



# Folk Dance Scene

July/August, 1983

Volume, 18 Number 4





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July/August, 1983  
Volume, 18 Number 4

## Folk Dance Scene

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# In this issue...

It has been traditional in SCENE to devote the July/August issue to American topics. This year will be no different. So, while you're eyeing that last piece of apple pie (check out this month's recipe from Gloria Harris!), take a look at the kind of things that American folklore stands for.

Folkways in this country are not dead yet, though it's hard to envision that from the Harbor Freeway. But in some of the more rural areas of America, say in Virginia's mountains on the West Virginia state line, people still get together to have a Saturday night dance--and folk dance! No Devo in Bergton.

Mitch met Cameron Nickels when Cam was playing for a convention of academics in Washington, DC. Cameron is a professor of English at James Madison University in the Shenandoah Valley. When not correcting grammar, he's playing fiddle with Two Gun Terry and Friends for the Saturday night dances in Bergton. Do you want to know what today's American folk dance looks like? Read on.

One of the hardest parts of the ethnic dance specialist's job is trying to recreate dances long gone and forgotten. Robin Evanchuk, director of Liberty Assembly, has made a career of digging up buried American dances--from the Georgia Sea Islands to the Texas panhandle. In her article for us, she talks about dances of the California gold miners. Without any living witnesses to those dances, Robin has found her source material in old books and diaries. Her group has recreated some of these dances on stage.

We also have included the second installment of Paul Pritchard's series on the history of the Folk Dance Federation. In this chapter, he talks about the "golden years" of the 50s and 60s.

Finally, you'll note that most of our calendar consists of camp listings. For those of you who are going to one (or a dozen), we hope you have a wonderful time. We're anxiously looking forward to the cool woods of Mendocino ourselves. For the rest of you, have a happy summer, too. And we'll see you in September....



# 'And Friends' Play

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by Cameron Nickels

Nearly every Saturday night for the past several years, there's been a dance at the Bergton, Virginia, Community Center. Along with Criders, Bergton is tucked up in the northwestern corner of Rickingham County at the bottom of Shenandoah Mountain. At the top of the mountain is the West Virginia line. It's usually the coldest part of the county, according to the early morning weather report on WSVB. Sometimes the hottest too, but some folks say the local weather-watcher juggles the figures a bit. Most families here go back many decades, several to the mid-eighteenth century when the area was settled. Everybody knows everybody else and are usually related somewhere back down the line. People farm a little, cut timber, raise poultry and then maybe help process it, working the line at Marval or Holly Farms.

available for instant coffee in styrofoam cups, paid for on the honor system.

Hays Whetzel has been running these dances for awhile now. He arranges for the bands, stokes up the stove in the winter and opens the windows in the summer, turns the lights off and on, and sees to it that people pay enough attention to the sign prohibiting alcohol on the grounds. Without people to do these things, there would be no dance, no center, maybe not much of a community, really.

We play there every so often, and the first time, they took up a collection to help buy some radio equipment for the rescue squad. They must have got it, because a couple of times since, we've played to pay the electric bill for the center, and every once in a while they pass the hat to give us gas money.

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## Saturday Night in Bergton

Despite the name, there's no "town" to Bergton, never was and never will be. Just Stump's Store, the post office that gives the place a name, Martin Luther Lutheran Church, and a couple of dozen or so houses along County Road 820. No town, but there is a sense of community here, one born of geographical isolation that still prevails to some extent. People are as proud of where they are from as they are resentful of slurs and sensitive to condescension. The Community Center is the wood-frame school house, the first public school in the area, built in 1880, added on to over the years, and closed in the mid-1950's when the present school was built between Bergton and Criders, a compromise to two communities' pride.

The Saturday night dances are held in what were two large rooms that last served as classrooms and activities rooms. There used to be a stage where the potbellied stove is, and on a basketball goal above the dance floor you can make out "Bergton Buzzards" and the picture of a buzzard leering comically. In the other half of the room are some old couches and chairs, then rows of benches, and against the far wall short bleachers. There's hot water

We're Two Gun Terry and Friends. Two Gun (Wilber) Terry plays fiddle and mandolin, but he can play just about anything, and he'd rather do that than drive a feed truck back and forth to Culpepper. Kenny Miller runs the meat market at the Bridgewater KGA, plays bass and sings. Glen Knically is a salesman at heart and plays banjo. I play guitar, a little fiddle, and help with the singing, and because I teach school and am "used to talking in front of people," I do the announcing.

The "and Friends" gives some idea of how music is done here in the Shenandoah Valley. Various combinations of musicians sometimes get together as a band with one of the better musicians in the area, and the "and Friends" covers whoever might be playing at the time. We've been together for over two years now, though, playing all kinds of music for all kinds of reasons: pig roasts, weddings, parties of various kinds, dives and the like. For the past year we've also played for the Massanutten Mountain Cloggers, semi-pros like us, which means we get paid for doing it but we don't make a living at it.



If the band doesn't have a job to play on Wednesday or Saturday nights, we get together at Two Gun's place out in the country, usually with those musicians who know that's where you go on Wednesdays and Saturdays for various kinds of country music and for Elsie's iced tea, homemade potato chips, pickles, cakes--"whatever," as they used to say. Kenny says the music is "right" if the cat wanders into the circle of players and decides to stay. If we play at Bergton, we have to gather up at Kenny's about 6:30. It's a forty-five minute to an hour drive each way, which means I won't see any Saturday Night Live and will probably miss some of World Wide Wrestling. Kenny's got this new Dodge window van that is comfortable enough to make us think of just staying on the road some time, heading west to see if we can play our way across the country. A stop for chips, smokes, a six pack of Strohs, and maybe a cold bottle of Mad Dog or Tickled Pink and we're on our way, reminiscing, picking on each other, talking trash--purging ourselves of the day jobs and most of what they stand for. This gathering up and going has become as satisfying as ritual can be.

It's a long drive, but what we like about playing at Bergton is that the people seem to have themselves a good time. Whether they come just to listen to the music or also to dance to it, this is their Saturday night entertainment, much in the tradition of school closings, shucking parties and the like of decades past. "I'd rather play here than anywhere," Two Gun says. "Hell, they've been doing this for years!" Other bands play on other Saturday nights, and it used to be that we alternated sets with another group, but there was some difference of opinion nobody's saying much about,

*Photo by David Ahrend*



*Photo by David Ahrend*

and they haven't been around. Problem was, they had the sound system, but now Hays has got one of his own that works pretty well.

Not everybody comes to listen or to dance to our music. Teenaged good old boys and girls tend to stay outside in their cars and trucks, listening to tapes of Alabama and Waylon and Willie and the boys, drinking, arguing, trying to make out. Inside will be the fairly young, the fairly old, and the married of any age. The young ones spend most of the night seeing how many cans of Mr. Pibb they can cadge from the oldsters and in dashing out for some furtive clues as to what it's going to be like when they get to be good old boys and girls. They dash back in, shrieking with joy.

At Bergton, we get the chance to play all of the kinds of music we can play: old-time bluegrass, country western, and we can throw in an older pop dance tune, such as "Five Foot Two" or "Sweet Georgia Brown." It's like practice with a good audience. We never have a program worked out, although there are some things we know we have to play here--our raucous versions of "Sail Away, Ladies" and "Fly Around." We might do "Fox on the Run," but only if we want to, and we probably won't play "Orange Blossom Special" unless Two Gun's mother is there and asks for it. We have to disappoint the occasional request for some rock and roll, but we've been working up "Bye, Bye, Love," and look forward to hitting them with that sometime soon.

Whatever we play, we like it that people dance--that's what makes playing at Bergton different--whether to a belly-rubbing honkytonk song or a fast-as-hell breakdown. Especially the fast ones. I remember the

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# Saturday Night

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first time we played there, Glen maybe, said "Did you see that floor? It was bouncing up and down that much!" and he held his fingers what looked like three or four inches apart. "Couldn't be," I thought, but sure enough, the next set I looked, and the floor did bounce "that much!"

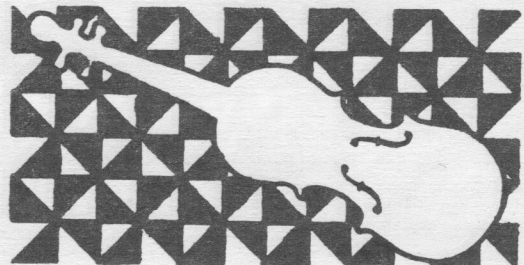
The styles of dancing here are varied and some people think unique to this part of the country. Once, while another band was playing something like "Rollin' on the River," I watched a grey headed man dressed in his work blues and shoes intently doing the twist, complete with solemn dips to the floor. Probably the most active dancer is a woman reportedly in her seventies, the president of the Two Gun Terry and Friends Fan Club if there ever was one. She would be happy to prove she could dance the pants off any man.

The most common step can be best described as a flat foot. A few do it with the traditional percussive spirit, but the most popular version seems like a combination of a flat foot and a jitter bug--with just a bit of the twist on the part of some. This is usually done with a partner--man/woman, woman/woman--but not necessarily. Some dance alone, and often a person dancing with someone will turn to dance with a single, which may turn into a threesome or moresome at some point during the song. The flow of it all is fun to watch. One popular style that I like a lot appears to be quite a bit different. Two (or more) dancing side by side, arms around waist, move together with a bouncy stroll, their feet moving rhythmically together. Groups might form in a line, then break up. Somebody said it looked like a Texas Schottische; over in Charlottesville, a similar dance is called "hoe downing." I had always admired Hays Whetzel's particularly dignified and graceful way of doing this, so I asked him what he called that kind of dance. "Flat foot," he said.

The Saturday night dance at Bergton is traditional, but it is not a self-conscious attempt to preserve traditional dancing. That is being done by a group of young, middle-class, educated, non-natives for

the most part. They have their own regular dances and workshops, featuring circle dances, square (not "Western") dances, clogging, and the like and most recently, contra-dances. The Massanutten Mountain Cloggers are a part of this fairly recent, still growing interest, and they sometimes have come to Bergton with us to do their stuff. What with their costumes and taps and all, I'm not sure how the local folks take to it, to tell the truth. They must wonder whether this is a performance for them or, and certainly unintentionally, some way of showing them up. They dance with the cloggers individually willingly enough, but are less willing to be a part of a called, organized dance, unlike, say, the people at the conventions we play for at resort hotels like the Greenbriar and the Homestead. During "audience participation," conventioners dance enthusiastically and remarkably well. And yet dancing is not a natural, integral part of their lives. For the people at the Bergton Community Center on Saturday night, it is, and so perhaps they want to do it their way or not at all. As Two Gun says, "Hell, they've been doing this for years!"

It adds up to a good night but a long night for Two Gun Terry and Friends. By the time we get to the last set, the snacks, smokes, Strohs, and Mad Dog are pretty well done in, my fingers are sore and so are Kenny's. Playing for dances, you play a tune longer, and if it's "right" you play it harder. At least we do, although Two Gun says we haven't yet learned how to play hard but relaxed, and he's surely right. Towards the end, he pulls out his pocket watch, and I see it's ten to eleven. Great! I can catch some of Saturday Night Live! But then I remember that he refuses to accommodate to Daylight Savings Time. "That's set to Big Ben in London," he says proudly, pointing to his watch. As we go into "There's No Place Like Home," I'm hoping I can catch just a bit of Rowdy Roddy Piper knocking Greg Valentine on his can.





# GOLD MINERS DANCES

by Robin Evanchuk

Monday 24th this day some kind of mettle was found in the tail race that looks like gold first discovered by James Martial, the boss of the mill.

This entry in the Diary of Henry W. Bigler (p. 7) recorded the moment that began one of the most romantic periods in California history, the Gold Rush.

Dances of the forty-niners can be divided into three categories: 1) All-male types, 2) Examples which included women, and 3) Dances of the final years of the gold rush (1870-1893).

The all-male dances began obviously when there were no women available in the mining camps, but it should be noted that when women finally settled in those areas, and new dance behavior was introduced, there is ample evidence from diaries and letters that the all-male dances persisted through this time and there were then two dance types developing side by side. Luzena S. Wilson tells of an occurrence at a ball in the 1850's when several expected ladies were not able to attend: "However, the ball went on, notwithstanding the lessening in numbers of the expected ladies. A number of men tied handkerchiefs around their arms and airily assumed the character of ball-room belles." (Canfield, P. 89).

Reverend Walter Colton, in *Three Years in California* gives an account of the all-male dances:

It was a strange sight to see a party of long-bearded men, in heavy boots and flannel shirts, going through all the steps and figures of the dance with so much spirit, and often with a great deal of grace, hearty enjoyment depicted on their dried-up sunburned faces, and revolvers and bowie-knives glancing in their belts; while a crowd of the same rough-looking customers stood around, cheering them on to greater efforts, and occasionally dancing a step or two quietly on their own account.



...Wherever a fiddler could be found to play, a dance was got up. Waltzes and polkas were not so much in fashion as the 'Lancers' which appeared to be very generally known, and besides, gave plenty of exercise to the light fantastic toes of the dancers; for here men danced, as they did everything else, with all their might; and to go through the 'Lancers' in such company was a very severe gymnastic exercise. The absence of ladies was a difficulty which was very easily overcome, by a simple arrangement whereby it was understood that every gentleman who had a patch on a certain part of his inexpressibles should be considered a lady for the time being. These patches were rather fashionable, and were usually large squares of canvas, showing brightly on a dark ground, so that the 'ladies' of the party were as conspicuous as if they had been surrounded by the usual quantity of white muslin. (Colton, p. 314)

As mentioned earlier, dancers taking female parts not only used patches on trousers, but scarf or ribbon armbands as well.

The "Lancers" is a variation of the four couple quadrille. It was introduced in England in 1817, a year or two later in America, and was only danced occasionally at that time. In 1849 and 1850 however, it was revived by a dance teacher known as Madam Sacre who had four young debutantes demonstrate it at the parties of the London social season. (Richardson, p. 70) It was well received and its popularity in England, France, and the United States lasted for over sixty years.

This would probably account for the popularity of the "Lancers" among the forty-

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## Miner's Dances

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miners. It seems to have been as popular in America as it was in England and apparently a number of miners were quite familiar with it. Another reason for its popularity might have been the ease in which new music could be adapted to this dance. Substitution of a popular tune that a musician already knew for the original music of the "Lancers" certainly agreed with the musical situation in which the miners often found themselves.

At the end of each dance the call, "Promenade to the bar and treat your partners" was vigorously obeyed, and as Colton describes, "the 'ladies' tossed off their cocktails and lighted their pipes just as in more polished circles they eat ice creams and sip lemonade." (Colton, p. 314)

This period was also characterized by a great deal of ritual behavior usually cen-

tering around women's clothing. If an article of lady's apparel was obtained, a shoe, a hat, or corset for example, the object was instantly enshrined, and dances were performed around it.

The next dance classification began when women finally arrived at the camps in enough numbers to have some influence. During the Mexican American war, in places such as Santa Fe where soldiers were stationed, many of the local women, both Mexican and American, became camp followers. The Mexican campaign ended in 1848 and by 1851 nearly all of the Mexican and American soldiers had returned home. Many of these women then headed for the gold fields, and later on, the Comstock Lode. They became dance hall girls, or "Hurdy-Gurdy" girls and the miner now paid in gold in order to dance.

The "Lancers" became less popular and the waltz, polka, and Varsoviene became the





new favorites. During this period, and up to the mid-1850's as Schneider states, "behavior was still relatively unpredictable. Fun still got out of control easily, and energies exploded out from the imposed dance steps. (Schneider, p. 41) A good example of a dance from this period was published in detail in the Boise, Idaho newspaper "The Democrat."



We both bowed to both of us, then together, then the fiddle tuned, and the thing started; grabbed her femail hand, she squeezed mine, we both slung each other but she slung the most because I think she loved me for a little while; then we changed base clear across the room, jumped up and over so many times, passed each other twice times, then my dear and I dosed a doe and hopped home again...twist both gals twice times, sling 'em to opposite feller, let him do the same as you did, and back again to places, light gentlemen balance to heavy ladies, duplicate,...all turn the other, backward, sideways, each couple swing tother couple, cross over, back; all promenade to seats. (Fisher and Holmes, p. 179)

This quadrille description, only part of which is reproduced here, is accurate enough to be danced today. When it was done by the ensemble (The Liberty Assembly) last year, it was interesting to watch the dance emerge from these bizarre directions; parts of them described from an on-looker's attitude, and parts from the point of view of a dance participant.

By 1860 this second phase was finished and the final cycle began. This next period lasted about thirty years and included the slow refining of the dances, the dance etiquette, and the social customs as the west became tamer and more "civilized." The popular dances of the east coast cities were also in vogue in the west as was the popular fashion in clothing.

The fate of the dancehall girls during this later period also deserves attention. It had been generally supposed that once the "decent" female element moved into California, the dance hall girls were finished. Tracing the development of the dances and dance halls, we often run across informa-

tion on the changes in the girls themselves. It is remarkable to find evidence that, instead of spending the rest of their lives as "poor soiled doves," a great number of them seemed to be quite successful at finding husbands among the men of the west.

They worked, as did other women, side by side with their husbands as pioneers opening up the west, and were probably the very ones who insisted that the dances and behavior be more refined.

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*This is an abridged version of "Miner's Dances from the California Gold Fields" which appeared in the Journal of Graduate Dance Ethnologists, Vol. 4 (Spring 1980). Reprinted with permission.*





1953  
Oakland  
Festival

Photo  
by  
Phil  
Maron

# A HISTORY OF THE FEDERATION

## Part II: The Middle Ages

by Paul Pritchard

The period starting about 1951 should probably be called the Golden Years. At least, for me, they seemed to be a golden period of folk dancing in the history of the Folk Dance Federation, South.

[An apology at this time is in order. The first person singular will crop up often in this article rather than the editorial or regal "we." Why? First, because I am no longer an editor, nor Queen Victoria. More important, the Federation has become an important part of me, having spent a bit over half of my lifetime involved with it. At times, separating the two is difficult.]

When the tumult and the shouting had died down following the strife of 1950, (and after quite a few of the captains and kings had departed), activity in the Southern Section of the Folk Dance Federation of California really began to liven up. (Yes, that was our name in those early days!)

In the North, things had continued in "high gear." The problems regarding loyalty oaths that had plagued the South had not reached the North (see my article in the February 1983 SCENE for the details). Let's Dance had become a full-fledged publication with a new and snappy format. The Stockton Folk Dance Camp had achieved national recognition. Estimates were that about 300 clubs were under Northern jurisdiction, which extended from north of Ukiah to Bakersfield and San Luis Obispo. Quite a number of these were strong in square dancing, especially in the San Joaquin Valley.

In the South, not only were the groups polarized within themselves--folk versus squares--but following the "troubles," all of the square dance clubs withdrew, leaving a much smaller list of clubs on Southern Section membership rolls. This unfortunate situation had an effect in subsequent years, especially concerning the programming of Statewide Festivals. Visitors to the opposite section found



either a shortage of or overabundance of square dances, and good or poor callers on the programs, depending upon whether the event was held in the North or South. The loss of the American square dancing contingent was probably the greatest casualty that has befallen the Southern Federation. Few indeed are the clubs today that program square dances as part of their regular weekly dance programs. Squares at festivals are equally rare.

#### CLUBS COME AND GO

During the mid-fifties, there was an average of 50 clubs listed as members of the Southern Section in any one year. New clubs were started up and joined the Federation--many with full membership enthusiasm--often merely because the leader or teacher wanted a say in the organization. In most cases, the regular members knew little of the workings of the Federation and could care less. These were the groups responsible for the fluctuation in the number of member clubs.

Those clubs in which the members took an active part in its operation, (primarily the co-ops and some of the exhibition groups) were also the ones interested in the progress of the Federation. These groups have remained the backbone of the organization over the years. Of these groups, one must single out the Westwood

Co-op as a leader from the start and active ever since.

It was from the many interested dancers of these active clubs that a virile organization grew and prospered. As I look at the reports to the Federation Council by the nominating committees of the past several years, I cannot help but make a comparison. In the 50s, it was almost always possible to present at least two (sometimes three or four) candidates for each office on the slate. Occasionally there were two candidates from the same club vying for one position. No arm twisting was necessary.

#### THE FIRST CAMP

It was in late August 1951 that four couples from the Gandy Dancers, along with Paul Erfer, one of the South's early directors, were invited to Idyllwild by Dr. Max Krone, to put on a small exhibition performance for ISOMATA (Idyllwild School of Music and the Arts). In the process, they explored the possibility of having a summer folk dance camp there. Stockton was proving very successful but quite a distance to travel for Southern Californians. Besides, we wanted "one of our very own." This camp would be somewhat similar, yet also different. The location in the mountains was rustic (more like the Eastern and Southern camps) and ISOMATA had in-

*The Gandy Dancers, 1959. Photo by Chuck Thompson.*





# Federation

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terest in a wider range of subjects than just folk dance, for its summer schedule included folk crafts, literature and music. Balladeers Marais and Miranda and folklorist Ataloo were semi-permanent residents of Idyllwild. Bess Haws and folk singers Pete Seeger and Sam Hinton were regular visitors.

The Idyllwild Folk Dance Workshop began the following summer. Elma McFarland has been an active committee member ever since. Idyllwild was the first bright jewel in the Southern Federation's diadem.

The Santa Barbara Festival of 1951 was the last big outdoor Statewide event. Those who attended to dance or observe will never forget that one. Not only the two hosting clubs, but also the townspeople, were most hospitable. Highlight of the big festival day was the great display of colorful costumes and exciting dances presented by the many performing groups, both North and South, with the bright sun of the afternoon scintilling against the spring green field and the bright blue Santa Barbara skies, it made an impression of an European festival seem real. The next year, dancing moved indoors at the Oakland Statewide. It has been indoors ever since.

For the next several years, Statewides were well attended by dancers from both ends of the state. Among the memorable ones were the 1952 Oakland, 1955 Sacramento and the 1957 San Diego Statewide. Federation officers and leaders from the North attended Southern Section Statewide Festivals en masse, and while not as large a percentage of "wheels" from the South went North, this was balanced perhaps by the many, many Southern "rank-and-file" dancers.

## KOLO KOMES TO KALIFORNIA

A milestone in Southern California folk dancing and throughout the country (for this area was becoming "first domino" in the activity) was in 1956 when two major Yugoslav state ensembles arrived here in rapid succession on tour. Enthusiasm for the kolo was very strong here at the time. Popular leaders like Dick Crum, Anatol Joukowsky and John Filcich had been teaching Balkan in California at camps,

institutes and universities for three or four years and had loyal followings. But until 1956, Balkan dances were still sparse on dance programs. Some clubs rarely scheduled them. After the dam broke, no one could escape them. Then began heated discussions at Council meetings about the many "kolos" on festival programs. Anything not in couples or sets soon began to be called a "kolo."

Other notable items of 1956 included the Miss Universe Pageant and a change in format and makeup of Let's Dance. But the biggest event was the first Santa Barbara Folk Dance Conference. Under the leadership of Frank Cole, Elizabeth Sanders and Southern Section President Minnie Anstine, this camp had been on the drawing board for about a year. It was labeled a "Conference," for the University did not feel that the term "camp" was quite right. Justly so, as anyone who has attended the elegant facilities and fine food of those early years can testify. At its opening in August 1956, I had the honor of being President of the Federation, Southern Section. This conference continued annually at Santa Barbara until about 1968 when it transferred to San Diego where it has become one of the biggest and most popular folk dance camps in the country. Our current co-chairman Valerie Staigh has been with it through its entire existence. Another gleaming jewel for the Federation (two in fact: both the camp and Val).

It was in 1957 that the Federation, South (we dropped the "section" bit by now) started its first Beginner's Class program. This was only partly successful at the time. It was restarted on a couple more occasions, with mixed results. The current Federation Beginner's program with its annual festival has worked much better.

Off and on during the years there have been attempts to recruit school children and college students into the Federation and to folk dancing. There were a few scattered groups in the early days of the Federation, but these were mainly ethnic exhibition groups brought into the Federation by their interested leaders. In 1959 a strong effort was mounted again, and a Junior Federation, composed of some six or seven groups of teenagers, was formed. There was even a Junior Festival held, but this experiment also failed. It was seven or

*continued on p. 27*



# 1983 FOLK DANCE CONFERENCE

AUGUST 7-14, 1983



## NEWER DANCERS & SCHOOL TEACHERS WORKSHOP

AUGUST 5-7, 1983

SAN DIEGO STATE UNIV.



STAFF

FOLK DANCE CONFERENCE  
WEEK - AUGUST 7 - 14, 1983

STAFF

WEEKEND WORKSHOP FOR NEWER  
DANCERS & SCHOOL TEACHERS  
AUGUST 5 - 7, 1983

TOM BOZIGIAN	Armenian
ANDOR CZOMPO	Hungarian
CIGA DESPOTOVIC	Serbian
YAAKOV EDEN	Israeli
JERRY HELT	Square Dance
ATHAN KARRAS	Greek
INGVAR SODOL	Scandinavian

GRAHAM HEMPEL      International  
MARGUERITA LEYVA    Mexican  
PLUS ?

### Application

MAIL TO: Valerie Staigh, 3918 Second Avenue, Los Angeles, CA 90008 (213) 292-4030

<p>NAME: _____                   Ms. Miss Mrs. Mr.</p> <p>NAME _____                   Ms. Miss Mrs. Mr.</p> <p>ADDRESS _____</p> <p>CITY _____ STATE _____</p> <p>ZIP _____ DAYTIME PHONE _____</p> <p>ROOMMATE _____</p>	<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="text-align: left;">FOLK DANCE WEEK</th> <th style="text-align: left;">BEGINNER/TEACHER WORKSHOP</th> </tr> </thead> <tbody> <tr> <td><input type="checkbox"/> DOUBLE ROOM    \$315</td> <td><input type="checkbox"/> DOUBLE ROOM    \$100</td> </tr> <tr> <td><input type="checkbox"/> SINGLE ROOM *    \$370</td> <td><input type="checkbox"/> SINGLE ROOM *    \$115</td> </tr> <tr> <td><input type="checkbox"/> TUITION ONLY    \$150</td> <td><input type="checkbox"/> TUITION ONLY    \$ 50</td> </tr> <tr> <td><input type="checkbox"/> QUIET WING</td> <td></td> </tr> </tbody> </table> <p style="font-size: small;">* If available</p>	FOLK DANCE WEEK	BEGINNER/TEACHER WORKSHOP	<input type="checkbox"/> DOUBLE ROOM    \$315	<input type="checkbox"/> DOUBLE ROOM    \$100	<input type="checkbox"/> SINGLE ROOM *    \$370	<input type="checkbox"/> SINGLE ROOM *    \$115	<input type="checkbox"/> TUITION ONLY    \$150	<input type="checkbox"/> TUITION ONLY    \$ 50	<input type="checkbox"/> QUIET WING		<p>Double &amp; Single Room costs include board &amp; room, tuition and \$50 facility fee</p> <p>For those requesting a roommate, please fill out the following:</p> <p><input type="checkbox"/> Non-Smoker    <input type="checkbox"/> Smoker</p> <p><input type="checkbox"/> Age Group:    <input type="checkbox"/> 16-25,    <input type="checkbox"/> 25-40,    <input type="checkbox"/> 40+</p>
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<input type="checkbox"/> TUITION ONLY    \$150	<input type="checkbox"/> TUITION ONLY    \$ 50											
<input type="checkbox"/> QUIET WING												

Enclosed is check/money order payable to S.D.S.U. Conference in the amount of \$ \_\_\_\_\_. A \$50 deposit will hold a reservation for ONE PERSON. Deposit will be refunded if notification of cancellation is given prior to July 15, 1983.



# New American Cuisine

by Gloria Harris

Pocahontas and Captain Smith took a walk. She brought a picnic basket. They spread out a hide and happily munched on fried chicken and potato salad. "Gosh, Poca Dear," said Smith, reaching for another slice of apple pie and a Dr. Pepper, "this American food is the best darned food in the world." But that's not the whole truth...in her basket, instead, were some berries she had picked and greens pulled from the earth. They drank cool water from a stream. The First Americans ate simply and naturally, what the land had to offer.

Eventually, many people arrived in the New World with an eye to the future. They brought seeds and cuttings of the foods they knew and planted them where they settled. The women of the varied ethnic backgrounds combined products from the larder of their adopted country with those staples and spices familiar to them. From their grandmother's dishes and the results of their own experimentation, they co-authored the recipes of a new American Cuisine.

Women of the Pilgrim group on the cold harsh New England sea coast, devised a savory crock of the dried beans they brought from Britain and the sweet syrup the Indians taught them to extract from trees. Clam chowder was their invention, and more recently, the chocolate chip cookie.

America still likes the peasant-style cooking of Germans who settled in the Pennsylvania region: chicken pie, dumplings, noodles, preserves and fruit pies. Romanian and East European immigrants landed on the east coast, who had the secret of pickling beef...witness New York's deli pastrami and corned beef sandwiches. French, Irish and Scottish colonials of the southern coast offered America biscuits and gravy, bacon and grits; chit-lings and greens from the African slaves. The good-humored 'Hillbilly'

## SKIPPY'S APPLE PIE

- |   |                          |
|---|--------------------------|
| 1 can Comstock sliced apples<br>(use the juice too) | 1/4 t nutmeg             |
| 1/2 C brown sugar firmly packed                     | 1/2 t salt               |
| 1/2 C sugar   | 2 t lemon juice          |
| 2 T flour   | 2 T butter cut into bits |
| 3/4 t cinnamon                                      | 1 C small marshmallows   |

## AMERICAN AS ALL GET-OUT

Combine the above and turn into pastry-lined pie plate. Cover with top crust. Make slits for steam to escape. Seal edges. Bake 425° for 40-50 minutes or till golden brown.

For pastry, use Pillsbury's new All Ready Pie Crust found in the refrigerator case with Pillsbury Biscuits, etc.

This is a real no-effort pie, excellent for short notice guest. Everything can be kept on the pantry shelf. It's delicious!

drank raw whiskey like water.

The bayous of the deep south, gumbo and jambalaya were created. New Orleans refined 'rot-gut-...invented the cocktail.

In America's Heartland, Bread Basket of the World, Polish, Czech and Scandinavian wives set out enormous spreads for farm laborers. Unexpected guests were accommodated by only tossing a little extra in the pot. (Pot Luck!) How typically American is pot roast and slaw, potato salad, bread, pickles, chocolate cake, fried fish, brownies and apple pie. Cowboy country gave us rodeos, country singing, square dancing, sleeping bags and camping out as well as barbeques and chili con carne. Californians created the Caesar salad, sour dough bread and Cioppino.

Americans conceived of the first fast-food breakfast; Corn Flakes and Post Toasties; Americans invented soda pop... all flavors of the rainbow, coke and root beer and the adult pop, Cold Duck. We are big beer drinkers. We eat uncounted hamburgers and hot dogs, steaks and fries, donuts and coffee. To celebrate America's birthday, let's have a picnic. Let's eat what Pocahontas and Smith ate: fried chicken, potato salad, apple pie and Dr. Pepper. American food is the best gosh darn food in the world! This month's recipe is for the quickest and best apple pie you ever set your lips on. Skippy Krohn gave me the recipe. America!! Stand up and cheer!!!



# 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	(619)449-4631 Vivian Woll, Instructor	Inter, adv dances on Tues Beg, inter on Thurs
CHINA LAKE DESERT DANCERS	Thurs 7:30-10:30 pm Mon 7:30-9:30 pm	CHINA LAKE, China Lake Youth Center, Naval Weapons Center.	(619)375-7136 (619)375-4203	Mon is workshop night. 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 & Rundy, 1 1/2 bl N. of Santa Monica Blvd.	(213)478-4659, 202-6166 Beverly Barr, Instructor	Beverly will teach new dances from recent inst. and camps.
DESERT INT'L DANCERS	Thursday 7:30-10:30 pm	PALM SPRINGS, Village Center Arts, 538 N. Palm Canyon Drive	(619)343-3513 Sam & Vikki Margolin, Instructors	Beginners 1st hour, inter/adv, requests.
EDEN CO-OP	Saturday 8-11 pm	LAS VEGAS, Paradise Elem School, cor of Tropicana & Swenson	(702)798-4049 ask for Jean McCurdy	BRAND NEW NAME AND FORMAT!!! Req prog with beg tching 8:15-8:45 & int/adv tching 9:15-10.
ETHNIC EXPRESS INT'L FOLK DANCE CLUB	Friday 8-10:30 pm	LAS VEGAS, Paradise Elem Sch, 850 E. Tropicana Ave., Corner of Swenson	Ken (702)367-8865 Dick (702)732-4871	Int'l fd and teaching. Visitors free "ride" 1st time. Members \$1, Non-members \$1.50.
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 FOLK DANCERS	Monday 8-10:30 pm	VAN NUYS, Valley Cities Jewish Community Ctr, 13164 Burbank Blvd.	(213)786-6310 John Savage, Instructor	Intermediate, international. Last Monday of month is Party Nite. 786-6310
HOLLYWOOD PEASANTS	Wednesday 7:30-10:30 pm	WEST HOLLYWOOD, West Hollywood Play-ground, 647 N. San Vicente Blvd.	Emily Berke 292-1175 Ruth Oser 657-1692 Lillian Fisher 839-6110 (213)397-5039	
INTERMEDIATE FOLK DANCERS	Friday 8-10:30 am	CULVER CITY, Lindberg Park, Ocean Ave. & Rhoda Way	(213)397-5039	
KAYSO FOLK DANCERS	Friday 9 am-12 pm	SAN DIEGO, North Park Rec Ctr, 4044 Idaho St.	(619)238-1771 Kayso & Angie Soghomonian, Instructors	Kayso Folk Dancers now have a new beginners class on Saturday from 1 to 3 pm. See listing under Beg. Classes.
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 FOLK DANCERS	Wednesday 7:15-10:30 pm	LAGUNA BEACH, Laguna Beach High Sch Girls Gym, Park Ave. at St. Anns	(714)494-3302, 545-1957 559-5672	
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 10 pm taught by Donna Tripp.
MORE THE MERRIER FOLK DANCERS	Thursday 8-10 pm	INGLEWOOD, Rogers Park Auditorium Eucalyptus & Beach	(213)294-1304 ask for Frank	Special dance party, "VIVA MEXICO PARTY", May 21st from 8-11:30 pm.

*please turn page for more club listings*



CLUB NAME	MEETING DAY/TIME	LOCATION	CONTACT/INSTRUCTOR	SPECIAL INFORMATION
NARODNI DANCERS OF LONG BEACH	Thursday 7-10:30 pm	LONG BEACH, Cal State University, PE 1 - Room 60	(213)832-4447 (714)897-2356	Note new summer location thru 9/1. 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.
NICHEVO FOLK DANCERS	Tues and Wed 8-10:30 pm	SANTA BARBARA, Tu: Carillo Rec Ctr. 100 E. Carillo St., Wed: Goleta Comm. Ctr., 5679 Hollister Ave.	(805)967-9991 Flora Codman: (805)964- 5591, Steve Davis (805)649-1570	Tu. is inter. tching and request dancing. Wed. is beg. tching only.
OJAI FOLK DANCERS	Wednesday 7:30-10 pm	OJAI, Ojai Art Center, 113 S. Montgomery		
ORANGE COUNTY FOLK DANCERS	Friday 8:30-11:30 pm	SANTA ANA, Santa Ana College, W. 17th St., at N. Bristol in the Dance Studio.	(714)557-4662 (213)866-4324	May 6, 13, 20 George Pate and Sharon Clendinning tching Imotz and Jaurieta 8:30 pm. May 27 all request program.
PASADENA FOLK DANCE CO-OP	Friday 7:30-11:30 pm	PASADENA, Holliston United Methodist Church, 1305 E. Colorado Blvd., Scott Memorial Bldg. right behind church.	(213)281-7191	Teaching 7:30-9:15 pm. Tching for May Kopacka and Rustemul. Instructor Lewi: Jones.
SAN DIEGO FOLK DANCERS	Monday 7:30-10 pm	SAN DIEGO, Recital Hall, Balboa Park	(619)460-8475 ask for Evelyn Prewett	Inter, adv dances
SAN DIEGO INT'L FOLK DANCE CLUB	Wednesday 7-10 pm	SAN DIEGO, Balboa Park Club, Balboa Park	(619)422-5540 Alice & Archie Stirling, Instructors	All levels, beg. 7-8:15 pm
SANTA MARIA FOLK DANCERS	Friday, 2nd & 4th 7:30-9:30 pm	SANTA MARIA, Atkinson Rec. Bldg. 100 N. Railroad Ave.	(805)925-3981 Audrey (805)925-1395 Joyce	Some evenings dark due to other activities.
SILVERADO FOLK DANCE CLUB	Tuesday 8:30-11 pm	SEAL BEACH, Marina Rec Ctr, 151 Marina Dr.	(213)498-2059	Program-half line & half couple dances. Tching 9 pm. Party nite, last Tues. of each month.
SKANDIA SOUTH (all Scandinavian)	Jul. 15 3-5,8-11 Jul. 30 3-5,8-11 Aug.20 3-5,8-11	SANTA MONICA, Miles Plyhs, Lincoln & Wils. ORANGE, Womens Club, 121 S. Center SANTA MONICA, Miles Plyhs	(213)343-5425 Dan (714)533-8667 Ted (714)892-2579 Ed	Every 3rd Sat at Miles Playhouse Extra Sat. 7/30 at Womens Club Weekly classes start in Sept.
SOUTH BAY FOLK DANCERS	Friday 7:15-10:30 pm	ROLLING HILLS ESTATES, Community Room of Courtyard Mall, 550 Deep Valley Dr. Location subject to change. Call first.	(213)377-6127 Elayne (213)539-5867 Roberta (213)375-0946 Jim	Last Fri. of the month is party nite
TCHATKA FOLK DANCE CLUB OF VENTURA	Thursday 7:30-10:30 pm	VENTURA, Loma Vista Elem School, 300 Lynn Drive	(805)642-3931 (805)985-7316	3rd Annual Festival, Sat. 7/23 at 1 pm Mihai David and Dick Oakes, Inst More details in July issue of SCENE.
VIRGLEERS FOLK DANCE GROUP	Tuesday 8-10 pm	WEST HOLLYWOOD, Plummer Park, Fuller at Santa Monica Blvd.	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, 202-6166 Beverly Barr, Instructor	Beverly will tch new dances from recent inst. and camps. Early review tchn @ 7:30
WEST VALLEY FOLK DANCERS	Friday 7:30-10:30 pm	WOODLAND HILLS, Woodland Hills Rec Ctr. 5858 Shoup Ave.	(213)368-1957 Jill Michtom	
WESTSIDE CENTER FOLK DANCERS	Tuesday morning 9-12:15 pm	WEST L.A., Westside Jewish Community Ctr. 5870 N. Olympic, 3 Blks E. of Fairfax.	(213)389-5369, 938-2531 Pearl Rosenthal, Instructor.	International dances. Beginners 9-10 Inter/adv 10:15-12/15. New camp dances.



CLUB NAME	MEETING DAY/TIME	LOCATION	CONTACT/INSTRUCTOR	SPECIAL INFORMATION
WESTSIDE INT'L FOLK DANCERS	Tuesday 7:30-10 pm	WEST L.A., Felicia Mahood Ctr., 11338 Santa Monica Blvd., Corner of Corinth.	(213)556-3791 Dave & Fran Slater, Instructors.	The class will not meet on 8/9, San Diego Conf, otherwise class will meet as usual & will tch some camp material
WESTWOOD CO-OPERATIVE FOLK DANCERS	Thursday 8-10:45 pm	WEST L.A., Emerson Jr. High School, Boys Gym, 1670 Selby Ave.	Bea Pill (213) 391-7491, Frank Howe (213)996-4028	Guest tchr JERRY HELT w/ Squares 7/14; July tch Al Kalaa & Khan Badarom/Aug tch Povrateno & Pinzgauer Boarischer.
WHITTIER CO-OP FOLK DANCERS	Saturday, 1st, 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

BESEDA	Friday 8:30-12 am	WESTWOOD, UCLA Campus, Womens Gym, Room 200. Meter parking across from Ackerman Union.	(213)477-8343 ask for Linda	Teaching 8:30-9:15 pm with dancing by req until midnight. Beg to adv, int'l, and free. Have pen and paper ready!
CALSTATE NORTHRIDGE FOLK DANCE CLUB	Thursday 7-10 pm	Call Rich Langsford's Folk Dance Fun Line for information on folk dancing on college campuses.	(213)397-4564	
GREEK FOLK DANCE CLASS	Thursday 1-3 pm	VAN NUYS, Valley Cities Jewish Comm Ctr, 13164 Burbank Blvd.	(213)980-2650 Trudy Bronson, Instructor	Beginners 1 - 2 pm Intermediate 2 - 3 pm
TEMPLE B'NAI DAVID	Wednesday 7:15-10 pm	LOS ANGELES, Temple B'nai David, 8906 Pico Blvd. 1 Bl. west of Robertson Blvd.	Miriam Dean (213)391-8970	Int'l, Beg, Inter. Easy dances first hour. Review Rustemul & teaching new dance. Beg to inter levels. Int'l folk & fun dances.
TEMPLE BETH HILLEL DANCERS	Wednesday 10 am-12 pm	NORTH HOLLYWOOD, 12326 Riverside Dr.	(213)980-2650 Trudy Bronson, Instructor	
DANCE CENTER WEST	Friday 8:30-11:30 pm	WEST L.A., Dance Center West, 2339 Pontius (1 block west of Pico & Sepulveda).	(213)478-5968 (213)479-4335 Edy Greenblatt	Class: 8:30-9:30 pm. Request dancing follows. Wooden floor, well-lit parking, FUN!
BAY CITIES JEWISH COMMUNITY CENTER	Tuesday 7:30-8:15 8:30-9:30	SANTA MONICA, Bay Cities Jewish Comm Ctr, 2601 Santa Monica Blvd.	(213)479-5304 (213)828-3433 Edy Greenblatt	7:30 Beg Israeli Folk Dance 7 wk cl 8:30 Beg Balkan Dance, 7 wk class call Ctr for info re prices

## Beginner's Classes

BEGINNING SCANDINAVIAN FOLK DANCE	Mondays 7:30 Mondays 7:30 Wednesdays 7:30 Monday 7:30-10 pm	RESEDA, Rec Ctr 18411 Victory Blvd. ANAHEIM, Cult Ctr 931 N. Harbor Blvd. CULVER CITY, Peer Gynt, 3825 Matseka	(213)343-5425, 981-1833 (714)533-8667, 533-3886 (213)599-2516 Dick (213)556-3791	Class starts Sept. 12 Class starts Sept. 12 Class starts Sept. 7 The class will not meet the following 2 nights: 7/4, a holiday & 8/8, San Diego Conference.
	Tuesday 8-10:30 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	This is where the newer dancer can go to learn popular dances, both old & new.
	Thursday 8-10 pm	WEST L.A., Temple Isaiah, 10345 W. Pico Blvd. EAGLE ROCK, Eagle Rock Rec Ctr, 1100 Eagle Vista Dr. (nr. Figueroa just S of Frwy)	(213)478-4659 (213)202-6166 Beverly Barr, Instructor (213)284-4171 Josephine Civello Director	Sponsored by Virgiteers.

*please turn page for more club listings*



# Beginner's Classes

CLUB NAME	MEETING DAY/TIME	LOCATION	CONTACT/INSTRUCTOR	SPECIAL INFORMATION
	Thursday 7:30-9:00 pm	THOUSAND OAKS, Conejo Community Ctr., at Dover & Hendrix	(213)498-2491 Gene Lovejoy, Instructor	
	Thursday 7:30-10 pm	CULVER CITY, Sierra Room of Veterans' Memorial Bldg., 4117 Overland Ave.	(213)559-8474 (h) (714)952-6336 (w) Jim Ulrich, Instructor	Line and couple dances. Lots of variety. All dances taught 4 weeks, then practiced 6 weeks.
	Thursday 7-8 pm	LONG BEACH, Cal State University, PE 1 - Room 60	Henrietta Bemis, Instructor (213)435-3111 (213)281-7191	Note new summer location thru 9/1. Soft-soled shoes only. After class join Narodni Dancers. Sponsored by Pasadena Co-op.
	Friday 7:30-8:30 pm	PASADENA, Holliston United Methodist Church, 1305 E. Colorado Blvd., Scott Memorial Hall, right behind church.	(213)368-1957	Sponsored by West Valley Folk Dancers Class precedes regular club dance.
	Friday 7:30-8:30 pm	WOODLAND HILLS, Woodland Rec. Ctr., 5858 Shoup, betwn Burbank and Oxnard.		
KAYSO FOLK DANCERS	Saturday 1-3 pm.	SAN DIEGO, 4044 Idaho St., North Park Recreation Center.	(619)238-1771 Kayso & Angie Sohomonian, Instructors	NEW BEGINNERS CLASS:
	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.
YWCA DANCERS	Sunday 7:30-8:30 pm	WEST L.A., Japanese Institute, 2110 Corinth, (just north of Olympic near Sawtelle).	(213)478-5968 (213)478-1228 Edy Greenblatt	7-week Int'l Dance Series begins 7/10. No experience needed plus you can request the dances you want to learn!



# BOOK REVIEWS

*EUROPEAN FOLK DANCE SERIES: THE NETHERLANDS*, by Nigel and Margaret Allenby Jaffe Folk Dance Enterprises, Skipton, North Yorkshire BD 23 Inj. 1982.

COLOR. This is the first thing you notice about *THE NETHERLANDS*. The cover picture of a young and lovely Dutch lady set against a background of embroidered figures and flowers is eye-catching. This color is extended to the illustrations in the text of which about half are in vivid color.

This is the first in a series of books on European folk dances which, if they continue to be done as well as this, will be a welcome addition to any folklorist's or dancer's library. Each book will follow the same format. Chapters cover the history and development of dances, costume, music and musical instruments, and historical, geographical and cultural background.

Each chapter has been thoroughly researched and the material is presented well. The authors cover misconceptions that exist about Dutch folk dance, such as that all Dutch wear the wooden clog shoes. The influences from neighboring countries are shown and explored, particularly how these relationships influenced Dutch costume, dance, music and society. The illustrations complement the text well (I would have preferred to see more pictures of the people or groups dancing as opposed to the staid couples posed to show off their costumes.) Reading of the text is quite easy until the last chapter. This chapter somewhat bogs down the reader, probably due to the nature of covering the history of a people that covers several thousand years and whose relations with their neighbors is more complicated than a soap opera. It is a credit to the Jaffes that they were able to be so succinct in covering the material of this chapter.

Several dances mentioned in the text are described at the end of the book with music for piano. Also included is what I think a very helpful "List of Useful Addresses," giving names of organizations and how they may assist the inquirer. An extensive bibliography in both Dutch and

English completes the volume.

--by Michael Bateson

*KENTUCKY COUNTRY, FOLK AND COUNTRY MUSIC OF KENTUCKY* by Charles K. Wolfe. University of Press of Kentucky, Lexington, Kentucky. 1982.

Kentucky Bluegrass. A banjo, couple of guitars, couple of fiddles, a bass, playing a fast song about truck driving or a broken marriage to an enthusiastic audience. Traditional Kentucky music, right? Wrong. Wrong on all counts. The banjo was a rather recent addition to the bluegrass band. Bluegrass itself is relatively recent. Early country music was primarily sung solo or with at most one other person. Either you accompanied yourself or, very often, no instrument at all. Song subjects were almost always religious or sentimental, and tempos were usually slow. Songs were played, not listened to. That is, you sang for your own enjoyment, not to entertain others.

This book traces the course of Kentucky Country music during the last hundred years, but showing its earlier roots as well. As it does so it, perhaps unintentionally, shows the effects of technology on a folk art form. Clearly it was "modern" inventions that changed country music from a lone unaccompanied singer to the performing instrumental group. It also shows some of the positive and negative influences that technology can have. The parallels for us in folk dancing become very apparent as you read the book.

The book pays due respect to Stephen Foster, considered THE folk song writer of Kentucky during the 19th century. However, he was born in Pittsburgh, lived most of his life in New York, and was never really exposed to any Kentucky folk music, let alone created any.

Twentieth century music started when a worker named Dick Burnett was blinded while being robbed. Unable to continue making a living as a driller, he started playing music he had learned as a child. He wandered from town to town playing and singing with a tin cup strapped to his leg.

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*continued from p. 17*

In the 1920s, the record industry blossomed. Awareness of and interest in country music boomed as well. Demand for performances increased, and more and more people listened to, rather than made, music.

In the 30s and 40s radio took over. This furthered the growth in folk music, but created a great demand for new material.

Some of these radio programs and the performers have become classics. The "Barn Dance" started in 1937, Bill Monroe and the Blue Grass Boys joined the Grand Ole Opry in 1939, and are still there. This was the beginning of "bluegrass" music. Others of this time were Pee Wee King with Tennessee Waltz and Bonaparte's Retreat, Red Foley, Bradley Kincaid, Jean Ritchie, Roy Acuff, Cousin Emmy, Hank Williams, Earl Scruggs and Loretta Lynn.

Elvis and rock and electronic instruments took over in the 50s. Country music went on the decline. Many thought it would die out. But by the 60s it suddenly found new audiences in the most unlikely places: city dwellers and college people. Part of the great folk revival (which included folk dancing?).

Was country music hurt or helped by technology? Has an art form been irrevocably altered? Has the new style performance ended the solo singer and his type of song?

As I read this book I kept relating it to folk dancing. Clearly technology in the form of transportation, communication and recording media has made folk dancing as we know it possible. But does what we do today bear any resemblance to what was done in the villages a hundred years ago?

*--by Jay Michtom*

*THE JEWISH HOLIDAY KITCHEN by Joan Nathan. Shcken Books, New York. \$9.95. Spiral.*

Q: When is a cookbook not a cookbook?

A: When it is like a warm hug...

When it recalls for you the wonderful memories of Mama and Grandma busy, busy in the holiday kitchen; when you're reminded of the joy of getting to roll up the left-over scraps of challah dough with sugar or jam; when you can again feel being together

at the table with relatives and friends sharing traditional ceremonies, foods, family jokes and love.

I laughed at the story of the river that swarmed with gefilte fish only on Fridays... the Yiddish recipe for bagels..."take a hole, put some dough around it..." There is a photo of an elderly gentleman who claims to make the best matzah brei...an anecdote about 79-year-old Rose who wouldn't dream of baking without first breaking the eggs into a separate bowl to check for *tref* (not kosher)... Lovely recollections of the author's own childhood and holiday memories of Jewish people all over the world make this a book I enjoyed simply because of the good feeling it gave me.

The author briefly but very clearly explains *Kashrutt*, the dietary code of the Jews and she outlines the origins of each important Jewish holiday and the symbolism of the associated foods. Each chapter is devoted to a specific holiday with recipes for the basic traditional dishes we all know and many interesting variations using ingredients available to the Jews who settled in various parts of the world: Hungary, Morocco, Spain, Germany, Turkey, Ukraine.

Nathan introduces us to new and different dishes/recipes of today's modern culture, too. All recipes are labeled *Pareve* (kosher) and *M* for *Milchig* (dairy) or *F* for *Fleishig* (meat) and can be used interchangeably for any holiday or Sabbath meal.

I was eager to try the Beet Eingemachts and was delighted with the results--a not-too-sweet but very flavorful preserve of grated beets, lemons and sliced almonds. One of our friends made "Mrs. Feinberg's Vegetable Kugel" for Passover. The recipe called for grated and raw apples, sweet potatoes and carrots and matzah cake meal, cinnamon and nutmeg. She reported that the kugel had an unpleasant darkish appearance but she said it tasted absolutely delicious and was devoured by her family, every last crumb.

Author Nathan believes, and I agree, that holidays are the ties that bind the families of every ethnic group to the traditions of their homeland. Buy the book if you can, or borrow it if you must, but do read it.

*--by Gloria Harris*



FULL-COLOR RUSSIAN FOLK NEEDLEPOINT by Frieda Halpern. Dover Publications, Inc., New York. \$2.95.

what region a design comes from and how it was originally used. A simple note at the bottom of each design would suffice.

--by Cheryl Plocher

This booklet consists of a collection of full-color designs adapted from Russian folk embroidery. The collection offers a great variety of design motifs. The designs range from organic to geometric patterns. Each design has been beautifully colored with at least four colors. Pastel, as well as primary and earth tones used in designs throughout the book offer an array of color schemes to choose from.

Each design has been charted and is ready for use on #10 needlepoint canvas. In addition, the author has given explicit instructions on how to execute the designs on #5 or #12 canvases.

Equally explicit directions have been given on how to change a color scheme, how to work the design on canvas, options for painting on canvas, what tool to use, and how to execute the stitches used in the design.

This booklet is an excellent choice for someone who is interested in ethnic designs without regard for authentic setting or historical background. I enjoy knowing

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# CALENDAR

## JUNE

23-26 ISRAELI FOLK DANCE INSTITUTE, Cal Poly San Luis Obispo. Guest teacher, Shlomo Mamman. Info, David Paletz, 398-5737.

24-26 CAMP SACRAMENTO FOLK DANCE WEEKEND. Sponsored by Sacramento FD Council. Info, Frances Huey, (516) 482-4847.

25-7/3 MENDOCINO FOLKLORE CAMP, at Mendocino Woodlands Camp #1. Andor Czompo, Ya'akov Eden, Yvon Guilcher, Bruce Sagan, Wendy Zukas, Roo Lester teaching dance, music, song and crafts. Info, Nancy Linscott, (415) 383-1014.

27 BALKAN CONCERT AND DANCE PARTY, by staff members of the Mendocino Balkan Music Camp. Fund raiser/benefit for the East European Folk Life Center at U. Oregon. Fort Mason Center, Building C, 3rd Flr., San Francisco. Immediately following end of Balkan camp. Info (415) 525-6909.

27 SHLOMO MAMMON WORKSHOP, Israeli dances. Folk Dance Cafe, 2927 Meade Ave, San Diego. (619) 281-5656.

## JULY

3-10 MENDOCINO WOODLANDS COUNTRY DANCE CAMP, English week. Staff: Brad Foster, Christine Helwig, Gene Murrow, Jeff Warner, Bob Dalsemer, Mary Judson, Bruce Hamilton. Sponsored by Bay Area Country Dance Society. Info, Fred Perner, (415) 856-3038.

4 FOURTH ON THE SLAB, annual Federation event in Lincoln Park, Lincoln and Wilshire, Santa Monica. Council Mtg. at 10. Dancing starts at noon. Bring a picnic lunch and suntan oil.

8 ARMENIAN DANCE PARTY, with Rouben Hovhannessian and Sevan Dance Group. Intersection, 2735 W. Temple. 8 pm class. 10 pm show. 386-0275.

9 OLD TIME FOLK DANCE PARTY, Plummer Park, 7377 Santa Monica Blvd, Hollywood. 8-10:40 pm. \$2. Info, Willard Tidwell, 466-2971

9 NEVENKA CONCERT, singing East European folk music. Assistance League Playhouse, 1370 N. St. Andrews Place, Hollywood. 8 pm. Group of 20 local singers and musicians directed by Trudy Israel. Ticket info, 500-7276 or 399-7138. Reservations recommended.

10-16 MENDOCINO WOODLANDS COUNTRY DANCE CAMP, American Week. See above for details.

10 TOPANGA BANJO-FIDDLE CONTEST, UCLA Athletic Field, Westwood. 9:30 am-6 pm. Hundreds of singers and musicians performing bluegrass and old time music. Prizes for winners. Also clogging contest. Tickets, \$4, \$3 for students, \$2 seniors, \$0 kids.

11 BELLY DANCE PARTY, at the Intersection, 2735 W. Temple. Participation and performance. Info, 386-0275.

15-17 ERCUMENT KILIC WORKSHOPS, teacher of Azerbaijani Turkish dances. At Intersection, 2735 W. Temple. Fri. nite beginner's class. Saturday afternoon int/adv workshop. Saturday nite party with live music. Sunday review class. Kilic will also perform. For specific times and cost, contact Sherry Cochran, 645-7860 (day) or 424-8998 (ans. mach.)

17 ERCUMENT KILIC WORKSHOP, Turkish and Azerbaijani dances. Folk Dance Cafe, 2927 Meade Ave, San Diego. (619) 281-5656.

17 BROTHERS OF THE BALADI performance at The Cascades, 2125 S. Harbor, Anaheim. Performance of Middle Eastern music by brothers Michael and Joseph. Marie Silva to dance. 7:30-10:30 pm. \$7. Reservations, Cascades (714) 971-2014 or Francine Russelle-Chasambalis (213) 662-1782.

17-25 BARATSAG, HUNGARIAN DANCE RETREAT, in Mendocino Woodlands Camp #2. Teaching are Laszlo Dioszegi, Agnes Gaug, Sandor Michaletsky, Janet Roberts. Musicians from Hungary too. Instruction in dance, music, singing. Info, (415) 364-8596.

23 SAN BUENAVENTURA FOLK DANCE FESTIVAL, 3rd annual. Loma Vista School, 300 Lynn Dr., Ventura. Teaching from 1:30-5:30 with Mihai David and Dick Oakes. Evening



party from 8-11. Sponsored by Tchaika FD Club. Info, Alex Sheydayi, (805) 642-3931. \$8 pre-reg., \$12 at door.

24-30 STOCKTON FOLK DANCE CAMP, 36th annual. First week. Teaching: Andor Czompo, Joe Wallin, Marian and Ned Gault, Ada Dziewanowska, Jerry Helt, Yves Moreau, Marty Koenig, Ya'akov Eden, Marianne Taylor, Ercument Kilic, Lambert Knox and Jeff O'Connor. Barbeque, parties, banquet, talent show. (209) 946-2295.

30 IDYLLWILD WORKSHOP AFTER-CAMP INSTITUTE AND DANCE, first time held. Reteaching some of camp dances. West Hollywood Playground, 657 San Vicente Blvd, WLA. 8-midnight. \$4. Info, Fran Slater, 556-3791.

31- STOCKTON FOLK DANCE CAMP, second week. 8/6 Identical to first. See info above.

31 AN EVENING IN AFGHANISTAN with Sawdiq Tawfiq. Folk Dance Cafe. 2927 Meade Ave., San Diego (619)281-5656.

#### AUGUST

1-8 LARK IN THE MORNING SUMMER CAMP, for traditional and folk music: Scottish, Irish, Cajun, French, Klezmer and Balkan. Staff of about 25. Mendocino Woodlands Camps. Workshops, jam sessions, dancing. Info, Box 1176, Mendocino, CA 95460. (707) 964-5569.

5-7 SAN DIEGO STATE FOLK DANCE CONFERENCE, Newer Dancers and School Teachers Workshop. Graham Hempel and Marguerita Leyva teaching. Precedes...

7-14 SAN DIEGO STATE FOLK DANCE CONFERENCE WEEK. Sponsored by Federation. Teaching: Tom Bozigian, Andor Czompo, Ciga Despotovic, Ya'akov Eden, Jerry Helt, Ingvar Sodol. Classes, parties, films, demonstrations, music. Info, Valerie Staigh, (213) 292-4030.

7-13 FEATHER RIVER FOLK DANCE CAMP, in Plumas National Forest. Pat and Hugo Presnall, instructors. Info, Ofc. of Parks and Recreation, 1520 Lakeside Dr., Oakland, CA 94612.

13-20 BERKELEY FAMILY FOLK DANCE WEEK, Berkeley Tuolumne Camp. Teachers Bill Clark and Helen Dickey. Info (415) 524-2112.

30- SANTA BARBARA FOLK DANCE SYMPOSIUM, held 9/4 at University of California, SB. Teaching are Tom Bozigian, Jerry Helt, Bora Gajicki, Mihai David, Marie Silva, Jaap Leegwater. Classes, parties, beach outings, exhibitions, music. Info, (213)467-6341 or 464-2276.

#### OUTSIDE CALIFORNIA

#### JULY

2 YONKERS, NY. Performance of traditional S. Italian musicians at Untermyer State Park. Touring under auspices of Ethnic Folk Arts Center. Info (914) 963-3980.

2-8 BRIDGTON, MAINE. First week (A) of summer-long Maine Folk Dance Camp. Directed by Mary Ann and Michael Herman, and with a large teaching staff, including Ya'akov Eden, David Vinski, Nelda Drury, Ralph Page, Joe Wallin, Jaap Leegwater, many others. Info (207) 647-3424.

3 BROOKLYN, NY. Italian musicians concert (see above) at Festival of the Giglio in Williamsburg. (212) 384-0223.

4-10 SNOW MOUNTAIN RANCH, COLORADO. Lloyd Shaw Foundation Rocky Mountain Dance Roundup. American Dances. Info, T.A. Graham. 781 Sunset Blvd, Pt. Richey, Fla. 33568

6-10 PORT TOWNSEND, WASHINGTON. Northwest Balkan Camp. Teaching Jaap Leegwater, Nena Sokcic, Dennis Boxell, Mary Sherhard. (206) 525-6589.

9-10 DARTMOUTH, NOVA SCOTIA. Highland dance competition. (902) 466-6349.

9-15 BRIDGTON, Maine FD Camp Week B.

10-17 AMHERST, MASSACHUSETTS. Early Dance and Music Institute at Amherst College. (413) 549-5131.

10 KIRKLAND, WASHINGTON. Radost Performance at Moss Bay Festival. 3 pm.



- 16-22BRIDGTON, Maine FD Camp Week C.
- 16-23PINWOODS CAMP, MASSACHUSETTS.  
50th summer of camps sponsored by  
Country Dance and Song Society of  
America. Early Music Week.  
(617) 224-3480.
- 23-24DWIGHT, NEBRASKA. 20th Annual  
Czech Fest.
- 23-24ALEXANDRIA, VIRGINIA. Scottish games.
- 23-29BRIDGTON, Maine FD Camp Week D.
- 23-31SAROSPATAK, HUNGARY. Hungarian  
Folk Dance Seminary. Teaching  
Gyorgy Martin, Erno Pesovar, Sandor  
Timar, Csaba Palfi and others.
- 23-30SWANSEA, ENGLAND. Soc. of International  
Folk Dance Summer School. Dances  
from Mallorca, Greece and Switzerland  
to be taught.
- 23-30PINWOODS CAMP, American Dance Week.
- 24-30FROSTBURG, MARYLAND. Newcamp Country  
Dance Camp, Frostburg St. Coll.  
English, Danish, American dances.
- 28-31SISTER BAY, WISCONSIN, Door County  
Folk Festival, with teachers and  
musicians from Chicago. Sponsored  
by Gerhard Bernhard of Handverks.
- 29-31DECORAH, IOWA Nordic Festival.
- 30- PINWOODS CAMP, Folk Music Week.  
8/6
- 31- MOREHEAD, KENTUCKY. Kentucky  
8/6 Dance Institute at Morehead St.  
Teaching Intl., Mexican, American,  
teaching techniques.
- AUGUST
- 5-6 WASHINGTON ISLAND, WISCONSIN. Scand-  
inavian Dance Workshops and Concert.
- 5-7 EDMONTON, ALBERTA, CANADA. Edmonton  
Folk Festival, Gallagher Park.
- 4-7 SAN ANTONIO, TEXAS. Texas Folklife  
Festival, at Institute of Texan Cultures.
- 6-12 BRIDGTON, Maine FD Camp Week E. Empha-  
sis on teaching techniques.
- 6-13 PINWOODS CAMP, Family Week.
- 6 SAGINAW, MICHIGAN Ethnic Festival.
- 12-20PAWLING, NY. 12th Annual Summer Folk Dance  
Festival, directed by Moshe Eskayo. With  
Sunni Bloland, Jaap Leegwater, Bianca  
de Jong, David Vinski, Louis Wauthier.  
Held at Holiday Hills. Info (212)942-  
0274.
- 13-19BRIDGTON, Maine FD Camp Week F.
- 13-21DIGBY COUNTY, NOVA SCOTIA. 28th  
Annual Dance Camp sponsored by  
Nova Scotia Dance Federation.  
Scottish country, international,  
English country, square, social.  
(902) 765-2533.
- 13-20PINWOODS CAMP, English Dance Week.
- 19-21SAINT LOUIS. Frontier Folklife Festival.
- 20-21ENUMCLAW, WASHINGTON. End of Summer  
Festival, sponsored by Northwest FD  
at King County Pavilion. Review and  
reteach dances from previous insti-  
tutes.
- + 20-26BRIDGTON, Maine Camp Week G.
- 20-27PINWOODS CAMP, English & Amer. Week.
- 21-28ASHOKAN FIELD CAMPUS, NY. First East  
Coast Balkan Music and Dance Camp.  
Directed by Mark Levy. (503)342-4130.
- 21-28KIAMESHA LAKE, NY. International FD  
Seminar run by Mihai David. Teaching  
Alexandru David, Bora Ozkok, Ciga  
Despotovic, Jerry Helt, Mihai.
- 23-23CAMP CEJWIN, NY. Israeli Folk Dance  
Festival. Shlomo Bachar, Moshiko  
Halevy, Moshe Eskayo, Israel Yakovee,  
Shlomo Mamman, Dany Uziel. (212)942-0274.
- 26-28CHICAGO. Festa Italiana. Navy Pier.
- 27 SEATTLE, Finnish Dance. Live music.  
(206) 784-1193.
- 27-9/2BRIDGTON, Maine FD Camp Week H.
- 27-9/3PINWOODS CAMP. Camper's Week.
- 27 DECATUR, ILLINOIS, Amish Day Festival  
in Central Park.



# People, Places, Things

FEDERATION NEWS: Statewide has come and gone, quite smoothly by all accounts. Events were well attended and functioned smoothly. Congratulations and thanks go to Walt Metcalf and his staff..... A new slate of Federation officers was installed at the festival. They are:  
 Lila Aurich, President  
 Marshall Cates, Vice President  
 Jill Michtom, Recording Secretary  
 Elsa and Frank Havlac, Corr. Secretaries  
 Warren Clendenin, Treasurer (who tragically passed away a week later. Replacement has not yet been named. See obituary on p. 27.)  
 Esther Pursell, Dir. of Extension  
 Elsa Miller, Historian  
 Elayne Sidley, Publicity  
 Lila Aurich will have a column in our next issue introducing the new officers to you. ....Due to fact that they are losing money

on them, Federation North will not be producing a costume calendar for next year .....San Diego State U Conference has switched its annual fall event from a 3 day weekend at Camp Hess Kramer to an all-day institute and party at West Hollywood Playground on October 8. More information in the next issue of SCENE....The Federation has to vacate its current office by Sept. 15. All suggestions for a new home cheap should be sent to Ed Feldman.....The Institute Committee, headed by Maria Reisch, is in the process of reevaluating its role so as not to duplicate the functions of the many other groups and committees holding institutes. They are thinking about focusing on coordinating visits for guest teachers and on teacher training.

*continued to next page*



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**AUG. 30 - SEPT. 4**

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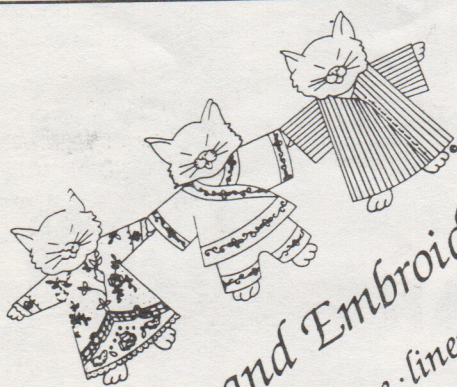




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Two major changes in the Southern California coffeehouse lineup. Kenneth and Jeanette Roberts, long term Orange County dancers, have purchased Veselo Selo and will be taking over as of July 1. They feel their major task is in increasing the attendance at Veselo by making it an enjoyable experience going there. They have no major plans for drastic changes at present. Veselo's address and phone # are unchanged, but the Roberts can be reached at (213) 692-5320.

A move by Caliope's Greek Taverna in San Diego overnight wiped out the county's coffeehouse scene. Enterprising dancers met the emergency by taking over responsibilities for the North Park upstairs dance hall. San Diego's newest Folk Dance Cafe opened New Year's Eve. Special events so far have included institutes with Mihai, Petar and Nadya Angelov, Ted Petrides and others, dinners, receptions for visiting dance ensembles, etc. See the Calendar for upcoming events. Cafe is open Wed-Sat at 7 pm, 2927 Meade Ave, San Diego. (619) 281-5656.



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We were quite flattered and gratified to hear that several of our articles in the November issue on the craft and folk art museum movement are being reprinted in CRAFT INTERNATIONAL magazine. The first one appeared this April. The next issue should contain another.

The Vancouver International Folk Dancers have produced 2 volumes of their Music Book, containing sheet music for folk dance favorites. Only upon writing for review copies did we discover that they are completely sold out of volume 1 and only have about 25 copies of volume 2 left. Our suggestion to you, if you want one, is to write quickly...and ask when they're going to do volume 3. Vol.2 costs \$10 and can be ordered from Vancouver Intl. FD, Box 2452, 349 W. Georgia St, Vancouver British Columbia, Canada V6B 3W7.

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One exciting phenomenon about the current Southern California dance scene has been the emergence of the Tanchaz this spring. Our local Hungarian ensemble, Karpatok, sponsored the first one, with a collection of ethnic and non-ethnic local musicians. A second in Orange County and third at Alpine Village took place in June, with another scheduled for July 10 (no confirmation of location or time at press time). LA's first Tanchaz was slightly modified for local audiences, for in addition to the regional dance cycles, the band played some old standards like Bekesi Paros, Kapuvári Verbunk, and Kor Csardas. If all this is Hungarian to you and you don't know what a Tanchaz is, go back and reread last September's SCENE, devoted to this topic. And if you want more information on the next Tanchaz, contact Ted Toghia, director of Karpatok, 995-7215.

summer, you can find out what's happening in the way of Israeli dance by calling them, area code (01) 445-6765. London's main Israeli dance class is at Hillel House on Thursdays (1-2 Endsleigh St), but there is dancing in lots of other cities as well. IFDA can be contacted by letter at 134 Alderney Street, London SW1V 4HB. They publish a quarterly newsletter.

Appropriate to Paul Pritchard's article in this issue is an ongoing series in the British Society for International Folk Dance newsletter, detailing the history of their society. In England, the 50s and early 60s were a period of development of specialized dance groups--Swedish, Spanish, Polish all developed at this time.

The International Student Center at UCLA always seems to lag a month or two behind in getting us information on events to pass on to you. We do know that July will highlight Peru at ISC. And there are regular on-going classes: international folk dancing with Mario Casetta on 1st and 3rd Tuesdays, East Indian classical dance on Tuesdays, Greek with Gary Potwin

OVERSEAS NEWS: We received a nice note from Maurice Stone of the Israeli Folk Dance Association of England. For any of you passing through England this

*continued on p. 26*

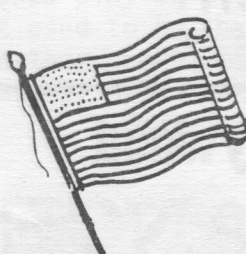
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continued from p. 25

on Wednesday, Scottish with Gordon Ting the same evening, and clogging with Marty Bender on Sunday afternoons. ISC is at 1023 Hilgard Ave, LA 90024. 208-4587.

The Hollywood Los Feliz Jewish Community Center has just begun dance classes (Israeli) with Yakov Sherman. Tuesdays from 8-9:30 pm. Center is at 1110 Bates Ave. (Sunset and Fountain area), LA 90029. Phone 663-2255.

The Ellis Island Orchestra. We've never heard them ourselves, but Stu Brotman, a very talented local folk musician is one of the members. They're playing on an irregular basis at Gorky's Cafe, 536 E. 8th St, LA. For future dates call the cafe(627-4060) or Stu(666-7086).

Also heard from Rhoda Bodnoff of the International Folk Dancers of Ottawa. The group has over 100 members and has had an all-star cast of guest teachers this year: Bora Ozkok, Yves, Jaap, George Tomov and Alexandru David. An open invitation to you all if you're in Ottawa to dance at the Jack Purcell Community Center, 320 Elgin St. The Los Angeles Royal Scottish Country Dance Society is running almost 30 different classes at all levels, all over the area and on every day of the week. To get their full schedule, contact Helen Winton 438-0666 (between 5:30-6:30 pm) or Lillian Goldstein 821-1872.

And what does every well-dressed Hungarian dancer need...why sarkantyú, of course. That is, spurs. They're available from the American Hungarian Folklore Centrum at \$25 a pair. AHFC, PO Box 262, Bogota, NJ 07603.



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## Saturday ☆ July 9, 1983 ☆ In Hollywood OLD TIME FOLK DANCE

Meet your friends for an enjoyable evening of folk dancing. Some easy dances, some more challenging. Mostly old favorites with a few of the newer inventions. Dances from Russia, Mexico, Israel, Germany, the Philippines, Italy, the U.S.A. and other places, near and far. Couple, sets, some lines.

Willard, 466-2971  
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# Federation

*continued from p. 10*

eight years before the next effort was made.

A new annual event came into being in 1960 when the first Treasurer's Ball was held. At first, this was a fund raising benefit for the Teacher Training program, but subsequently became one to produce general revenue, with the exhibitions, council meetings and institutes such as we know it today. It is now the biggest event of our fall season.

## LEGAL AT LAST

Before concluding this history of the middle period of the Federation, one more important event to be noted. It was the decision to incorporate. By the start of the sixties, we realized that we were a full-fledged and separate entity from the North with our own officers, constitution and laws. Thereby, we were no longer protected by the cover of the Folk Dance Federation of California, Inc. (which was the North), and did not have that very necessary little "Inc." dangling after our name. Although wise heads in the past had realized the importance and benefits (such as tax breaks and legal protection for the officers from law suits), that incorporation would provide, it had taken nearly two decades to finally do something about it. Thus the corporate title of Folk Dance Federation of California, South, Inc. was finally achieved. This was the other big major action that was to precede many major changes and innovations scheduled to take place in future years--our own magazine, insurance program, expanded scholarships, an office--which will be dealt with in this series at some future date.

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*Mrs. Ibolya Fazekas will have an exhibition of the beautiful handmade boots and shoes in Anaheim.*

ANAHEIM, Best Western Cosmic Age Lodge,  
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July 31 -- Aug. 2, 1983. Please call for an appointment.

# IN MEMORY OF

WARREN CLENDENIN  
1938-1983

The China Lake Desert Dancers, and the entire Federation South, suffered a severe loss on May 31 when Warren Clendenin died of a heart attack. Warren joined the Desert Dancers in 1975 and became active with the club in dancing, teaching and leadership. He also attended the workshops given at Kernville by the late Bob Brown. Through his association with Bob, he became involved with Idyllwild Camp. It was at Idyllwild that he met his wife, Pam. They became an excellent teaching team. At the time of his death, he had just been elected treasurer of the Federation South. Besides his wife, he is survived by his mother, three brothers, a stepson and three daughters: Sharon, who lives in Anaheim and dances with Dunaj and Polski Iskri; Laura, who lives in Oregon and recently made him a grandfather; and Penny, who lives at the Clendenin home. A memorial scholarship is being established in his name.

--Dwight Fine

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# The Last word

This issue marks the end of our first year as editors. In looking back, we're amazed at how much we've learned--not only about how to produce a magazine, but about the community we are trying to serve.

In looking over what has happened to Southern California folk dancing over the last year, there are a couple of major trends that have emerged that are worthy of note.

The development of a local Tanchaz movement is one. It's been talked about by Magyarphiles for some time. But it finally emerged in full force this year--monthly (or bimonthly) Tanchaz gatherings, a camp, lots of workshops on the Hungarian dance cycles. We're glad we caught that trend last fall in our September issue.

Another positive development has been the attempt on the part of the Federation to reach out to a younger generation of dancers. The Phoenix Festival, imminent as we write this, is one example. The encouragement that Federation clubs and members have given us and people like us to participate in Federation activities is another. A youth movement is needed to revitalize recreational folk dance. We plan to devote an issue to this topic next year.

Another very interesting development has been an increase in individually-sponsored dance institutes. Denise Manookian started it last winter by single-handedly inviting Martin Koenig out for a workshop--and handling all the arrangements, fronting the costs, etc. John Hertz and Sherry Cochran did the same for Dennis Boxell's workshop in early June. Sherry is doing it again for Ercument Kilic in July.

One must applaud this individual entrepreneurial spirit. Without it, we would not get exposed to some of the people who can contribute greatly to our community. But running an institute solo is very different than having the resources of a club or a Federation behind you. Both the amount of time involved and the costs to be fronted (and possibly not recovered) make it a risky proposition for one person. So we would urge your support of these daring individuals who are bringing top quality

teachers here from far away. Offer to help, you won't be refused. And be sure to go to the institutes. It's the only way for them to continue.

It has been an interesting year. There are some very positive things taking place, most of which we don't have room to mention here. Let's hope that, when we re-evaluate again next summer, that the future will look even brighter for Southern California's folk dance scene.

## our thanks to

*First, to our contributors to this issue. Cameron Nickels probably didn't believe me when I told him there was a FOLK DANCE SCENE. Writing for us was an act of faith. Robin Evanchuk and Paul Pritchard came through with beautiful material and on time. All our regular aides were also incredibly timely and cooperative--with a deadline of June 5, we were able to get the magazine to the printer by June 7 to meet our scheduling crisis. To Ed and Fran and Jim, for whom this issue represented a new system of mailing, and to Walt who still hadn't recovered from Statewide before being asked to rush us a cover, our grateful acknowledgement. We also appreciate the superb book reviews by Mike Bateson, Jay Michtom, Gloria Harris, and Cheryl Plocher. Those of you who still owe us reviews, please take note. To our printer--Richard Rowland--and his staff, Thanks for working so quickly. And to Evelyn Prewett who has graciously given to SCENE her personal scrapbook folk dance memorabilia. To our collators from last month: Jack and Pearl Ovadenko, Rose Walkshaul, Gloria Harris, Mollie and Caspar Halpern, Bunnie Mirkin, Elsa and Frank Havlac, Howard and Rose Parker, Marvin and Bea Pill, Aaron Glaser, Emily Berke, Art Brown, Fran Slater, Perle Bleadon, Ed Feldman and the RSVP of Culver City. To our proofreaders, Dan Matrisciano and Carol Flescher. Finally, to Alexis for cooperating on a hectic weekend.*

## on the cover

This month's cover is a traditional Amish quilt pattern with some traditional American dancers interspersed. It was designed and drawn by Sally Cullman, Membership Program Coordinator at the Craft and Folk Art Museum, and editor of our December 1982 issue on museums. Sally is also a superb artist--it shows. The little sketched figures accompanying the main articles are also Sally's doing.



# WEST WIND

INTERNATIONAL FOLK ENSEMBLE

## Auditions

August 10, 1983

7:00 p.m.

Tired of doing the same old dances?  
Or playing the same old music?

Would you like to work with a small  
group of friendly people?

Help create an event -- like the Boar's  
Head Celebration & Christmas Dinner --  
or shine in a performance at the  
Music Center.

We'd like to see you all -- dancers,  
musicians, dancer/musicians,  
musician/dancers, dancer/musician/singers  
(Or any other combination)

Dress comfortably. Black rehearsal skirt  
and designer leotard NOT required  
(for either women or men).

Coldwater Canyon Park  
(Tree People Headquarters)  
12601 Mulholland Drive  
Beverly Hills

At the intersection of Coldwater  
Canyon Blvd. & Mulholland Drive.



For more information call: (213)  
Anthony Ivancich 902-0801  
Don Meyers 450-5313



# At a Glance

June 23-26 Israeli Folk Dance Institute  
 June 24-26 Camp Sacramento  
 June 25-July 3 Mendocino Folklore Camp  
 June 27 Balkan Concert & Dance Party  
 June 27 Shlomo Mammon Workshop  
 July 3-10 Mendocino Woodlands C.D. Camp  
 July 4 Fourth on the Slab  
 July 8 Armenian Dance Party  
 July 9 Old Time Folk Dance Party  
 July 9 Nevenka Concert  
 July 10-16 Mendocino Woodland C.D. Camp  
 July 10 Topanga Banjo-Fiddle Contest  
 July 11 Belly Dance Party  
 July 15-17 Ercument Kilic Workshops  
 July 17 Brothers of the Baladi  
 July 17-25 Baratsag Hungarian Dance Retreat  
 July 23 San Buenaventura F.D. Festival  
 July 24-30 Stockton Folk Dance Camp  
 July 30 Idyllwild Workshop After-Camp In.  
 July 31-Aug 6 Stockton F.D. Camp, 2nd week  
 July 31 An Evening in Afghanistan  
 August 1-8 Lark in the Morning Camp  
 August 5-7 San Diego State F.D. Conference  
 August 7-14 San Diego State F.D. Conf. Week  
 August 7-13 Feather River Folk Dance Camp

August 13-20 Berkeley Family F.D. Week  
 August 30-Sept 4 Santa Barbara F.D. Sympos.  
 Sept. 24 San Diego State Afterparty  
 Oct. 1-2 San Diego Int'l F.D. Club  
 Oct. 8 San Deigo State Conf. Comm.  
 Jan. 15 Pasadena F.D. Co-op Winter Fest.  
 Feb. 11 San Diego F.D. Conference  
 Sept. 22 San Dieog F.D. Conf. Comm.



**cene**

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