

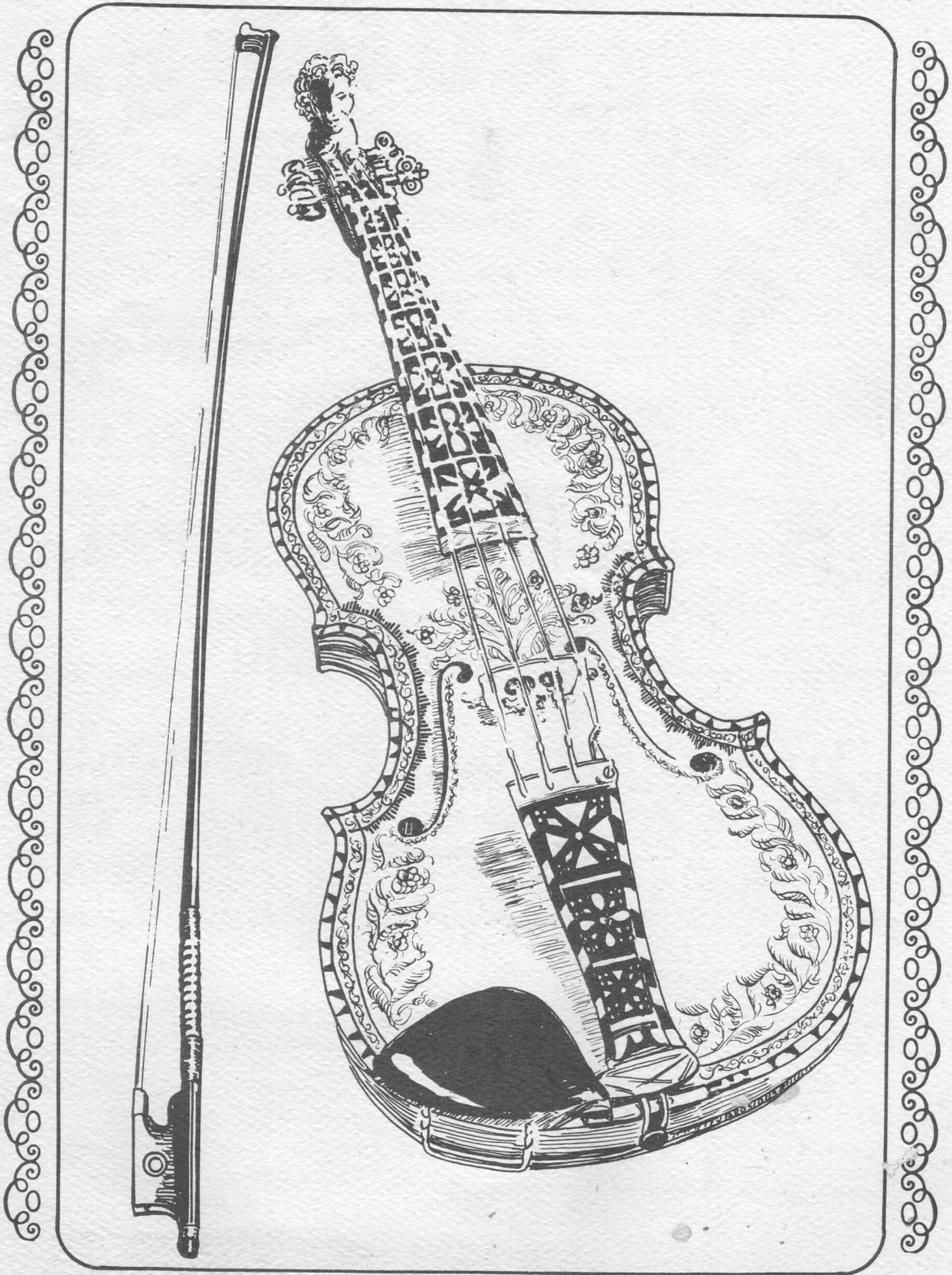
SCAND.



# Folk Dance Scene

November, 1983

Volume 18, Number 7



FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH

PRESENTS

TREASURER'S  
BALL



Saturday,

November 12

7:30 — 11:00 P.M.

Admission: \$3.50

West Hollywood Playground

647 San Vicente Blvd.

(between Melrose & Santa Monica)

Los Angeles

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November, 1983  
Volume 18, Number 7

# Folk Dance Scene

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FOLK DANCE SCENE is published to educate its readers concerning the folk dance, music, costume, customs, lore and culture of the people of the world. It also is designed to inform them as to the opportunities to experience folk dance and culture in Southern California and elsewhere. In addition, it advises readers as to major developments in the Folk Dance Federation of California, South, of which this is the official publication.

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# In this issue...

SCANDINAVIAN DANCE AND FOLKLORE

edited by DAN MATRISCIANO

Scandinavian dance has attracted a large following in Southern California in recent years. And Skandia, Southern California's Scandinavian mega-club, is certainly one of the most active groups in the Southland.

Fortunately for us, they leaped at the chance to organize an issue on Scandinavian dance, music, costume and folklore when we asked them. And you'll see in the pages that follow that they have a lot to tell about the subject they all love.

Organizing the project was Dan Matrisciano, founder of the Skandia organization in Southern California. Sharron Deny was also instrumental in collecting and writing the material appearing here. Sharron is a dance instructor at East LA College, and a Ph. D. in dance from USC. Her husband, Armand, and she are active members in the Swedish Folk Dance Club and Skandia. Donna Tripp, Donna Hurst, Barbara Kumar, Bunny Hogan and Jennifer Brosious, who also contributed writing, editing and illustration to the issue are also active in Skandia. While not of local origin, Gordon Tracie, Director of the Skandia Music Foundation in Seattle, is nationally well-known for his research. We are unsure of the background of our other contributor, Marcella Radovich (and Lauren Godfrey, who took photos for her article), but are very much in her debt as it was her suggestion to write an article on the Vasa Hambo Competition that catalyzed the entire issue. In all, the first half of the issue represents the concerted effort of at least a dozen of our most knowledgeable Scandinavian dancers and researchers.

But this is only one symbol of the work Skandia has done in Southern California. Their monthly parties, regular workshops in a variety of locations and spectacular special events have turned Scandinavian dancing into one of the most exciting areas of the folk dance world. And their willingness to branch into other areas--like the American Barn Dance they are sponsoring this month--has been a big boon to all.

So look through this issue and put it on your shelf for reference. Try the delicious recipe of the month, get out your winter coat (it's probably already snowing there), and don't forget to mark off the Barn Dance on your calendar. And, lest you forget, there is a big Scandinavian festival in the Bay Area in February and another Vasa Hambo Competition in the Spring. Grab your favorite partner and practice those turns!

# SCANDINAVIAN DANCING —

by Sharron Deny with  
Dan Matrisciano

The oldest dances in Scandinavia can be dated back to the middle ages. The early cultures included dance as a part of the rituals and ceremonies of worship. Some were simple, danced in circles or rings to the singing of songs. Living examples of this type can still be seen in Sweden (Långdans från Sollerön) or the Faeroe Islands. There are also historical references to sword dances and dances performed during funeral ceremonies.

These ancient rituals were slowly replaced by various cultural influences. The conversion to Catholicism in the 11th and 12th centuries and later to Lutheranism in the 16th century was detrimental to both song and dance.

Industrialization and urbanization also played a very large role in the decline of the old celebrations. As the wealthy class and royal courts grew, many dance influences were brought to Scandinavia from other European courts, particularly the British Isles, France, and Poland. As young men traveled about during the wars or sought their fortunes, they brought back new styles of dress and new dance patterns from other areas of Europe. By the eighteenth and nineteenth centuries, all but a few of the ancient rituals had been replaced by court dances among the wealthier classes and folk dances done by the peasants.

## THE POLSKA

The most widely spread and probably unique dance form in Scandinavia is the *polska* (a Swedish word; in Norwegian, *pøls*; in Danish, *pølsk*). The *polska*, as both a musical and rhythmic form has been known in Scandinavia since the end of the Middle Ages. As early as the 16th century there is mention of the "polska-dance" in Swedish literature. Many *polska* melodies belie their age through a decidedly baroque quality frequently reminiscent of the music of Bach and Handel.

While there is little doubt but what the name *polska* comes from Poland it is quite possible that both the musical idiom and the dance associated with it may have exis-

ted in Scandinavia as a native form prior to its acquiring foreign nomenclature. In any case, the *polska* seems always to have had peculiarly Northern characteristics. From Sweden -- where it was the predominant dance form for several hundred years -- it spread eastward to Finland, and westward to neighboring Norway, where it took on forms known to this day as *pøls*, *springleik*, and *springar*.

The oldest forms of the *polska* are danced by one or two couples in place ("on the spot"), such as in *Slängpolska från Skåne*. Another particularly interesting form is the *bakmes* (reverse dance) in which the couple turns counter-clockwise. Sweden has many regional variations of *bakmes* dances, usually done alternately with a clockwise step (such as *Polska och Bakmes från Kall*). Norway has a *bakmes* figure in *Rørospøls*, and Finland has the *Bakmes Polka* (usually just called *Bakmes*).

## — A Brief History

During the 19th century, most of the couple dances were revolutionized by the new way of dancing counter-clockwise around the room (against the sun) that was introduced through the waltz. The *polska*, which so far had only been danced on the spot, developed in many regions in accordance with this new way of dancing. Quite a few new couple dances such as the *Schottische* (*Reinlander* in Norwegian and Danish) and the polka came to Scandinavia during this period. However, these dances and their music were adapted to the different local traditions.

Scandinavian dances today can be thought of as being divided into the following four basic types: song dances, village or regional dances, set or figure dances ("folk dance") and *gammaldans* (old time dance).

## SONG DANCE

The song dances, a very old form of dance in Norway, are done using simple steps, with the dancers in line formation holding hands while many verses of narrative songs or ballads are sung. Most of these song

dances are no longer done in Norway. However, on the Faeroe Islands, which were settled by Norwegians, the song dances have been preserved; dances sung to ballads containing many verses are still done. The songs serve as the musical accompaniment and provide the major focus of the dance. The songs relate heroic, romantic, or dramatic tales, with trolls, giants, kings, or knights being frequent subjects.

In Sweden the *långdans* and the song dance are the oldest forms of dance; they are still done today on special holidays and during family celebrations. The *långdans* is a line dance that is variously done through the rooms of a house and then around the Christmas tree, outside in a snakelike fashion, or around the Midsummer pole in the dance area.

Swedish song dances are usually done at special times of the year in connection with special holidays -- Christmas or Midsummer, for example. The songs, which are sung by the dancers, may contain directions for the dance, or they may be about a boy looking for a girl, or vice versa. The subjects of the songs are often pantomimed in the dance.

#### VILLAGE OR REGIONAL DANCES: THE BYGDEDANS

These are the oldest known and documented dances coming to Scandinavia. Each type varies considerably from district to district.

In Norway the regional or village dances are usually performed locally. Most are couple dances probably introduced into Norway in the latter half of the 18th century, but they have developed unique styling and patterns that are typically Norwegian. They are done in a free and spontaneous manner, with the man leading the pattern of the steps and selecting the order and number of repetitions of steps to be done. The partners may dance very close together, utilizing a variety of couple dance positions, or they may separate and dance small solo parts, with the man often showing off a little bit while the lady turns or spins very demurely. The most popular of these dances are the *polks*, the *springar* (running), the *gangar* (walking), the *vossarul*, and many local variations of the *polka*, *mazurka*, *snoa*, *reinlendar* and *vals*.

The musical instruments used to accompany these Norwegian village dances include: the *hardanger* fiddle (with an extra set of sympathetic strings), mainly found in western Norway; the ordinary violin, which predominates in the eastern and northern Districts; and the *langleik*, an old-fashioned stringed instrument played with the right hand plucking the strings and the left hand playing the melody.

The *vals*, the *schottis*, the *polka* and the *mazurka* have become a very integral part of Swedish village dances. In some villages, though, the older forms of the *polska* were often fitted to the new dance rhythms of the *vals*, the *polka*, or the *schottis*, with little change in the actual dance steps other than the accommodation necessary to fit the steps to the new rhythm. In Kall, for example, the same dance is done in a *polska* rhythm, a *polka* rhythm, a *schottis* rhythm, and a *vals* rhythm. In each of these dances there are variations in the way the couple

*continued to page 26*



*Carol Epperson and Bob Olsen in Norwegian costumes. Photo by Lauren Godfrey.*

# SWEDISH FOLK FIDDLING

by Gordon E. Tracie

To most North Americans, the discovery of Swedish folk fiddling still comes as a delightful surprise and unexpected revelation. As a matter of fact, it is only within the past dozen years that Sweden itself has taken serious notice of its own rich legacy of instrumental folk music. Intimately linked to the pastoral lifestyle of a bygone era, oldtime rural fiddling, it was assumed, surely could not survive in today's highly urbanized, industrialized society.



*Eric Sahlstrom playing key fiddle.  
Illustration by Jennifer Brosious.*

But some folk traditions have a way of enduring the onslaught of modernity. Such was the case in a few relatively remote districts of Sweden where country fiddling remained an accepted popular expression long after it ceased to fulfill its original function -- that of providing music for dancing. For over a half century following the first World War, a small but devoted number of local fiddlers here and there continued to play the old Swedish fiddle melodies, and even compose new ones in the traditional idiom, for themselves as well as for anyone who would listen. *Spelmansstämmor* (fiddlers conventions) were held annually, gathering hundreds of the faithful to play music together, exchange *låtar* (fiddle tunes), and discuss ways of perpetuating their venerable folk music heritage.

## REDISCOVERING FOLK FIDDLING

With the advent of rock'n'roll and the ascendancy of "beat" music, many obser-

vers felt that with the passing of the then-aging generation of tradition-bearers, Swedish folk fiddling would be gone forever, another victim of the Changing Scene. But around 1970 something remarkable happened: Sweden's younger generation "discovered" Swedish fiddle music! In no time at all, youths -- girls as well as boys -- were taking up the fiddle and researching the traditional music of their ancestors.

In today's Sweden folk fiddling is popular as never before, heard in the city as well as in the countryside, accepted by the establishment and the counter-culture alike. The old folk tunes are being played by Swedes of all callings, not just "rustic eccentrics." Festival attendance is no longer counted in hundreds, but in the thousands. Almost every geographical district has one or more active *spelmanslag* (fiddlers teams). And Swedish folk music in both recorded and printed form is

being disseminated at an unprecedented level.

But genuine folk music cannot be transmitted by the written note or audio transcription alone. To capture its indigenous spirit and folk character it must be passed on by ear from person to person. Reconstructions, interpretations, or even imitations of the old folk tunes, after they are not longer a living tradition, lack the original sources of natural inspiration and fail to impart the authentic ring of the inherited material.

Basic to an understanding of the ethnic fiddle traditions of Sweden is an awareness of certain salient characteristics of this remarkable folk expression:

(1) Swedish folk music is essentially a product of the pastoral society which existed throughout the Northlands for countless generations up to around the middle of the last century. As such, it is based upon "natural" scales, modes, and intervals not necessarily corresponding to those of conventional Western (European) art music.

(2) Beyond the more "primitive" pastoral instruments such as animal horns and wooden flutes, most of the instrumental music of the Swedish people has been produced on bowed strings. For centuries the primary folk instrument has been the *fiol* (fiddle), but even before the introduction of the violin to Sweden, other bowed stringed instruments are known to have existed, such as the *fidla* (pre-violin), *strakharpa* (bowed harp), and *tallharpa* (related to the Welsh *orwth*). Thus, Swedish instrumental folk music has been ineffaceably shaped by its intimate relationship to the bowing of strings.

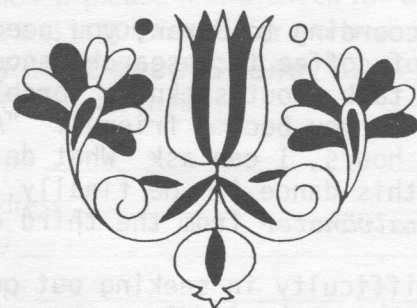
(3) Swedish ethnic music is traditionally played without the aid of percussion instruments, all of the rhythm being implicit in the bowing of the melody and associated bowed-string accompaniment. The addition of rhythm-guitar, "slap"-bass, and drums to Swedish oldtime dance music is definitely a latter-day development and not in keeping with the non-percussive nature of Sweden's traditional folk music.

(4) As the most personal of musical instruments, the violin lends itself to the

ultimate in individual expression. Local playing styles, developed over generations, leave their mark on a village musician's repertoire; the stronger the tradition of fiddling in a given district, the more distinctive the character or "personality" of the fiddle music of that district. Just as spoken language differs from one geographical area to another, so does traditional fiddling. And as in language, these differences are called dialect. The tonal embellishments and rhythmic ornamentations employed by a folk fiddler serve to individualize these dialects so that they can vary not only from district to district, but from village to village, and even family to family!

(5) A particularly unique feature of Swedish folk fiddling is the extensive use of harmony when two or more fiddlers play together. Whereas the melodic line of a folktune is transmitted relatively unchanged from one generation to the next, harmonic accompaniment is created spontaneously, "on the spot," perhaps never quite the same but always consistent with the particular dialect involved. Unlike the unison playing of many other lands, folk fiddling in Sweden has developed polyphonically -- a factor largely responsible, no doubt, for the phenomenal success of *spelmanslag* (fiddlers teams) -- which can range from three to 300 fiddlers! -- and their ability to create a truly "full" sound with only fiddles.

It is thanks to the tenacity of those few staunch tradition-bearers in Dalarna, Uppland, and certain other provinces, who kept their unbroken heritage of folk fiddling alive during its lean years, that a truly valid and viable legacy of authentic ethnic instrumental music could be passed on to the present generation. And it is a tribute to today's Swedish youth that it has taken up this heritage in earnest, and is keeping it alive for future generations.



# NOTES ON

## SWEDISH DANCE RESEARCH

by Sharron Deny  
Armand Deny  
Dan Matrisciano

Göran Karlholm and his wife, Inger, have done research on many dances from western Sweden, especially some reverse (bakmes) dances from Kall, Hede, and Oviken. Göran and Inger taught at the 1983 Mendocino Scandia Camp. This article is based upon notes taken at their folklore lectures at the camp.

Born in Östgotland, Göran Karlholm started learning Swedish "folk" dances in 1948. He did "lots of different dances." In 1950, he moved to Jämtland (western Sweden) and learned to speak Jämtlandska. There was no adult folk dance group, so he started one. He was told at the time that all the research and collecting of old dances had been done; there were no more old dances to be found.

Traditionally, in Jämtland a person reaching his fiftieth birthday puts a notice of a party in the local paper and invites all who would like to attend. At such a party, Göran noticed one couple dancing counter-clockwise while everyone else was doing the *Hambo*. At first he thought they had had too much to drink. They danced backwards, then the "right way," then "the wrong way." When asked what they were doing, the answer was *Gammalvänster* (Old Left). He asked them to teach him the dance, but they said they weren't good enough and sent him to another couple. This second couple insisted on sending him to yet another couple better than they.

In Sweden according to Göran, you need to drink lots of coffee to research dances. You sit and talk about sickness, problems, the weather -- you become friends. "After a couple of hours, I can ask 'What do you know about this dance.'" He finally learned *Gammalvänster* from the third couple.

Göran had difficulty in seeking out one particular old cranky fiddler, the only person who knew a certain dance. After a

few minutes at his home, the fiddler said, "Your family is waiting for you to go home." (Göran had no family at that time.) But he persisted and eventually learned *Stigvals ö bakmes från Oviken* from him (Stepwaltz and Reverse Dance from Oviken).

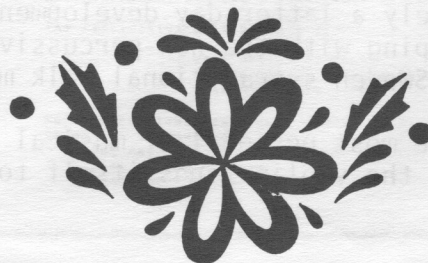
One lady who knew some old dances said that her partner had become religious and wouldn't dance anymore. She recommended visiting a woman in another village, and "if she is in bed, we will drive her up from bed." They had coffee in a cold kitchen and, after a third cup, danced.

Have the dances changed a lot over the years? Göran says, "They have changed very little." In the rural areas, country people had little impulse to change. Peer pressure from neighbors keeps others from making changes that would be criticized. People correct each other: "You must not dance that way."

"If I change the step, I step on Inger; if Inger changes the step, she steps on me. So we can't change the step very much.

"Some people say 'Don't think about the steps; just think about the music.' But you have to learn the steps and when you know them, you can learn to listen to the music. It isn't all right to say 'You can dance something like this.' It should be done exactly like this. Some people believe in elaborating dances as they do in growing large chickens ('broilers') and 'barbecuing' them with much ornamentation. We don't like to do 'barbecued' dances. Instead, we want to do them as we found them."

"The old people gave us a gift. We cannot change the gift and we give it to you."





by Sharron Deny

# SWEDISH FOLK COSTUMES

In Sweden today there are more than 400 folk costumes in use, representing different rural districts. There are, unfortunately, very few regions that have maintained an unbroken tradition in local folk dress through the 19th century (noticeable exceptions are areas around Lake Siljan, Dalarna; certain parishes in Hälsingland, Skåne and Södermanland). As a result, local or regional costumes have been reconstructed or composed for certain church parishes based on as many old original garments and as much information on old dress practices as has been possible to obtain. These reconstructed costumes obviously are not as varied as in the olden days, but they are still very expressive of regional variations in style, color, pattern and material.

## PEASANT COSTUMES

The peasants' costumes, adapted to their daily work and to the demands of the holidays and church ceremonies varied according to the season of the year. Age, occupation, land ownership and civil status were clearly indicated by dress. Children's frocks were cut differently for boys and girls -- even the caps were different. The boys' caps, for example, had six sections, and the girls' had only three. There were also many differences in the dress for married and unmarried women -- one of the most notable being that the married women always covered their hair, while the single women often wore their hair down freely or tied up. In some places the dress customs developed so closely in association with the church and its ceremonies that the significance of the different Sundays were expressly indicated by the attire. On the most important occasions only the very finest garments were worn. On lesser holidays, somewhat simpler clothes were appropriate. There are stories about how people waited to sneak a glance at those going down the road to church to find out which apron ought to be selected for that Sunday service. It was important not to make a mistake.

One hundred years ago, seventy per cent of Sweden's population was rural, so the folk costume is equated with the farmer's dress. The wealthier court and nobility, as well as clergy, craftsmen, merchants, military and school boys also wore clothing which

was specific to the wearer's place in society. There were both unwritten rules and specific printed regulations that carefully dictated the rights one had in the choice of garments, material and colors. However, clothes were not regionally determined, and lacked the distinctive local characteristics of the "costumes" of the rural communities.

There were small variations employed in the costumes, for example, a farmer could be distinguished from a farmhand by the belt and buckle worn around the farmer's apron, a practice reserved for him. If a farmer in Dalby, Värmland, wore a strip of red cloth sewn into his shoulder seam, then it was known that he owned his own farm. In one region the pastor could know immediately whether a proud father, who had come to register a new-born baby for christening, had a son or a daughter by looking at the father's boots. If the tops of the boots were pulled up, it meant a boy; if they were pulled down, it meant a girl.

*continued to page 9*



*Goran Karlholm wearing man's costume from Oviken. Illustration by Jennifer Brosious.*

# NORWEGIAN FOLK COSTUMES

by Donna Tripp

Norway's folk costumes are a visible expression of a peasant culture influenced by European fashion trends beginning with the Renaissance and covering a period of several hundred years. Beginning as early as the 1840s the Romantic movement sought to preserve the old folk costumes, songs, crafts, buildings, etc., and about 1900 the custom of wearing the old, elaborate dress on holidays and high days was revived and adapted to the needs of the time.

Each valley or village of each parish, of each province, has its own folk costume or *bunad* (plural, *bunader*) which is defined by cut, color and accessories, the petticoat, the black-buckled shoes, the correct shirt, the silver ornaments, both functional and ornamental. In some areas such as Sogn in the fjord country of Western Norway, city fashions from Europe have less effect and therefore the specifications for the costumes are quite clear. In other areas such as Romerike on the Swedish border, which was open to many urban influences, the costumes are recreated on the basis of costume fragments discovered in forgotten chests and cupboards.

## APPLIED DECORATION

Applied decoration is an essential of Norwegian costume so the reawakened appreciation of old handwork prevented the complete extinction of old skills such as wool embroidery done in rococo style called *rosesaum* (rosework). Various *bunad* from districts such as Hallingdal, Valdres and Telemark can be easily identified by the motifs, the colors, the type of stitchery used. Some districts stick pretty close to geometric embroideries, others use brocade or band weaving. The famed Hardanger embroidery is just one type of "drawn work" which was introduced or at least popularized by the Renaissance, along with the greatly increased use of linen for clothing. Hardanger work is found mainly as wide borders on aprons, kerchiefs, blouses and the like. Two of the less common types of Norwegian needlework are beadwork and applique. Norwegian knitting is very



Woman's costume from Telemark.  
Illustration by Jennifer Brosious.

old, mittens and stocking feet having been knitted for centuries. Around 1830 the old handwoven hose with knitted feet were replaced by all knitted stockings along with pattern knit sweaters and knit caps. Ancient patterns are used, and the stockings worn by a man can frequently identify his district.

The costume is completed by the use of ornaments made of silver, passed on from generation to generation, adding a little more prestige with each change of ownership. Silver played a very important part in the life of the Norwegian peasant. It was treasured for its beauty, both spiritual and intrinsic. Since there were no banks, silver could be hoarded in the form of rings, brooches, chains, pendants, belts covered with small squares of silver from which dangled small, concave silver bangles, purse clasps, silver buttons by the dozens, belt buckles, knee buckles, shoe buckles, silver clad knives and knife sheaths, and silver watch chains and fobs. There are a number of folk songs which refer to the importance attached to silver, and in the Norwegian Folk Museum at Bygdoy, Oslo, large numbers of old regional costumes, or parts of such costumes, can be seen ornamented with modest fortunes in silver. A prime example is a woman's brooch with silver dangles, eight or nine inches in diameter, which must have

covered the wearer's chest completely. The use of silver in men's and women's costumes is still prevalent today but on a smaller scale while still adhering to the specifications of the costume.

The revival and preservation of the *bunad* has gone hand in hand with the folk dance movement, but, unless they are folk dancers or folk musicians, men seldom wear their local costume. However, women may be seen wearing their *bunad* on many festive occasions, both in Norway and in this country particularly on May 17, Norway's National Day.

Folk dancers in the United States who delight in Scandinavian dance often wish to obtain costumes. Many have them made here, reasonable copies of regional styles, and a few lucky dancers are able to travel to the Scandinavian countries and buy them there, or have them made to order. For information on where to order materials, jewelry and other items in this country write Jofrid Sodal, 800 Linden Avenue, Boulder, Colorado 80302 or Donna Tripp, 9542 Chanticleer Road, Anaheim, California 92804. Jofrid has provided a list of stores or Husfliden in Norway which will provide you with information about Norwegian costumes. Donna has this list available along with other contacts.

## Swedish Costume

*continued from page 7*

Set practices for weaving, dyeing and styling and sewing had gradually developed through generations in the different parts of the country. New ideas, new features were adopted very slowly, depending upon how isolated each community was. In areas where there was much influence from large towns and middle and upper class environments, or mining districts, the farmers did not develop special folk costumes.

### MAKING COSTUMES

It took a long time to make a costume. The flax had to be sown, harvested, spun and woven; the wool had to grow out, be clipped, and prepared in lengthy procedures, and perhaps dyed, before it was spun and woven into material ready for cutting and sewing with costume compo-

nents. Purchased fabrics were unattainable luxuries for most people and were used to such a little extent that they did not appreciably change the situation. Such material had to be paid for with ready cash, a scarce item in the self-sufficient household.

These clothes, made with such painstaking care and labor, were naturally highly esteemed and looked after carefully; they represented great economic value. This was especially true of the formal festival costumes, which could be handed down and inherited by generation after generation. Many a young girl worked for several years assembling all the garments necessary for a holiday costume, and, of course, such a costume was used an entire lifetime.

# SWEDEN'S HAMBO COMPETITION

by Donna Tripp

The California Lutheran College Vasa Hambo Competition is a miniature version of the Swedish Hambo Competition which has been held in Hälsingland Province, Sweden, for the past 17 years. Over 1500 couples competed for the championship in 1983, and every year there are more participants, some coming from foreign countries.

The Hälsingland Hambo is a one day affair that runs from six in the morning until nine in the evening before the winning couple is selected. Then dancing for everyone continues well through the night.

There are three stages to the competition plus a semi-final and and finals contest. The dancing begins on a field in Harga where rocks and gopher holes test the skills of the dancers. Two circles of 50 couples each are formed, and the judges stand in the middle and award points as the dancers pass by dancing to the music of live fiddlers. Points are awarded on a scale of one to 10, based on rhythm, technique, skill and the way the couple dances together. Only kneebend (*nighambo*) is allowed.

When all the couples have completed the first stage, a welcome, hearty breakfast is served and then the couple moves by bus to the town of Bollnäs where they dance the second stage up and down a football field.

From Bollnäs the dancers are again moved by bus to Arbrå where the dancing progresses from grass surface to asphalt. The dancing is on a 400 meter length of street which is slightly uphill for 200 meters, a great test of stamina. For all but the 100 best couples this third stage is the last test of their *hambo* skills. The judges have made their choices.

The final competition takes place at Järvsö on a wooden dance floor in an outdoor arena before an audience numbering 15,000 to 20,000 people. The semi-finalists dance around the floor in groups of 10, and from this performance the 10 best couples from the 100 best couples are chosen by the judges. Then the ten best couples compete in the final for first, second and third place. It is a great honor for which the winning couples are long remembered.

A number of Californians have participated in the competition, including members of the Swedish Folk Dance Club of Los Angeles. Sharron and Armand Deny and Ed and Carol Goller who are members of the Swedish Club of L.A. and who are also the senior teaching couples of the Skandia Folkdance Club in Southern California have been in Hälsingland as competitors and spectators. Both couples have provided films and extremely valuable instruction in the correct style of the *hambo* as done in Hälsingland.

In 1981, for the first time, a Hambo competition was held in connection with the eighth annual Scandinavian Day Celebration at California Lutheran College in Thousand Oaks. The organizers were Nils and Kerstin Johansson, long time leaders of the Swedish Folk Dance Club in Los Angeles who have since moved back to Sweden, and Bill Hamm, Assistant to the President of the College. Among the planners and judges for the first contest were the Denys, the Gollers and Dan Matrisciano, organizer, arranger and "father" figure of the Skandia Folk Dance Club of California. Conditions of the contest were as close, as could reasonably be expected, to conditions in the Hälsingland competition: a grassy meadow area, a football field and an uphill section of asphalt street. The final competition was in the college gymnasium.



Some conditions at Vasa Hambo locally are not the same. The dancers compete to taped music, and the numbers of competing couple are under 30. Handfuls of spectators watch the first stages of the competition, but in the evening there are several hundred spectators who observe the

*continued to page 12*

The park is ablaze with color: the bright green of freshly cut grass, the contrasting red and black skirts, the crisp white of the women's neckerchieves, and the merry red and grey of a man's cap. A fiddler plays a lilting tune which adds to the gaiety and excitement as the couples prepare for the competition ahead. Some dancers have worked for months to perfect their steps, and amidst the crowd the whirl of buckled shoes is seen as couples practice once more. "The object is to go our and have a good time," someone says. It's Scandinavian Day at California Lutheran College in Thousand Oaks, and the annual Vasa Hambo Competition is about to begin.

At first glance, the *hambo* seems a rela-

## VASA HAMBO COMPETITION

by Marcella Radovich

tively simple dance, but a participant who is a teacher for the Skandia Folk Dance Club feels that it is "one of the most difficult dances I've ever tried." His partner agrees. It contains "a lot of idiosyncracies." The *polkska* steps are similar for both partners, but they are performed separately, much like singing in a round. Proper hand positions, correct placement of steps, body orientation -- all these are an important part of the *hambo*.

Anticipation builds as each dance session is completed. The participants will have only three opportunities to dance before the process of elimination begins. But what is striking is that this is no cut-throat competition. A real sense of camaraderie prevails. As each couple completes their dancing, fellow contestants applaud and congratulate them. Camera shutters click incessantly. Hugs of encouragement are given. And always there are the smiles, the laughter, and the feeling of warmth.

Breaks between each dance session provide an opportunity to investigate activities other than folk dancing. The delicious aromas of freshly made Scandinavian food waft through the air. *Kringla*, *semlor*, Swedish pancakes, Swedish meatballs, *aebelskiver* -- all these and more are ready to be sampled. But eating is not the only activity between dance sessions, CLC is host to a variety of arts and crafts as well. By entering the auditorium, one can

see everything from Finnish dough art to Norwegian wood carving and Hardanger embroidery to a display of the ancient craft of spinning. A walk across the street brings you to an exhibit of rare books, and throughout the day one can listen to the lovely strains of Scandinavian music played by the strolling musicians. Browsing through the displays and experiencing the Scandinavian culture can make a person wish she were Swedish. But don't get too caught up in these activities. You might miss some of the folk dancing!

Session Four approaches and the crowd is restless. Who will be among the lucky seven finalists? Will it be one of the folk dance teachers? (These teachers have spent the last three months instructing

others on the technique behind the difficult *hambo* turn.) Maybe one of the newcomers to this year's competition will surprise everyone and win the first-place trophy.

*continued to page 12*



Carol Taylor in Finnish costume and Norm Kindig in Swedish costume. Photo by Lauren Godfrey.

# Vasa Hambo

*continued from page 11*

A foreign exchange student from Sweden and his partner are only in their late teens and are probably the youngest folk dancers present. Still others who are older might have only been folk dancing for a year or two.

But differences in age and experience are

# Swedish Hambo

*continued from page 10*

final judging because of interest in the event. There is also good old time dancing to the live music of Alfon Bergstrom after the finals.

The excitement of the dancing and the fun of being together for the day, in such a special atmosphere, is sufficient reason for dancers to pick a partner early and practice their *hambo* skills for weeks prior to the competition. There are classes to teach and perfect the *hambo* sponsored by the Swedish Folk Dance Club and by Skandia Folk Dance Club. The contest is the big event for the dancers but there is also plenty of time on Vasa Hambo day to wander about the grounds, visit the craftworkers and commercial exhibitors, stuff oneself at the food booths, attend the famous smörgåsbord in the cafeteria at dinner time, participate in the folk dance club performances in the early evening and dance *gammaldans* until exhaustion sets in.

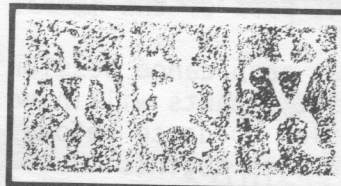
*Editors' Note: The Halsingland Hambo Competition added a new category of competitor for the 1983 competition-- a separate division for non-Swedes competing in the contest. Winner of the first place award was none other than a local Southern Californian member of Skandia, Jennifer Brosious, and her partner, Norwegian halling champion Dagfinn Krogsrud. Jennifer is also the artist who did this month's cover and illustrations. The winner's medal shown on page 10 was sketched with some authority-- it is Jennifer's own! (See p. 28 for more on our talented dancer/artist).*

not important here. Winning does not appear to be a high priority. Rather the experience itself, the act of folk dancing and enjoying it with those who share the same interest, is what comes first. Having a good time is most important.

Session Four is completed. The winners have been announced. But there are no sad faces to be seen, no frowns or anger or talk of a biased judge. Because of the nature of this competition, everyone leaves a winner.

Now it is time for the spectators, those people who have lined the dance areas from the beginning of the competition to the end, to join in the dancing. Those who fervently wish they could learn to folk dance but have never tried are now given the opportunity to dance with some of the best -- the folk dancers from the Vasa Hambo Competition. The accordionist starts playing, and the dance floor is quickly filled. And why not? The night is young and we're having a good time!

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AND THE HAWAII STATE DANCE COUNCIL

(\*Hawaiian for "New Year")

# 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 Moll, 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.
CONERO 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 continue to teach new dances from recent camps & institutes as well as reviews.
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)798-4949 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
HAVERTM 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.
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. & Phoda 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 Henke, 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 Henke, 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 & I 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	

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, Hill Jr. High Schhol Gym, 1100 Iroquois.	(213)435-3111 (714)897-2356	7:30-8 pm John Matthews tching dances Idyllwild Camp. 10/27 Halloween party- no tching. 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	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	(805)649-1570	
ORANGE COUNTRY 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	10/7 Mary Judson-Eng Cntry Dncs. 10/14 & 10/21 Cindy Schwartz tching Balta. 10/22 Fest. Chapman College. 10/28 Party Picking Up Sticks will be taught by Mary Judson.
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	
SAN DIEGO FOLK DANCERS	Monday 7:30-10 pm	SAN DIEGO, Recital Hall, Balboa Park	(619)460-8475 ask for Evelyn Prewett	
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)	3rd Sat 3-5, 8-11 Nov 5 7:30-11:30	East L.A. College Womens PE Bldg. Just W of Atlantic on Floral American Barn Dance, West Hollywood Aud. SAN PEDRO, YWCA, 437 W. 9th	(213)798-8726 Armand (714)892-2579 Ed (213)981-1833 Bunny (213)377-6127 Elayne (213)539-5067 Roberta (213)375-0946 Jim	Call Sharron Deny (213)798-8726 take Atlantic from Pomona Frwy take Brooklyn E from Long Beach Frwy. Int'l line & cpl dances. Instruction 7:30-8:30. Sept. teacher, Pat Rawalt, Greek. See ad this issue.
TCHAIKA FOLK DANCE CLUB OF VENTURA	Thursday 8-10:30 pm	VENTURA, Loma Vista Elem School, 300 Lynn Drive	(805)642-3931 (805)985-7316	Edith Sewell teaching dances from the Santa Barbara Symposium.
VIRGILEERS FOLK DANCE GROUP	Tuesday 8-10 pm	WEST HOLLYWOOD, Plummer Park, Fuller at Santa Monica Blvd.	Josephine Civeillo, 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 tching new dances from recent camps & inst. + old favorites. Erly tch 7:30 Belmenden 2 wks & Agadelcha 2wks
WEST VALLEY FOLK DANCERS	Friday 7:30-10:30 pm	WOODLAND HILLS, Woodland Hills Rec Ctr. 5858 Shoup Ave.	(213)347-3423 (213)887-4613	11/4-Final tching Bagi Suite, Lila Aurici 8:30 11/11 & 11/18 Rev of camp dances, 8:30.
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 7:45-10:30 pm	WEST L.A., Emerson Jr. High Sch Large Gym, 1670 Selby Ave.	(213)556-3791 Dave & Fran Slater, Instructors.	Intermediate & advanced instruction by Dave & Fran Slater, also recrea- tional dancing.
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) 291-7491; Jim Fogle (213)240-0389	Erl'y 7:30 tching, Ardeleana, 8-9 tching, Syrtos, Koftos & Irish Rover.
WHITTIER CO-OP FOLK DANCERS	Saturday, 2nd, 4th & 5th of the month 7:30-10:30 pm	WHITTIER, Sorensen Park, 11419 Rosehedge Drive	(213)281-7191	Teaching 7:30-8 pm, followed by program and requests.

## Non-Federation Clubs

BAY CITIES JEWISH COMMUNITY CENTER	Tuesday 7-9 pm	SANTA MONICA, Bay Cities Jewish Comm Ctr, 2601 Santa Monica Blvd.	(213)479-5304 (213)828-3433 Edy Greenblatt	Israeli dance classes. Beginner & adv. beginner. Call for more information.
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.
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	Have pen and paper ready.
GREEK FOLK DANCE CLASS	Thursday 1-3 pm	VAN NUYS, Valley Cities Jewish Comm Ctr, 13164 Burbank Blvd.	(213)769-3755 Trudy Bronson, Instructor	Beginners 1 - 2 pm Intermediate 2 - 3 pm
KAZASKA	Sunday 9 pm	WEST L.A., Japanese Institute, 2110 Corinth, 1 bl. W. of Sawtelle, ½ bl. N. of Olympic.	(213)478-1228 (213)478-5968 Edy Greenblatt	All request evening. Opens Oct. 2. See ad this issue.
TEMPLE B'NAI DAVID Vets. Mem. Aud	Wed 7:15-10 pm Thurs 9:30 am - 1 pm	LOS ANGELES, 8906 Pico Blvd. 1 Bl. W. of Robertson. CULVER CITY, 4117 Overland.	(213)391-2650 Miriam Dean, Instructor	Int'l, Beg. Inter. Easy dances 1st hour. Review Hale, yyah & teaching new dance.
TEMPLE BETH HILLEL DANCERS	Wednesday 10 am - 12 pm	NORTH HOLLYWOOD, 12326 Riverside Dr.	(213)769-3755 Trudy Bronson, Instructor	Beg to inter levels. Int'l folk & fun dances.

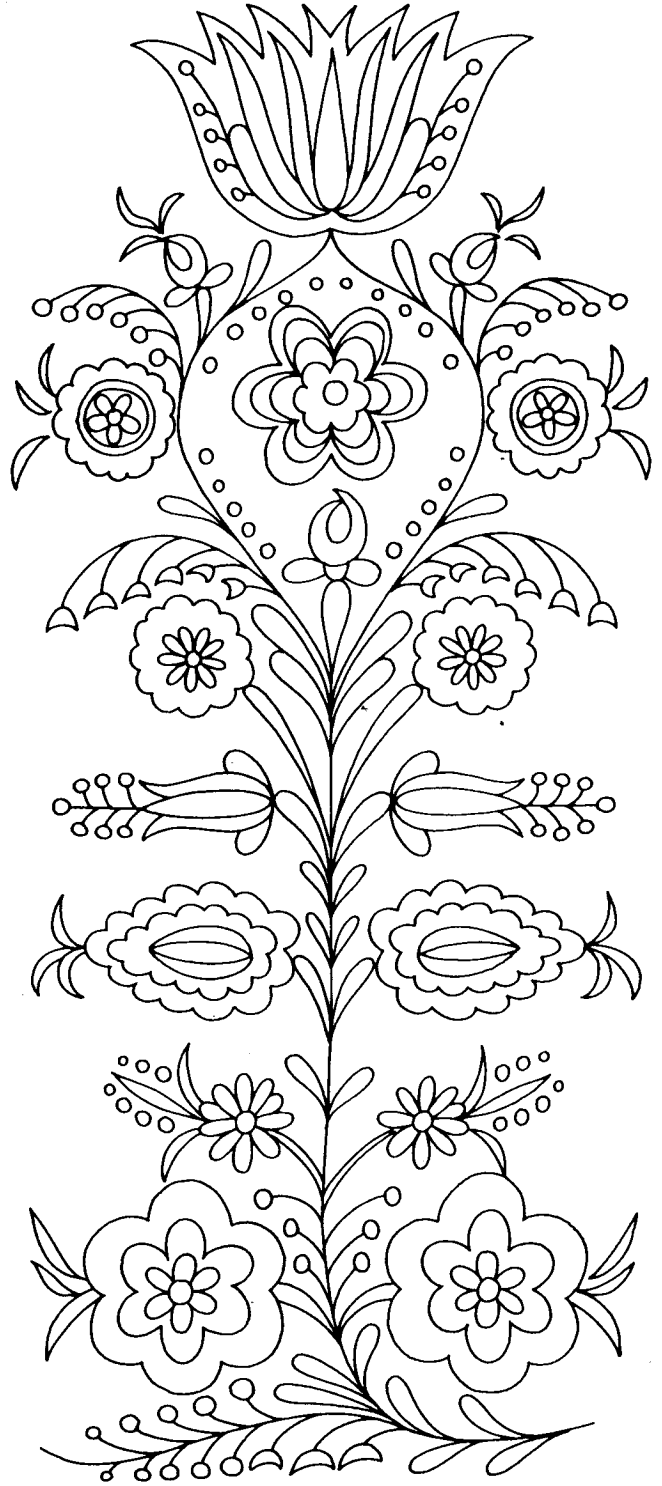
## Beginner's Classes

BEGINNING SCANDINAVIAN FOLK DANCE	Mondays 7:30-10 Mondays 7:30-10 Wednesdays 7:30-10 Mondays 7:30-10	RESEDA, Rec Ctr 18411 Victory Blvd. ANAHEIM, Cultural Ctr 931 N. Harbor Bl. CULVER CITY, Peer Gynt, 3815 Watseka SANTA BARBARA, 100 E. Carillo	(213)343-5425, 981-1833 (714)533-8667, 533,3886 (213)599-2516, 981,1833 (805)967-9991 Flora (213)556-3791	Sept 12 thru Nov 14 Dan & Bunny Starts Sept 12 Ted & Donna Starts Sept 7 Dick Teacher: Dan, starts 11/7
WESTWOOD CO-OPERATIVE FOLK DANCERS	Monday 7:39-10 pm Monday 7:30-10 pm 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. SAY PEDRO, Yugoslav American Club, 1639 S. Palos Verdes St. Corner of 17th Street. WEST L.A., Temple Isaiah, 10345 W. Pico Blvd.	(213)556-3791 Taught by Dave Slater Anne Turkovich, Instructor (213)832-6228.	Longest running class from which hundreds have moved on to regular clubs. Singles are welcome. Beginning folk dance instruction.
			(213)478-4659 (213)202-6166 Beverly Barr, Instructor	This is where the newer dancer can go to learn popular dances, both old & new.
	Tuesday 7:30-10 pm	TORRANCE, St. Andrews Episcopal Church, 1432 Engracia Ave. in the Social Hall.	Nancy Heath 535-6166 (days) 370-5047 (eves)	Sponsored by the South Bay Folk Dancers.
	Thursday 8-10 pm	EAGLE ROCK, Eagle Rock Rec Ctr, 1100 Eagle Vista Dr. (nr. Figueroa Just S. of Frwy).	(213)284-4171 Josephine Civello, Director.	Sponsored by Virgileers.

*please turn page for more club listings*

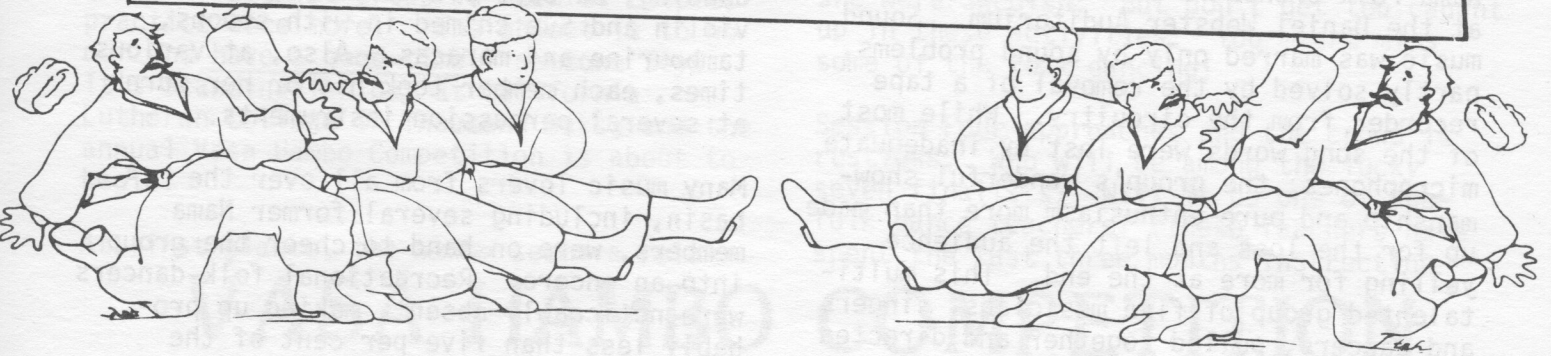
## Beginner's Classes

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 Jirich, Instructor	Lots of variety. All dances taught 4 weeks, then practiced 6 weeks. No class on Thanksgiving.
	Thursday 7-8 pm	LONG BEACH, Hill Jr. High School Gym, 1100 Iroquois	Henrietta Bemis, Instructor (213)435-3111	Soft-soled shoes only. After class Join Narodni Dancers. 10/27 Halloween party-no tching.
	Friday 7:30-8:30 pm	PASADENA, Holliston United Methodist Church, 1305 E. Colorado Blvd., Scott Memorial Hall, right behind church.	(213)281-7191	Sponsored by Pasadena Co-op.
	Friday 7:30-8:30 pm	WOODLAND HILLS, Woodland Rec. Ctr., 5858 Shoup, betwn Burbank and Oxnard.	(213)347-3424, Sally Martin; (213)888-9078, Helga O'Brien (eves) (619)238-1771	Sponsored by West Valley Folk Dancers. Class precedes regular club dance. Starts 9/23 to 11/18.
KAYSO FOLK DANCERS	Saturday 1-3 pm	SAN DIEGO, 4044 Idaho St., North Park Recreation Center.	Kayso & Angie Soghomonian, Instructors (714)553-8667, 545-1957 494-3302	
	Sunday 7-10:30 pm	LAGUNA BEACH, Laguna Beach High Sch Girls Gym, Park Ave. at St. Anns		Taught by Ted Martin.
YWCA DANCERS	Sunday 7-9 pm	WEST L.A., Japanese Institute, 2110 Corinth, 1 bl. W. of Sawtelle, ½ bl. N. of Olympic.	(213)478-1228 (213)478-5968 Edy Greenblatt	Beginners class taught by Edy Greenblatt. Precedes KAZASKA, please see ad this issue.



Beverly Hills-W. Los Angeles YWCA presents

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**ENROLL NOW**  
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**FALL CLASSES**  
7 pm Beginners  
8 pm Advanced  
Beginners

# REVIEWS

## NAMA CONCERT WOWS 'EM

A solid, excitingly varied and truly entertaining performance was given by the Nāma Folk Orchestra on Sunday, September 25, at the Daniel Webster Auditorium. Sound music was marred only by sound problems, partly solved by the removal of a tape recorder from the circuitry. While most of the song words were lost by inadequate microphones, the group's showmanship and pure enthusiasm more than made up for the loss and left the audience yelling for more at the end. This multi-talented group of five musicians, singers and dancers, pulled together and directed by David Owens, performed material from Serbia, Macedonia, Russia, Romania, Greece, Israel, America, Mexico and Brazil.

The beautiful vocal harmonies and solos were presented principally by Barbara Slade and Sue Komoorian. David Owens led the instrumentation on accordion and piano and filled in on guitar also. Agi Ban played a fantastic violin and a mean clarinet, while Stuart Brotman slid a fine trombone and slapped a solid bass. In addition to their great singing and dancing, Barbara played banjo, bass and violin and Sue chimed in with spoons, tambourine and maracas. Also, at various times, each member took his or her turn at several percussion instruments.

Many music lovers from all over the L.A. basin, including several former Nama members, were on hand to cheer the group into an encore. Recreational folk dancers were noticeably absent, making up probably less than five per cent of the audience.

--by Dick Oakes



## Hungarian folk dance workshop and party

Saturday, Dec. 10

United Hungarian House  
1975 W. Washington Blvd., L.A.

7-9 PM/Dance workshop

*Review: Szatmári dance cycle*  
*Teach: Dunántúli csárdás styling*

9-Midnight/Dance party with the

## **Kárpátok Orchestra**

Workshop \$3/Party \$5/Both \$6  
Wooden dance floor/Security parking  
Food, soft drinks, beer and wine  
For information, call 995-7215

# SMÖRGÅSBORD IN THE SKY

by Gloria Harris

There was an ancient Viking belief in a Hereafter where one would eat from pots of boiled pig to his heart's (and stomach's) content. The supply was without end for the pig reappeared each day, whole and sound, fat and succulent, to again be put in the pot...*ad infinitum*. The Vikings' dream of a "Pig Heaven" was understandably the result of a harsh life in a northern land of long dark winters. Lichen, bark and seaweed oft-times saved them from starvation. But the Vikings thoroughly hated the nothing-taste of the lichens and bark and didn't want to wait for the Final Curtain to have their pie in the sky (I mean pork), so they decided to give a Smörgåsbord.

Throughout all of Scandinavia, every person worked in a frenzied haste, time being of the essence, for there were only three or four spring and summer months in which to complete their project, the Smörgåsbord... besides which, they had a mighty hunger. Without rest, the Scandinavians planted and harvested their crops of root vegetables and fruit and nut trees; caught an overabundance of fish and raised healthy livestock. Any surplus food was stored away, made into jams and jellies and preserved in various ways. Some of the meats were smoked and cured; the fish were smoked also and pickled, salted and marinated. They made cheeses from the milk and cream. Their goal accomplished, to 'put it away for a colder day,' a table was built by the finest carpenter in all Scandinavia; it was laid with a cloth of purest white and set with gleaming hand-crafted tableware. Fruits of the earth, of the sea and of people's labors were arranged on the table that was said to have been over a mile long. That was the first Smörgåsbord, some say.

And then others tell of long ago when celebrations of life brought kinfolk and neighbors together. The hostess set out on the

JANSSON'S TEMPTATION (Jansson's fröstelse)		SWEDEN
6 med. potatoes sliced wafer thin	1/4 t. pepper	
12 anchovy fillets, drained, cut up	2 C light cream	
1 onion, diced fine	2 T. butter	
Set oven at 350°.		
Place a layer of half of the potatoes in buttered baking dish. Top with anchovies and onion. Sprinkle with pepper and top with remaining potatoes. Pour cream over mixture and dot with butter. Bake about 30 minutes or until potatoes are tender and the top is delicately browned		
About 10 Smörgåsbord servings or 4-6 main course servings.		
<i>Recipe taken from: The Art of Scandinavian Cooking by Nika Standen Hazelton.</i>		

board all she had prepared for the occasion. But if the folks stayed longer than expected or were particularly big eaters, she usually had to use much of her previous winter reserve as well. To help the hostess and add to the table, it became a custom for guests to bring with them foods that were unique to their region, particularly homemade savories and sweets from the women's own kitchens. This custom led to the traditional Smorgasbord, some say.

A few ladies threw parties at a drop of a hat, and their friends were hard put to bring to the Smörgåsbord richer and tastier goodies each time, some say. My own theory is that the housewife got tired of hearing her spouse or children complain about what she had prepared for supper and, in disgust or desperation, she put everything she had in the larder out on the table at once and told them to help themselves.

Of course, it's really anybody's guess about origins. But the fact is that the Smörgåsbord is a truly unique feature of the Scandinavian cuisine, a table to be experienced and appreciated. Foods that were invented and/or prepared hundreds of years ago by men and women in the throes of saving their very lives (it's like ingesting history!) are enjoyed today all over the modern world on the beautifully-appointed Smörgåsbord table.

# CALENDAR

## NOVEMBER

- 1 BALLET NACIONAL ESPANOL CONCERT, Marsee Auditorium, El Camino College Torrance. Performing classical and folk material . 8 pm. Info 321-4324.
- 1 FLAMENCO PERFORMANCE with Sarita Heredia. At The Fez, 1510 N. Vermont. 9 pm. \$5 cover charge. Presented by Lourdes Rodriguez & Francine Russele-Chasambalis. Info, 666-6137.
- 3-5 CONGRESS OF THE ARTS, 7th Annual, sponsored by Calif. Confederation of the Arts. Workshops on money, audience devt. and the like for arts managers. Held at San Franciscan Hotel, SF. Info, 627-9237.
- 4 ROBIN AND LINDA WILLIAMS with The Blue Flame String Band playing Southern folk material. McCabe's Guitar Shop, 3101 Pico, Santa Monica, 8 & 10:30 shows. Info 828-4497.
- 4-6 CAMP CUYAMACA WEEKEND, San Diego Intl FD Club. Info (619) 422-5540.
- 5 AMERICAN BARN DANCE, sponsored by Skandia, 7th annual. West Hollywood Playground, 647 N. San Vicente, 7:30 pm. Contrás, clogging, ballroom and other American dances. Info 981-1833 (evenings).
- 5 BALLET NACIONAL ESPANOL, Beverly Theatre, Beverly Hills, sponsored by UCLA. Info, 825-4025.
- 5 GIORA FEIDMAN, Israeli clarinetist playing Klezmer music with Jeff Israel on guitar and Peter Weitzner on double bass. Ambassador Auditorium, Pasadena. 8:30 pm. \$12.50-\$15. Info, 304-6161.
- 5 NAMA MUSIC for International Rendezvous Party, LA Valley College Field House 5800 Ethel, Van Nuys. 8 pm-midnight. \$4. See ad this issue. Info 781-1200 x277.
- 6 CHILDREN'S CONCERT with Ross Altman's folk singing at McCabes, 3101 Pico, Santa Monica. 11:30 am. Info 828-4497.
- 6 BALLET NACIONAL ESPANOL, Ambassador Auditorium. 2 & 8 pm. \$12-\$15. Info, 304-6161.
- 7 AVAZ AUDITIONS--for dancers, singers, musicians. Fiesta Hall Plummer Park, 7:30 pm. See ad on inside back cover.
- 11-13 HOME SWEET HOME SYMPOSIUM on home folk architecture, cosponsored by Craft & Folk Art Museum and UCLA Extension. Held at Dickson Art Center, UCLA, in conjunction with exhibits on that theme at about 10 local museums and galleries. Info, 934-3275, Blaine Mallory.
- 12 TREASURER'S BALL, annual festival of FD Federation of Calif, South. 7:30-11 pm. \$3.50. West Hollywood Playground, 647 N. San Vicente, LA. Please come for a fun evening and to help the coffers of the Federation.
- 12 AVAZ BALKAN ORCHESTRA playing live music at the Intersection, 2735 W. Temple, LA. Also performance by Avaz dancers. 10 pm. Info, 386-0275.
- 12 ST. ANDREWS BALL, sponsored by Royal Scottish Country Dance Society, at Riviera Country Club. For more info, Lillian Goldstein, 821-1872(days) or 306-6570 (eves).
- 17-19 AMAN RESIDENCY at U.C. Santa Barbara. Lectures and workshops on 17th & 18th and chamber company concert on 19th at 8 pm. Info, 381-6270.
- 18 FAMILY FRIDAY NIGHT at Craft & Folk Art Museum, 5814 Wilshire, LA. Traditional American "front porch" folk crafts and games. 6-8 pm. \$1. Info, 934-3082.
- 19 FALL PARTY in Oakland, sponsored by Piedmont Dancers. Piedmont School, 4314 Piedmont Ave., 7:30-11:30 pm.
- 19 GENE CIEJKA WORKSHOP at Folk Dance Cafe of San Diego. Afternoon workshop of Polish dances, 2-5. Then slide program, Polish dinner and performances in the evening. Info, (619)KOLU.
- 19 RAVI SHANKAR CONCERT of sitar music of India. Ambassador Auditorium, Pasadena. 8:30 pm. Info 304-6161.

- 19 HIGHLAND MUSIC CONCERT as part of House Concerts Series. At 4401 Trancas Pl., Tarzana. Cathie Whitesides, Barbara Magone and Jody Stecher playing music from Cape Breton, Nova Scotia (which is old Highland in nature) and Ireland. 8 pm. \$6. Reservations 342-SONG.

24-26 KOLO FESTIVAL, 32nd annual! A granddaddy of a festival to be held at Stanford University this year. Teaching are Yves Moreau (Bulgarian), Dick Crum (Yugoslav), John Pappas (Greek), Glenn Nielsen (Transylvanian and Macedonian), and Marilyn Smith Wathen (French). Live music at evening parties with Miamon Miller, Bill Cope and others. Costume show Saturday lunch, performances Sat. night. Friday will be Greek day with music by T'Adelphia. Interested performing groups contact Jerry Duke (415) 469-1650, scholarships to Howie Franklin (415) 853-0566, and other questions to Brooke Babcock (415) 334-5152.

#### DECEMBER

- 2 AMAN CONCERT, full company. Palos Verdes. Location unknown.
- 3 ELLIS ISLAND BAND CONCERT as part of House Concerts series, 4401 Trancas Pl., Tarzana. East European Jewish "klezmer" music. 8 pm. \$6. Reservations, 342-SONG.
- 4 TREASURER'S BALL, Folk Dance Federation North. Veteran's Memorial Bldg, 126 1st St W, Sonoma, 1:30-5:30.
- 10 TANCHAZ, sponsored by Karpatok, Los Angeles' Hungarian performing ensemble with music by the Karpatok Orchestra. Evening of Hungarian dances and dance cycles at United Hungarian House, 1975 Washington Blvd (between Normandie and Western). Workshop at 7, music at 9. Refreshments available. Info, 995-7215.

11 BOAR'S HEAD CEREMONY & CHRISTMAS DINNER sponsored by Westwind Ensemble. 4th annual. Traditional English feast with dancing and performance by Westwind. \$11. See ad this issue & contact Don (450-5313) or Anthony (902-0801) for info.

#### OUTSIDE CALIFORNIA

##### NOVEMBER

4-6 CHICAGO  
Univ. of Chicago International Folk Fest 21st Annual. Teaching are Andor Czompo, Atanas Kolarovski and others. Info, Fran Alsberg, (312) 864-9779.

11-13 TULSA  
Joe Graziosi Workshop. Greek dances from the islands and Macedonia. Info, George or Sonia Long (918) 747-4341.

18-19 CHICAGO  
Duquesne University Tamburitza concerts the first in Chicago in many years. At Angel Guardian Auditorium. Other Tammies shows in Michigan, Indiana, Illinois, plus Lincoln, Kansas City and Omaha this month.

19 MINNEAPOLIS  
Saltari's Final Blast...and another of the coffeehouses closes. This one lasted 6 years. Final party will be pot luck supper and request evening, to be followed by an auction of Saltari's possessions on the 22nd. Our condolences to Ed Stern and Roila Unowsky.

19 BIRMINGHAM, ENGLAND  
Israeli Day Course and Dance, organized by West Midlands Branch of Society of Intl. Folk Dance. Tutor, Fiona Howarth. Contact, Juliet Mackintosh, 501 Brook Lane, Moseley, Birmingham, Eng. B13 OBU

24-26 SEATTLE  
Northwest Balkan Music and Dance Festival with Atanas Kolarovski, Jaap Leegwater and Dennis Boxell. Info, call Jim Hoath (206) 525-6589.

24-26 BOULDER, COLORADO  
Thanksgiving Scandinavian Dansfest with Ken Seeman and Ingvar Sodal teaching

24-27 BRUCEVILLE, TEXAS  
Texas Intl. Folk Dancers Thanksgiving Camp with Kalman & Judith Magyar teaching Hungarian and David Henry doing Greek. At Greene Family Camp. For info, Franklin Houston, (512) 454-1535.

*continued to page 22*

# Calendar

continued from page 21

25 DETROIT  
Detroit FD Club's 20th Anniversary Party with live music by the Balkan Trio. At Brookside High School, Bloomfield Hills.

## DECEMBER

2-4 NEW YORK  
16th annual New York Winter Folk Festival sponsored by Ethnic Folk Arts Center. Emphasis on cross-influences between Greek, East European Jewish, Romanian and Yugoslav Albanian music. Hunter College will be site of Sat. Concert and Dance Party. For more info, (212) 691-9510.

27- HAWAII  
Jan 1 Makahiki Hou Camp, sponsored by Intl. FD of Hawaii & H. State Dance Council. At Kaneohe Bay on Oahu. Teaching are Sunni Bloland, Mark Levy, Carol Silverman, Bob Liebman and Palani Kahala.

27- HAWAII  
Jan 3 Fifth Annual Symposium Hawaii, run by Tom Bozigian and Mihai David. Also teaching are Marie Silva, Shlomo Bachar and Martin Koenig. See ad in October SCENE or call 464-2277.

## Let's Dance

The magazine of International Folk Dancing 10 issues per year - \$7.00



the where - when - how & who of - - - International Folk Dancing in the West. For researched dance write-ups in bound volumes - FOLK DANCES FROM NEAR AND FAR Per volume - \$6.00 set of 8 - \$45.00 (add \$1.00 for postage)

Folk Dance Federation of California, Inc  
1275 "A" St., Rm 111, Hayward, CA 94541  
Office hours on Wed. 415/581-6000

# Polskie Iskrie...

a Polish dance group,

## NEEDS YOU

FOR OUR 1984 POLISH CONCERT, SLATED FOR MARCH OR APRIL, 1984

If you dance, sing, play musical instruments, or sew, come share the excitement of making this concert a real success! No previous experience with Polish folk dance or music needed-you'll learn the material with us! If you're interested, call for more information:



In Orange County:  
Gene or Cindy; 537-0436  
Dennis; 828-8683

In the Los Angeles area:  
Sherry; 424-8998  
Teri; 653-2923





# People, Places, Things

Answer to ethnic foods quiz from the last issue. What are galoubchi, chahonbili and harcho soup? According to our Food Editor, Gloria Harris, galoubchi (or golubtze, galubsky) is cabbage stuffed with ground beef and rice (sometimes vegetables, too) covered with tomato sauce and sour cream, then baked. Chahonbili (chakhokhbili) is pieces of young chicken rolled in fine onion bits, browned in butter, then simmered in thick layers of peeled, chopped tomatoes until tender, rosy and sweet. Harcho soup is a stew or soup of beef, onion and tomatoes flavored with local spices and occasionally coriander or tart plums. All recipes come from Soviet Georgia.

For those of us who have been to the Mendocino Woodlands Camps in recent years for Mendocino Folklore, Scandia, Balkan Music Camp or one of the others held there, you know that there is a serious problem with logging operations ruining the beauty of the camps. The Mendocino Woodlands Association leases the camps from the State Dept. of Parks and Recreation. But their lease expires in 1985 and support is needed to get the lease renewed and further logging stopped. Donations, petitions and other kinds of support are very much needed if we are to preserve one of the most beautiful environments for folk dancing now available. For a donation or other offers to help, please contact the Association, c/o Helen Tyrell, 9028 Eden Oaks Ave, Orangevale, CA 95662. There may also be local contact people to use, but no names are available at press time.

On the subject of saving vital resources, many Southern Californian Balkan dancers know Nestor Georgievski, a Macedonian-American who has enlivened our parties and enriched our lives at many a dance event. Nestor suffered a stroke in June. While he is recovering well, he does not have either the financial resources or personal ones to pay for the expensive physical therapy treatments required. At least one fund raiser for Nestor has already been held, and all of his friends are encouraged to visit him at Country Villa Westwood Convalescent Center, 12121 Santa Monica Blvd., West LA, Room 210, between 1-8 pm. Donations are also encouraged and should be sent to Sophia Poster, 1455 Barry Ave, Los Angeles 90025. And to Nestor, we all wish a speedy recovery.

If you read the calendar, you will have noted that one of our precious few coffeehouses, Saltari's in Minneapolis, is closing its doors for good this month. The story sounds very much the same as that detailed in our September issue by Marge and Bora Gajicki at Veselo Selo. But all is not lost. There are plans to open a center to replace it, the Tapestry Folk Dance Center, shortly after the 1st of the year. Let's hope it succeeds!

Now for some good news. The Olympics Dance Festival being planned for next summer will have some wonderful activities for folk dancers. In addition to participation by one local group--Aman--plans are to bring Ballet Folklorico de Mexico, Kodo from Japan and Moiseyev, for their first visit in many years. It is also likely that other local and visiting ethnic companies will have performances through other Olympics-related events and some privately developed shows.

## ORZA'S

Rumanian Restaurant is  
Open Again!  
708 N. Valentino Place  
Near Paramount Studios  
at Melrose---465-4884  
Lunch Mon-Fri  
Dinner Wed-Sat



## Folk Dance Scene

Circulation Department  
22210 Miston Drive  
Woodland Hills, CA 91364

Enclosed please find a check for the amount of \$6.95 (\$11.00 foreign), for a one-year subscription to **Folk Dance Scene**, to begin with the NEXT regular mailing.

Name \_\_\_\_\_

Address \_\_\_\_\_

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State \_\_\_\_\_ Zip \_\_\_\_\_

Israeli dance teacher and choreographer Yankela Levy of Haifa will be on a teaching tour of the US in May and June of next year. If anyone is interested in having him visit California for a workshop, please contact Hilda Smolash, Cafe Koomkoom, 5025 Plamondon, Montreal, Quebec, Canada H3W 1E9; phone # (514) 342-0441.

Auditions for both men and women dancers for a new Persian dance company, Saba, will take place shortly. Contact Mohammad Khordadian for details at 882-8979.

Folkwear has released some new patterns--a frilly turn-of-the-century nightgown for women called Beautiful Dreamer and a children's version of that pattern called Childhood Dreams. Not quite something to wear to the Treasurer's Ball. Further info available from Folkwear at PO Box 3798-AAH, San Rafael, CA 94912 or at fabric stores which carry the Folkwear line.

The House Concerts of folk music are a secret weapon of Los Angeles folklore people. Sponsored by the California Traditional Music Society, they present various folk musicians in an intimate environment. Their booklet listing fall concerts and other information of interest to folk music people is available from them at 4401 Trancas Place, Tarzana 91356. Their next catalog will be released about January 1.

Another well-kept secret. KUSC radio at 91.1 on FM has a Saturday night program of folk music from Ireland and Scotland every Saturday at 8 pm called the Thistle and Shamrock.

The next notice should go under the heading The Internationalization of Folk Dancing. The most recent issue of Society of International Folk Dancing Newsletter out of London refers to an Armenian dance course there in which the material being taught is from Tom Bozigian's second album. Beyond telling us that local teachers have an impact all over the place, doesn't it strike you as funny that they're using American-generated music even though London is closer to Armenia than to Los Angeles.

We've saved up lots of interesting square dance information for you. First, the 32nd Annual National Square Dance Convention held in Louisville attracted 31,000 people! And who are those people. A recent survey by an official square dance group determined that the average square dancer had about 5 years experience and danced on the average

of 4-5 times a month. Since the average dancer had less experience when they took the survey last in 1981, they concluded that "new dancer retention was less than average between 1981 and 1983." Sound like a familiar problem? But the square dance movement has come up with some interesting ideas that we might want to emulate. For example, Callerlab, the association of square dance callers, has put together a 26 session videotape program teaching square dances. The series, called Western Squares, is being made available to local PBS stations as a way of getting square dancing taught around the country. One group of square dancers in Michigan had difficulty renting facilities, so they incorporated and sold 10,000 shares of stock at \$25 each to raise \$250,000 for building a dance center. After running a variety of fund raisers in order to be able to pay dividends to investors, they bought some land, built their center and rented it out to other groups to generate income. After 15 years, their \$25 shares are now worth \$35. They raise crops on the land they bought to generate additional money for taxes and expenses and seem to be paying their way.

*Fourth Annual*

## Boar's Head Ceremony & Christmas Dinner

hosted by  
**WESTWIND**  
International  
Folk Ensemble

Sunday, December 11, enjoy an evening in Jolly Olde England!

**Tradition!**  
Join the ancient and colorful Boar's Head Ceremony.

**Dancing!**  
Traditional English dances and ballroom dances done throughout evening. Everybody dances! Performances by Westwind.

**Feasting!**  
Authentic English holiday meal. Whole roast pig, delightful desserts to dazzle your taste buds! A steaming Wassail bowl to quench your thirst.

Make your reservations soon. Seating is limited (although the fun will not be). The entire evening - Holiday Feast, Entertainment, Dancing - still only \$11.00

The festivities will be held at:

West Hollywood Park  
647 North San Vicente Blvd.  
West Hollywood

For reservations, send your checks : For information:  
(made out to Westwind) to: : Don 450-5313  
Don Meyers : :  
2645 28th Street #4 :  
Santa Monica, CA 90405 :

While we're talking about Western things, the American Folklife Center in Washington is currently running an exhibit on The American Cowboy. And, as has been the pattern in recent years, the paraphernalia business is booming. You can obtain t-shirts, scarves (a reproduction of Teddy Roosevelt's), post cards, greeting cards or posters based on images in the exhibit. To order or inquire, contact American Folklife Center, Library of Congress, Washington, D.C. 20540.

The most recent issue of the Folklife Center News (put out by the same people) has a fascinating article about Basil Fomeen, an early 20th century Russian



## CLASSIFIEDS

TARPON SPRINGS '84 PLUS EPCOT--January 3-7 3 Dance Sessions of Greek Dancing with IRA WEISBURD from Florida & TRUDY BRONSON from California. 3 day pass to EPCOT Center & Walt Disney World. Plus Greek Epiphany Day Festival. Contact Trudy at (213)769-3765.

### CLASSES

#### YEMENITE DANCE (AND CULTURE)

The history of the Yemenite Jews, cultural aspects, food, costume, music and dance.  
 FALL, Oct 11-Dec 13 \* 10 sessions \* \$38  
 WINTER, Jan 10-Mar 13 \* 10 sessions \* \$38  
 Tues, 10:30 AM - 12 Noon \* (213) 476-9777  
 University of Judaism 15600 Mulholland Dr.  
 LAUREL RIES, Instructor. MA in Ethnic Dance.  
 50% discount for full-time college students.

   
 UNIVERSITY OF JUDAISM, 15600 Mulholland Dr. L.A., Dance Studio, Rm. 115 (Beautiful Wooden Floor) OPEN ISRAELI DANCING WEDNESDAY EVE. STARTS OCT. 10 7:00 to 10:30 PM.  
 NATALIE STERN, Instructor-Either sign up for series \$35 for 10 wks. or drop by and pay \$4.00 for single session. 50% off on series for Full Time Students & Seniors. 7:00 PM Beg. 8:00 PM Int. 8:45-10:30 PM  
 OPEN DANCING. Also, 30 hours Exercise & Dance Classes offered. Call Natalie 343-8009.

### FOR SALE

DANCE BOOTS - Mens size 10 1/2 D. Black, new. Call Gene at (805) 498-2491.

immigrant who combined Russian folk music with the Big Band sound to produce a variety of records and give many performances. His theme song, Manhattan Gypsy, is only one of 36 Russian-Gypsy love ballads he created. The News is available from the American Folklife Center, address above.

MUSEUM NEWS: CAFAM and other local museums are running exhibits on the theme of domestic folk architecture (see the Calendar). The Pacific Asia Museum in Pasadena has Chinese paintings and photographs. And, in case you're traveling, the Hungarian Folk Museum in Passaic, New Jersey, will be running an exhibit of the work of Joseph and Evelyn Domjan, he a woodcut artist, she a wood painter and bead worker.

Finally, from St. Gregory's Armenian Church bulletin: "The feast which we normally refer to as Armenian Christmas is more properly designated as Theophany -- the revelation of God. The proper Armenian term for this feast is simply ASDVADZAHAYDNOOTYOON"...Try that the next time you play Armenian Scrabble.

**INTERNATIONAL RENDEZVOUS  
FOLK DANCE CLUB**

Presents a

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with  
Live Music by

**NAMA**  
ORCHESTRA

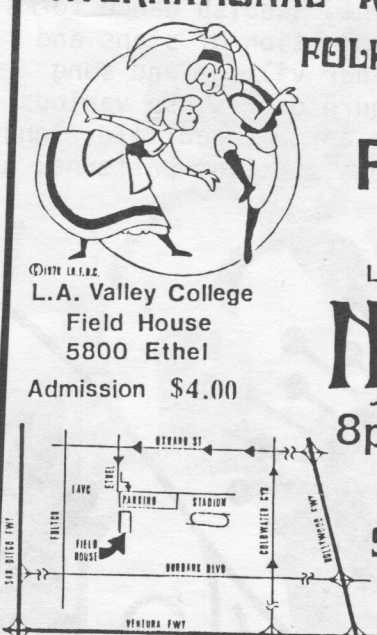
**8pm-Midnight**

**SAT. NOV. 5**

Admission \$4.00

L.A. Valley College  
Field House  
5800 Ethel

FURTHER INFO: 781-1200 X277  
9-4:30 Mon-Fri



# Scandinavian Dance

*continued from page 3*

begins the dance, in the couple holding positions, and in the transition steps into the *Bakmes* or backwards turning steps.

Although *bygdedans* is not a term used in Denmark, Danish dances of this type are the *Hopsa* and *Sønderho*. The *Sønderho* step (a variation of the *polska*) is found in Fanø, a small island off the western coast of Denmark.

## SET OR FIGURE DANCES

A group of dances found in Norway are done in figures. They tend to be dances from other countries that were given a Norwegian character. Many of these dances were introduced around the early 1800s from the courts of France, Spain, and Scotland. Generally, these figure dances, or *turdansar*, are accompanied by the *hardangar* fiddle, although folk dance orchestras have begun to include two or three additional instruments.

Figure dances were brought to Sweden primarily through the efforts of the nobility, although the farmers or peasants soon adopted many of these dances, adapting and stylizing them into Swedish dance forms through the introduction of steps and patterns from older village and song dances. The figure dances use various formations, such as the quadrille, longways sets, various circular patterns, and

combinations of these patterns. The quadrille dances were especially popular in southern Sweden; in many instances, they are very similar to the Danish quadrilles. The patterns of movement usually involve choruses and verses.

Dance masters in Sweden during the latter part of the 1800s and the early 1900s composed suites of dances often loosely derived from song dances or *polskas*. These dances were choreographed for presentation on the stage; they later became the "folk dances" performed by the folk dance clubs of today. Included in these folk dances are some of the best known quadrilles danced by the upper and lower classes.

## GAMMALDANS

*Gammaldans* is basically social dance of the 19th century with variations unique to the country and region. Most *gammaldans* music is *vals*, *schottis*, *polka* and *mazurka*. In Sweden they may also do a *hambo* and *snoa* (a pivot dance to polka music). The Norwegians might add a *Reinlendar* (schottis) and a figure dance called *Pariserpolka*. (They may also do a polka and call it a *galopp*!) The Danes will do a *vals*, *polka*, and a wild dance called *Hopsa*. They also like the *Hambo*. The Finns at a *gammaldans* will call their *schottis* a *Jenkka* and tell you that the Tango has been a *gammaldans* in Finland for 75 years. At any Scandinavian *gammaldans* you may expect a fox trot, swing, and even disco.



# Help your Federation

---

Here is a way to help the Folk Dance Federation that is not only painless, but financially rewarding to you.

Just move your savings, checking and/or certificate accounts of any kind to a branch of Columbia Savings and Loan Association. Not only will you get the highest interest rates available anywhere, but our Federation will benefit.

Here's how. Like any bank, Columbia has an advertising budget to attract new depositors. But if we send a lot of our members, their family and friends to open accounts there, it saves them some of their advertising money--we are doing the advertising for them for free. Therefore, they will donate a portion of that advertising money to the Federation. This year we received donations totalling over \$2000.

This money has been most helpful in paying the increased rent for the Federation office and for other expenses such as the purchase of video equipment.

# Letters to the Editors

---

I do my share to patronize vendors, with one exception: I avoid coffeehouses. The main reason is the smoke...Anyone who wishes to cater to dancers should first attend to their basic physical needs--a space of adequate size, a flexible wood surface, fresh water and clean air...The business proprietor can always develop a second career. The dancer cannot develop a second pair of lungs.

--Donna Hurst

I attended the Ventura Statewide Institute. It was a real rip-off. Only once was an institute dance done on the program. The dances were so much alike, it was impossible to recall them. The instructions are no better...As for the programs, I can only say it was a "Balkan and Scandinavian Statewide" with a few other nationalities thrown in.

--D. Giraci

*Ed. Note: Our apologies for holding this letter for so long before publishing it. Summer and space constraints required it.*

When you open an account at any Columbia branch, BE SURE TO MENTION OUR FUND RAISER NUMBER--360--otherwise, the Federation will not receive credit for your account.

Columbia has branches in Los Angeles, Beverly Hills, Brentwood, Santa Monica, Anaheim, Costa Mesa, La Mirada, El Toro, Newport Beach and Palm Desert, with new branches due to be opened in Tarzana, the Wilshire-Fairfax area, Palm Springs and elsewhere around the first of the year.

You may call Columbia's toll free "hotline" number--(800) 892-8201--24 hours a day for information on their accounts. They will be able to advise you on how you can open an account without having to visit their office (if you wish) and how to continue to do banking by mail.

So, both SCENE and the Federation urge you to become a Columbia depositor--it allows you to do that little bit extra to help keep your favorite recreation in good financial shape.

--FRAN SLATER

I am one of those "folk dance professionals" that your September and October issue were about. I teach International Folk Dance at Mira Costa College in Del Mar and at Carlsbad's Harding Street Recreation Center... Folk dancers complain of the lack of respect they receive from the community. But the greatest lack of respect comes from the folk dancers themselves. How many clubs pay their instructors a decent salary? Square dance callers, I'm told, earn about \$75 a night for their efforts. How many aerobics dance teachers or ballet teachers volunteer their services?...The other major problem I see is the lack of mutual support. I put out flyers for every class, club, and workshop I know about, whether or not I like the teacher personally. If we don't support each other, who will support us?...Some teachers hoard their knowledge as if it were the Colonel's Secret Recipe...Let us please set aside competitiveness and our differences and join together to make a stronger and more resilient circle of folk dance.

--Geraldine Dukes

# THE FINAL WORD

---

We were delighted at the response by you to our two issues on the Merchants of Folk Dance. Though some people were upset by some of the comments, the intent was to get all of us thinking about what it will take to rejuvenate folk dancing. We think we achieved that goal to some degree; your letters (some more of which are in this issue)-confirm our impressions of hitting the right chord.

We were a bit surprised that so many of the letters echoed the sentiment that the merchants did need more support from our community, that money makes the world run and that the movement needs to generate money from within and without to be able to compete with other types of activities.

So the dialogue is now open. But as we turn to dance in Scandinavia or elsewhere in these pages, we don't want you to forget that new ideas need to be continually generated and that all of us have the responsibility to participate in developing these ideas and in supporting others who come up with good ideas.

It was our idea to give the Merchants their first public hearing in the 25 years or more that they have served our community. We plan a return engagement--hopefully also including people from the Folk Dance Federation and other interested parties - so that the dialogue can be a face-to-face one, not just in print. Anyone interested in participating in Round 2 should drop us a note to that effect.

Everyone's goal is the same: to make folk dancing as strong organizationally as it is in the mind of so many of us who are committed to it as a vocation or avocation. But we have a long way to go toward that goal before we get there.



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NEXT ISSUE DEADLINE IS NOVEMBER 5.  
Please send us information on your  
group's holiday parties!

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## our thanks to

*The many people from Skandia, South who helped to organize, write and edit this issue. Dan Matrisciano, Sharron Deny, Armand Deny, Donna Tripp, Donna Hurst, Barbara Kumar, Bunny Hogan, Jennifer Brosious and Anita Anderson were all instrumental in developing the material and making sure it comes to you with Swedish accents correct. To Marcella Radovich and her photographer Lauren Godfrey, who documented the 1982 Vasa Hambo Competition for us, another thanks is in order. SCENE's committee works so smoothly and quickly that we can concentrate on our editorial duties without worrying about other aspects of the magazine's operations. That deserves more than one thanks. And to those who provided material for club listings, calendar, etc., thanks again. And our apologies to St. Vince--we've been spelling San Vicente wrong for months. Last but not least, our thanks to our collating crew for their fine work (Jack and Pearl Ovadenko, Fran Slater, Art and Norma Brown, Bunny Mirkin, Ruby Nerenbaum, Frank and Elsa Havlac, Howard and Rose Parker, Perle Bleadon, Ed Feldman, David Cohen, Hy Udelf and the Culver City RSVP).*

## on the cover

The drawing is of a Norwegian Hardanger fiddle (*hardingfele*). The instrument is an old one--dating from as early as 1550. It is a violin with 4 or 5 sympathetic strings that give the instrument its special timbre. The Hardanger fiddle player usually heavily ornaments the melodic line. The drawing, as all the illustrations inside the issue, is by Jennifer Brosious. Jennifer, as indicated earlier, is winner of the non-Swede division of the annual Swedish Hambo Competition. She has also done dance research and filming in Sweden, is a local Scandinavian dance enthusiast, performs with Aman, and is a freelance graphic artist in Santa Monica specializing in folk themes.

*Anthony Shay's international dance theatre*

# AVAZ

## AUDITIONS

*for dancers, singers and musicians*

Southern California's largest ethnic dance ensemble has openings for female and male dancers, for female singers and for musicians. The company performs traditional dance, song and music from Eastern Europe, North Africa, the Middle East, Central Asia and the Americas.

Previous performing experience or familiarity with ethnic material is desirable but not mandatory. Dancers should audition in comfortable rehearsal clothes. Female singers can audition for the company's Eastern European choir, Slaveja, at Plummer Park or by appointment with Jody Levinson (664-9853). The AVAZ orchestras have openings for musicians who play Western orchestral instruments (particularly brass, violin and other strings), traditional Serbian-Croatian *tamburica* instruments or other folk instruments of Eastern Europe or the Middle East. Musicians should call Mike Gordon (744-8565 days, 664-9853 evenings). AVAZ appreciates your interest.

7:30 PM, Monday, Nov. 7  
Fiesta Hall, Plummer Park  
1200 N. Vista Ave., West Hollywood

North side of Santa Monica Blvd. between La Brea and Fairfax

For information, please call 463-0542

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## LIVE MUSIC AT THE INTERSECTION

*Bulgarian brass band music, Hungarian village  
music and other international favorites by*

*The AVAZ Balkan Orchestra*

*plus a performance by the AVAZ dancers*

10 PM, Saturday, Nov. 12, 1983  
The Intersection  
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