting musicians, cos-

tume contest. Beginner lesson 7 pm. Admission \$4.



WESTSIDE ISRAELI DANCE CAFE GALA OPENING Wednesday evenings beginning October 6, 1982 from 8-11 pm. Cost \$2.50 members, \$3.50 non-members. Cafe features 1 hour of instruction with Dale Alpert followed by open dancing (requests welcome). Free coffee and tea --refreshments available. Westside Jewish Community Center, 5870 W. Olympic. (213)938-2531. Parking available.



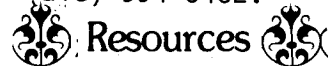
Where to dance in the Los Angeles area with ISRAEL YAKOVEE.

Monday and Friday nights: CAFE SHALOM, 531 N. Fairfax, Hollywood. Class at 8:30 pm.

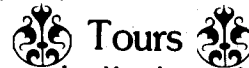
Wednesday: CAFE AMI (new!), 15315 Vanowen, Van Nuys. Class at 7:30 pm.

Saturday: Seal Beach Community Center, 3333 St. Cloud Dr. Class at 8:30 pm.

Phone about workshops, performances, tours. (213) 994-5432.



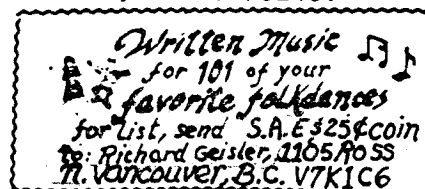
EDIE'S FOLK DANCE THRIFT BOUTIQUE. Wonderful good-as-new clothing, accessories, shoes and occasional costume pieces. Low, low prices. Look for Edie's at the Camp Hess Kramer Folk Dance Weekend, Oct 8-10 or call her at (213) 559-6626.



Folk dance in Mexico with Beverly and Irwin Barr, Feb. 19 thru 28, 1983. Guadelajara and Puerto Vallarta. Includes city tours, Ballet Folklorico, cruise to Yalapa, and of course, folk dancing!! Call 478-4659 or 836-2003.



THANKSGIVING CAMP '82, sponsored by the Texas International Folk Dancers, will be held Nov. 25-28 at the Greene Family Camp near Waco, Texas. The staff includes teachers Ingvar Sodal and Yves Moreau and cook Janet Diamond. The cost is \$105 which includes meals and lodging. The registration deadline is November 1. For more info, contact PERRY ZIDOW, 13783 Brookgreen Circle, Dallas, Texas 75240.



SCENE Survey

You've had a chance to meet us over the last 2 issues. Now it's our turn to meet you. This SCENE Survey is designed to find out who you are so that we may better design the magazine to meet your needs.

Your age _____ Sex _____ Profession _____

years dancing _____ Level of dance (beg., int., adv.) _____ # years a subscriber _____

Where do you dance regularly? _____

How often do you dance in a month? _____ Prefer couple or line dances? _____

Do you do any other type of dance? _____ What type and how often? _____

What other hobbies do you have? _____

Do your parents or other relatives dance? _____

Are most of your friends folk dancers? _____

Would you like to see in SCENE more articles on: ethnic or folk music costume

folklore folk crafts ethnic restaurants interviews other _____

Why do you dance? _____

List your 3 favorite dances _____

What do you see as the main strengths and problems with folk dancing today? _____

We realize that not all of these questions can be answered in this small a space. If you would like to elaborate by sending us a letter, we'd love to have it. Please return these forms to us by November 5--we hope to publish the results in the December issue.

People, Places, Things

continued from p. 11

If you thought Dutch dance exports to the U.S. began and ended with Ciga, think again. Jaap Leegwater, a folkdance instructor and choreographer from Amsterdam who specializes in Bulgarian dance will be teaching at the Northwest Balkan Music and Dance Festival in Seattle in November. This will be Jaap's second trip to the U.S. and first across the Mississippi. He is also looking to line up a tour for next spring and summer. Interested groups should contact him at Vechtstraat 4', 1078 RK Amsterdam, Holland. Jaap is also a flautist in a folk orchestra in Amsterdam and has produced 3 albums of Bulgarian music.

HALLOWEEN COSTUME FOLK DANCE PARTY

-- SATURDAY - OCTOBER 30, 1982 --

LOMA VISTA SCHOOL
300 LYNN DRIVE, VENTURA

6:00 - 7:30 - WORKSHOP WITH WELL
KNOWN GREEK TEACHER

7:30 - 11:00 p.m. - PARTY - SURPRISES -
REFRESHMENTS

DONATION - \$5.00

FOR INFORMATION: 805/ 642-3931
985-7316

TCHAIKA FOLK DANCE CLUB OF VENTURA

The Last word

Policies, policies. It's not enough that Washington is busy setting policies to mess up just about everything...even SCENE needs to have its fair share of policies. Some of these policies are not too different from Paul, some lots. Most of which will require the elaboration of a letter to us if you really want the whole truth. But for starters:

Everybody has a deadline, the same deadline, one that will not change from month to month. It's the FIFTH of the month prior to publication. So if you're writing an article, sending information, taking out an ad or whatever, please implant that date in your brain. Any later than that and there is no guarantee that you'll see it in the next SCENE.

If you want to advertise, a check must accompany the advertisement. That goes for big ads and for classifieds. We don't want to get into the business of billing you after the fact. If there is any question as to the amount, please contact us and we'll send a rate sheet.

Unlike Paul, we are not reducing our pages from a larger size. Ads should be the size you want them to appear in final form.

You want more policies...wait till next issue.

our thanks to

Our contributors Sylvia Vowless, Jack Kinneer, Graham Hempel and Gloria Harris. Walt Metcalf for the cover, headlines and suggestions on design. The SCENE committee for making our job so easy. Donna Hurst for pointing us to available resources. Paul Pritchard, Dick Oakes and Sally Confer Miller for help in production. And our readers for their support and constructive criticism.

NOVEMBER DEADLINE is

OCTOBER 5

on the cover

Our cover subject is one of the Maori troupe at the Polynesian Cultural Center in Hawaii. Tattooing the face is no longer practiced by the Maori, instead designs are drawn on the face. The practice of face tattooing or *moko* was a sign of manhood. The designs were drawn on to the skin and then chiseled out by a blade driven deep into the skin by a hammer of bone or wood. Sticking the tongue out was an attempt to look fierce, and frighten away enemies. *Photograph by Dick Parke.*



Dunaj

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Let's Dance

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International Folk Dancing
10 issues per year - \$7.00

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Folk Dance Federation of California, Inc.
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Office hours on Wed. 415/581-6000
1983 Costume Calendar - \$4.00 + postage



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preparation for company auditions class size limited (over)

VOLK-TANZ-FEST



ALL FOLK DANCERS
Are Invited to
Fresno's 34th Annual Folk Dance
Festival

"VOLK TANZ FEST"

All events at Holmes Playground
First and Huntington

SATURDAY, OCTOBER 23rd, 1982

- PICNIC.....11:30 to 1:00 P.M.
Bring your lunch Coffee and Punch provided
- TEACHING INSTITUTE.....Instruction..... 1:30 to 4:30 P.M.
Registration.....\$2.00 12:30 to 1:30 P.M.
Scottish Dances - "May Flower" & "Rathsay Rant", taught by
Ruth Ruling. Line dances - "Hora Dreapta" & "Briu Batrin din Banat"
taught by Denise Heenan
- FESTIVAL OF FOLK AND SQUARE DANCES..... 8:00 to 11:00 P.M.
Dances and Exhibitions
Ethnic food served at nominal cost
- AFTER PARTY..... 11:30 to 1:30 P.M.
Separate rooms for Kolos and General Dancing

SUNDAY, OCTOBER 24th, 1982

- NORTH - SOUTH MEETING. To be announced
- FEDERATION COUNCIL MEETING 11:45 A.M.
- FESTIVAL OF FOLK AND SQUARE DANCES 1:30 to 5:00 P.M.
Ethnic Food
Dancing and Exhibitions
- CLOSING PARTY..... 8:00 to 11:30 P.M.

FRESNO'S 34th ANNUAL FOLK DANCE FESTIVAL

October 23 & 24, 1982 - Holmes Playground, First and Huntington
Sponsored by the Fresno Recreation Department in cooperation with
the Fresno Folk Dance Council and the Folk Dance Federation of
California

FRESNO OFFICERS: President - Walter Rodrigues, P. O. Box 343, Sanger, CA
Phone (209) 875-6187
Vice President - Ken Wight Secretary - Mary Kehoe
Treasurer - Mace Magarian Historians - Phyllis and
Kent Peterson

BARBET PROGRAM



Annual HAVERIM

Folk Dance

Cabaret Sat. eve

8-12 PM

OCT. 16, 1982

Refreshments

Donation
Guests 3.50
Members 3.00



"HAMBO"
CONTEST
Prizes



VALLEY CITIES JEWISH COMMUNITY CENTER
JOHN SAVAGE - FOLK DANCE DIRECTOR
"HAVERIM" - MEMBER FOLK DANCE FEDERATION SOUTH
13164 BURBANK BLVD.
VAN NUYS -
786-6310



CABARET PROGRAM

1. Kostursko Oro	Albania	27. Naomi I	Israel
2. Godecki Cacak	Bulgaria	28. Floricica	Romania
3. Hora Fetelor	Romania	29. Tino Mori	Macedonia
4. Hora Yamit	Israel	30. La Bastringue <u>cp</u>	Fr. Canada
5. Swedish Finn Mixer <u>c-p</u>	Sweden	31. Alunelul	Romania
6. Ipirotiko	Greece	32. Vrapcheto	Bulgaria
7. Divcibarska Kolo	Serbia	33. Rakefet <u>c</u>	Israel
8. Hora Spoitorilor	Armenia	34. Geimenden	Greece
9. Vlasko	Bulgaria	35. Trip to Bavaria <u>set</u>	Scotland
10. Salty Dog Rag <u>c</u>	USA	36. Cintec	Romania
11. Ya Abud	Arabia	37. Stara Vlaina	Serbia
12. Gvanim	Israel	38. Korobushka <u>cp</u>	Russia
13. Rustemul	Romania	39. Garoon	Armenia
14. Imate LeVino	Macedonia	40. Sestorka	Serbia
15. Troika <u>Trio-P</u>	Russia	41. Batuta de la Adincata	Romania
16. Hasapikos	Greece	42. Ali Ali	Lebanon
17. Balta	Romania	43. Ha-er Beafort <u>c</u>	Israel
18. Vo Saduli <u>c</u>	Russia	44. Debrudjanska Reka	Bulgaria
19. Iste Hendik	Turkey	45. Bavno Oro	Yugoslavia
20. Tante Hesse <u>c-p</u>	So. Africa	46. Sev Acherov Aghcheek	Armenia
21. Jovano Jovanke	Macedonia	47. Tango Poquito <u>cp</u>	USA
22. Bosmat	Israel	48. Jacob's Ladder	Israel
23. Piperana	Yugoslavia	49. Sherele <u>Trio</u>	Russia
24. Mason's Apron <u>Trio-P</u>	England	50. Couple Hasapico <u>c</u>	Greece
25. Debka Oud	Israel		

HAMBO CONTEST

REFRESHMENTS

26. Squares
called by John Savage
- USA

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FOLK DANCING

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YAKOVEE



Israel Yakovee, born to a traditional Yemenite family, danced with Israel's top performing troupes. Israel now is a prominent international folk dancer and as a teacher & choreographer he specializes in Israeli and Yemenite style. Director & choreographer of Finjan Israeli dance Ensemble and producer of the Boi Teiman records. Israel is co-founder of "Hora -Shalom" East/West coast Israeli dance Institutes.

SATURDAYS AT 8:30 PM

SEAL BEACH COMMUNITY CENTER 3333 ST. CLOUD DR.

Directions : San Diego Fwy (405) To Seal Beach Blvd.
Go North two blocks . Turn Left on the second traffic
light (St Cloud) ; about 100 yds, on your right is the
community center. See you there.

SPECIAL EVENTS

- | | | | |
|------------------|---------|-----------------------|----------------------|
| Saturday Oct 16 | 8:00 PM | Special workshop with | Tom Bozigian |
| Saturday Nov 13 | 8:00 PM | Special workshop with | Mihai David |
| Saturday Dec 11 | 8:00 PM | Special workshop with | Shlomo Bachar |
| Saturday Jan 29 | 8:00 PM | Special workshop with | Bora Gajicki |
| Saturday Feb. 26 | 8:00 PM | Special workshop with | Dick Oaks |

* Special workshop fee is \$ 5.00 per person

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Israel

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