

EARLY CALIFORNIA



Folk Dance Scene

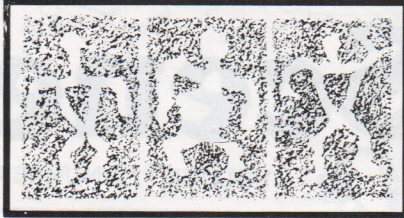
OCTOBER 1987

VOLUME 22 NUMBER 6



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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 peoples of the world. It is also 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.

The Folk Dance Federation of California, South, is a non-profit, tax-exempt educational organization incorporated under the laws of California. The Federation is dedicated to the promotion of and education about all international folk dancing and its related customs. Membership is open to all races and creeds, and neither the Federation nor FOLK DANCE SCENE shall be used as a platform for prejudicial matter. All proceeds from this publication are used to pay the costs of its publication and distribution.

Views expressed in SCENE are solely the opinions of the authors and do not necessarily reflect the policy of the magazine or the Federation. Neither the magazine nor the Federation assumes responsibility for the accuracy of dates, locations or other information sent in. The Editors have the right to edit and modify all submissions.

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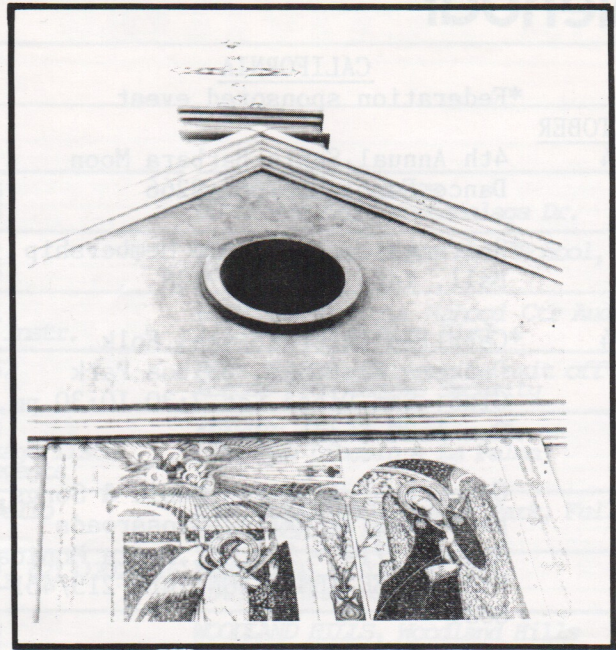
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Our applause and thanks to Anthony Shay for authoring (and co-authoring with Vilma Matchette) all of the articles for this "Early California" issue of the Scene. In addition, he made his collection of lithographs, created primarily by Carlos Del Nebel around 1836, available for reproduction. The lithograph of Monterey was done by P. Blanchard and the dance scene by C. Castro y Campillo.

Calendar

CALIFORNIA

- OCTOBER
- 2-4 *Federation sponsored event
4th Annual Santa Barbara Moon Dance Fest, 805/687-8266
- 3 *Sacramento, Associate Membership Ball, info 916/456-7128
- 3-4 *Cabrillo International Folk Dancers Festival, Balboa Park Club, San Diego, Sat 7:30-10:30 pm, Sun 1:30-5 pm
- 3 Concert of Albanian Music & Songs, performed by DRITA, Crossroads School, 1714 - 21st St, Santa Monica 7:30, FREE ADMISSION! info 213/461-8034
- 3-4 Oktoberfest, Oak Pk, Calle Real & Junipero Sts, Santa Barbara, info 805/967-6422
- 10 Avaz, El Camino College, Torrance, 8 pm, info 1/800/832-ARTS
- 10-11 Italian Fest, Santa Barbara, address above, info 805/966-3729
- 16-18 American Old-Time Country Dancing, Santa Barbara, address above, info 805-687-8266
- 31 Skandia Special Dance, Womens Club, Orange, 3-5 & 8-11 pm
- NOVEMBER
- 6-8 Scandia Wkend, Harwood, Mt. Baldy, info Jim Kahn 213/459-5314
- 12 Nat'l Dance Co. of Senegal, El Camino College, Torrance, 8 pm, info 1/800/832-ARTS
- 15 Nat'l Dance Co. of Senegal, Ambassador Audit, Pasadena, 8 pm, info 818/304-6161
- 22 Anggita, Nat'l Ballet of W. Java, Univ. of Judaism, Gindi Audit, info Irwin Parnes 213/272-5539
- 21-22 Chinese Children's Palace of Hangzhou, Ambassador Audit, Pasadena, info 818/304-6161
- 27-29 Scandia Thanksgiving Camp at Cedar Glen Camp, Julian, info Michael Goode, 5336 Mecca Ave., Tarzana, 91356, ph 818/342-7111

DECEMBER

- 12 Karpatok Hungarian Dancers, El Camino College, Torrance, 8 pm, info 1/800/832-ARTS
- 19 Skandia Christmas Party, Womens Club, Orange, 7:30 - 11:30 pm
- 1988
- JANUARY
- 10 *Pasadena Festival, Glendale Civic Audit, 1:30 pm
- 22 Bayanihan Philippine Dance Co., El Camino College, Torrance, 8 pm, info 1/800/832-ARTS
- 23 Band of Grenadier Guards & Drums, Pipes and Dancers of the Gordon Highlanders, "Her Majesty's Regiments on Parade", Ambassador Audit, Pasadena, 8:30 pm, info 818/304-6161
- 24 Bayanihan Philippine Dance Co., Ambassador Audit, Pasadena, 2 & 8 pm, info 818/304-6161

FEBRUARY

- 5 Gathering of the Clans: Highland Fling of Scottish Music, Song and Dance, El Camino College, Torrance, 8 pm, info 1/800/832-ARTS
- 7 Gathering of the Clans, Ambassador Audit, Pasadena, 8 pm, info 818/304-6161
- 12 Belgrade Folk Ensemble, El Camino College, Torrance, 8 pm, info 1/800/832-ARTS
- 13 Belgrade Folk Ensemble, Ambassador Audit, Pasadena, 8:30 pm, info 818/304/6161
- 20 *Scholarship Party, Laguna Beach, Women Gym
- 20-21 *Laguna Festival, Laguna Beach H.S. Women Gym,
- MARCH
- 5 41st Internat'l Fest., sponsored by Irwin Parnes, Dorothy Chandler Music Ctr, LA
- 6 Music, Song & Dance of Egypt & Israel, Univ. of Judaism, Gindi Audit, info Irwin Parnes, 213/272-5539

9 Belgrade Folk Ensemble, Ambassador
Audit, Pasadena, 8 pm, info 818/
304-6161

19 The Boys of the Lough, Ambassador
Audit, Pasadena, 2 pm, info 818/
304-6161

APRIL

8-10 *Ojai Festival, Nordhoff H.S., Ojai

24 *Westwood Fest., Culver City Audit,
corner Overland & Culver, 1:30 pm

MAY

1 Dance on the Grass, UCLA

27 Peking Acrobats, El Camino College,
Torrance, 8 pm, info 1/800/832-ARTS

27-30 *Statewide '88, Palo Alto

OUT OF STATE

HAWAII

12/26-1/1 Makahiki Hou Camp, P.O. Box 22463
Honolulu, HI 96822, info 808/422-
9873

KANSAS

10/16-18 Svensk Hyllningsfest, Lindsborg

NORTH CAROLINA

10/16-18 Black Mountain Festival, info Grey
Eagle & Friends, P.O. Box 216, Black
Mountain, NC 28711, 704/669-2456

NORTH DAKOTA

10/15-17 Nork Hostfest, Minot

OHIO

11/7-8 Miami Valley FD, 35th Anniversary
Instit, info Sam Ballinger, 210
Virginia Ave, Dayton OH 45410, 513/
256-4137

WASHINGTON

10/17 Skandia Ball, Seattle

SQUARE DANCE

10/2-3 17th Annual London Bridge S&R/D
Fest, Havasupai Elem. School, Lk
Haavasu City, AZ 86403

1/29-31 { 1988 Winter Asilomar SD Vacation
1/31-2/5 } Institute, info Sets in Order Amer
SD Society, 462 N. Robertson Blvd,
LA 90048, info 213/652-7434

5/5-7 1988, 23rd Aloha State Convention
info 1/800521-2346 in CA

FOREIGN

SWEDEN

10/3-4 Visfestival, Song Festival,
Mariestad, Vstrgtlnd

10/17 Stamma & Dance Party at Futurum,
Jarna, Sormland

10/24-25 Uppsalastamman, Uppsala

GERMANY

10/10-11 Hung. Instit, Munich, tchr Sandor
Timar, info Theodora Gyorgyi, Sil-
11/14-15 vanastr, 2, 8000 Munich 81, W. Ger-
12/28-1/2 many

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Hosted by the AMAN Orchestra

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Veteran's Memorial Auditorium

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November issue of FOLK
DANCE SCENE!*

ON THE SCENE

MUSIC & DANCE IN THE LIBRARIES

During the months of October and November four L.A. County Public Libraries will be presenting exhibits, workshops and performances by the AMAN Folk Ensemble.

Made possible by a grant from the Ahmanson Foundation, the programs include performances for children; dance workshops; costume lecture/demonstrations; community concerts; and exhibits of original folk costumes from AMAN's extensive collection. All programs will be presented in full costume accompanied by AMAN's musicians playing authentic instruments.

In collaboration with the Los Angeles County library, these presentations were developed to encourage library usage; expand AMAN's involvement with in the community; stimulate an interest in folk dance, music and costume; and to create an awareness of and appreciation for the ethnic diversity of Southern California. Programs will be tailored to meet the needs of each individual library.

All events of the AMAN/Los Angeles County Public Library program are free and open to the general public. Please call individual libraries for further information or contact the AMAN office at (213) 625-1846.

The general schedule is as follows:

October 13 - 15
Gardena Public Library
1731 W. Gardena Blvd.
(213) 323-6363

October 24-25
Lancaster Library
In the Lancaster City
Park Activity Bldg.
43063 10th St. W.
(805) 948-5029

October 20 & November 17
Montebello Library
1550 W. Beverly Blvd.
(213) 722-6551

Date to be announced (call library or AMAN for details)
View Park Library
3854 W. 54th St.
Los Angeles, CA
(213) 293-5371

CAMP MAKAHIKI HOU

The Makahiki Hou Folk Dance Camp has been held annually in Hawaii for the past four years. It is always held between the dates of December 26 and January 1. The camp is held to bring to the islands a variety of teachers and musicians to learn from; and because Hawaii has so much to offer, there is the opportunity to share some of this with others with similar interests. The balmy tropical weather allows outdoor activities throughout the year so the camp can be held at this time to provide an alternative to the summer camps (camping in the summer but camping in the middle of winter in Hawaii sounds much more appealing).

The camp is located on the shores of scenic Kaneohe Bay, a twenty minute drive across the Koolau Mountains (rides are provided for all campers to and from the airport). Lessons are provided daily in Hula and two varieties of East European dancing. Also included are lessons in ethnic singing, ethnic instruments (including ukelele) and ensemble class. Activities include lei making, a canoe excursion, evening cultural talks, a Hawaiian Luau and nightly parties with both taped and live music. This past New Year's party included a surprise performance by the famous "Sake Seestahs" and a gajda playing rabbit.

Makahiki Hou 1987-88 offers the following staff:
Joe Graziosi-Greek dance

Larry Weiner-Yugoslavian dance
Mary Sherhart-West-Balkan singing
Mark Levy-gajda and clarinet
Polly Ferber-dumbek
George Chittendon-clarinet & much more
Bill Cope-tambura and bouzouki
Michael Lawson-accordion
Hula and Ukelele lessons are also offered.

Remember, if this camp sounds interesting, MAKE YOUR AIRLINE RESERVATIONS NOW.

AVAZ BEGINS IT'S 10th SEASON

For ten years AVAZ has grown in stature, visibility and authority for the quality and depth of its artistic product. When designing a dance or staging a ritual, every effort is made to adhere to the aesthetic principles manifest in all of the arts, design and social context of a particular ethnic group. This is what gives the performance of song, dance and music its reality and immediacy. When an audience sees a Kurdish or Macedonian dance or hears a song from the Dalmatian coast, it is important for AVAZ to transport each person to that time and place within the limitations of the theatrical venue.

AVAZ CONCERT SCHEDULE October 1987

- Oct. 10 - El Camino College
Saturday, 8 pm
- Oct. 18 - Folk Fest (Avaz, Floricanto & Karpatok)
Sunday, 2:30 pm at the Beverly Theatre (Funded by the Brody Arts Fund and National, State and County Program of Los Angeles County Music and Performing Arts)
- Oct. 30 - Occidental College,
Saturday, 8 pm, in Thorne Hall (Avaz and Karpatok)

CLOTHING

in EARLY CALIFORNIA

Anthony Shay &
Vilma Matchette

Perhaps no area of the world has been so highly romanticized as Early California. The period of Spanish and Mexican administration from 1542, when Cabrillo first sighted the coast until 1846, when Alta California passed under the administration of the United States, has been called by such names as the Pastoral Period or the Spanish Arcadia.

This romantic view has persisted for two reasons:

1) Early Californians were more often described by visiting foreigners than by themselves. Usually these foreigners were snobbish Frenchmen or prudish Yankee Protestants, ever ready to undervalue Latin Catholic values and mores. Even if the foreigner found the Californios appealing and hospitable, such terms as "child-like, extravagant, idle, simple and fun-loving" were used whereas the more critical censured the Californios as "slovenly, with loose morals."

2) The persistence of events, such as the Santa Barbara Fiesta and the Ramona Pageant or old Hollywood films in which the participants are seen decked out in clothing never worn here. In addition to this, much that has been written, even by scholarly writers, has been based on the only known published book on clothing of this period, Early California Costumes 1789-1848 by Mackey and Sody (see Bibliography). The illustrations are both incorrect and grossly simplified and do not agree with contemporary descriptions or illustrations.

The best sources of information are contemporary drawings and the garments themselves, many of which are in the collections of the L.A. County Museum of Natural History. Verbal descriptions are less satisfactory since they vary widely. Some travellers de-



scribe the Californios as poorly dressed and hopelessly unfashionable, while others describe how colorfully rich the Californios appeared.

Duhaut-Cilly in his "Account of California in the Years 1827-1828", was highly critical. "The women are ludicrously dressed: their costume is a bizarre mixture of foreign and California fashion; it is particularly when they borrow something from the Mexican women, that they become extravagant; for these Mexicans (those who were in California) are so laughably dressed, that one should have a large portion of gravity to preserve seriousness in the presence of their toilet." (Quoted from

Woodward, p. 14).

Davis on the other hand found that "the more wealthy of them generally dressed in a good deal of style.." (Davis, p.35)

Dana in Two Years Before the Mast (1840) described in 1836, "The fondness for dress among the women is excessive, and is often the ruin of them. A present of a fine mantle, or of a necklace or pair of ear-rings, gains the favor of the greatest part of them. Nothing is more common than to see a woman living in a house of only two rooms, and the ground for a floor, dressed in spangled satin shoes, silk gown, high comb and gilt, if not gold ear rings and necklace."

First, the people of California wore clothes, not costumes. These clothes were the same as those worn in Mexico but due to the extreme isolation of Alta and Baja California, leagues away from the style centers of Spain and Mexico, clothing styles were decades behind the high fashions of Madrid. This caused Governor Sola to remark in 1812 that he found it charming to see people dressed as they were during his childhood.

The clothing that will be described in this article was worn by the civil population of California. They called themselves gente de razon (civilized people) i.e. native Spanish speakers. Beyond the scope of this article are military uniforms (although these sometimes served as inspiration for men's coats), religious wear, or the native Indian clothing. Suffice it to say that most Californian Indians did not develop clothing that was as elaborate as those of the Pacific Northwest or the Plains. Men and women wore aprons or loin clothes, sometimes elaborate shell jewelry and head dressed, body paint-

CLOTHING IN EARLY CALIFORNIA

ing or tattooing and capes, sometimes wonderfully crafted that were worn against the elements. The mission fathers coerced those Indians living around the missions to wear poor cotton garments, poor imitations of those worn by the gente de razon. The reasons for this in California as in Mexico were three-fold: 1) to mark the Indians as inferiors; 2) to separate them from their former (tribal) lives; and 3) to conform to contemporary views of morality.

For the Spanish-speaking Californios, styles of clothing changed, but little and late. A museum curator told one of the authors that it took at least six years for a fashion detail to go from Spain to California. All the clothes, including those of the military and religious population, were made by the women; there were no tailors or modistes to be had. Californian women were reputed to be expert needlewomen. Indeed, the large amount of household labor provided by the Indians ensured that the majority of time spent by the women was in embroidering and the preparation of clothes.

Much expense, often in the form of cow hides and tallow, was devoted to costly fabrics and garments such as shawls, rebozos, serapes, botas, gold and silver braid (galloon), buttons, combs, trims, lace and hats. These items arrived by ship, where captains set up shop, often right on board, and sold these items. The other source of goods including needles and threads, all kinds of fabrics and other necessities for clothing preparation, were the mission storehouses. The contents of some of them, as seen through inventories, read like a Sears catalogue. The goods came overland, a hazardous journey that lasted for months, or by ship. Even then, basic goods such as needles might become scarce.

WOMEN'S CLOTHING

The chief clothing worn by wo-

men during the first half of the 19th century was a version of the China Poblana, which was worn in Mexico since the 17th century. The China Poblana has now become, to a certain degree, the traje nacional (national costume). It is now commonly encrusted with sequins, hoops and the eagle and serpent symbol. The China Poblana of the 19th century, popular in both Mexico and its cultural extension, Alta California, was simpler, but nevertheless, varied widely in cost and elaboration, depending on the wearer and the occasion.

The basic garment was a chemise, ruffled at the neck and sleeves and gathered with ribbons to close these apertures. They could be embroidered on the breast. Embroidery might also appear on the lower hem, and the finer garments, almost invariably white linen, were richly scalloped or dagged (ie saw-toothed finish) and intended to be seen peeping beneath the skirt. Hip pads and occasional extra petticoats were worn to give a fuller look to the skirt that was worn over the chemise. One of the characteristics of the China Poblana is that the skirt, gathered on a drawstring, very often had two portions, each of a different material. The upper portion was shorter than the lower and was of a lighter colored cloth. The skirt could be of any fabric, including silk, patterned or plain, cotton or baize and embellished with gold or silver galloon (braid) or sequins. A sash was worn, the fringed ends tied short. Over the chemise a bright colored kerchief was worn. If small it was tied simply around the neck with the point in back. If larger, the ends were crossed over the bosom and tucked in the sash on the sides or at the back.

At some point 30 years later, the dresses of Regency England and the French Empire (worn throughout Western Europe from 1803-1820) eventually reached Alta California. Typical of this dress is the gathering

under the bosom and puffed sleeves. When this dress was worn in California, women retained the use of shawls and rebozos, and hair worn in the old style with a parted middle and braids entwined with ribbons coiled at the back of the head and some front strands curled in the Spanish manner, with high combs, whereas in England and France hairstyles were an echo of Classical Greece. The outside coats, fashionable in the colder climes of Northwestern Europe during this period, were never known here.

These dresses seem to have been worn by the wealthy on festive occasions.

An important point is that neither the China Poblana nor the Regency fashioned dress was very long: midcalf to upper ankle at the most. The latter fashion occasionally had some flounces, the China Poblana rarely had even one. In any case, the long-trained dresses with rows of ruffles associated with southern Spain and beloved of the equestriennes of Santa Barbara was never worn in California (see Shay and Matchette, 1987).

Nevertheless, women often wore beautiful, colorful clothes. Brigida Bridnes recalling her life in Monterey in 1828 said, "We wore many expensive dresses". (Bridnes in De Nevi, 1971). Black was worn to church in the morning.

Accessories were important aspects of women's dress. The hair, as mentioned, was parted in the middle and worn up if married, down in braids or loose if unmarried. Hats were rare, though a loose, floppy straw hat might be worn on long journeys for protection from the sun.

Lace mantillas from Spain and the so-called Spanish shawls from China were used for special occasions, but the all-purpose garment was the rebozo. Cape, scarf, hood, coat, purse and baby-carrier, the rebozo was important to all classes of women in Alta Cal-

ifornia, as in Mexico. They were generally narrow, woven in cotton, wool or silk. The finest silk rebozos were from Santa Maria or brought from Mexico. The so-called Spanish shawls were embroidered silk or silk crepe and were brought from China in beautiful lacquered boxes and are still treasured among California's first families.

Stockings were described as always white but a French traveller described a daughter of Don Jose de la Guerra of Santa Barbara, as wearing "pink silk stockings and the daintiest little red slippers with silver buckles". (Hawley, 1987). Shoes and slippers, often with no heels, were of moire silk, cotton, or kidd leather. As

with most 19th century footwear, left and right feet were interchangeable.

Fancy high combs were indispensable fashion items after 1830. Jewelry was worn by the well-to-do. Sometimes these were family heirlooms. Pearls from the Gulf of Baja California were popular and widely worn. Fans, too, were widely carried and a necessary adjunct for gentle flirtation.

MEN'S CLOTHING

Men's clothes were, if anything, richer and more colorful than those of the women. These clothes are often misinterpreted also. They were not charro costumes, although the contemporary charro outfit

is an updated, more modern version that has evolved from the early 19th century clothing of Alta California and Mexico.

The basic undergarments were the shirt, and drawers. The shirts were full-sleeved and like most 19th century shirts, the seams of the sleeve insets reached generally midway between elbow and shoulder: drop sleeve. They were sometimes richly embroidered on the bosom, more rarely ruffled. The collars were either high or rolled. The drawers were long, to the ankle, and full. Both of these garments were made of high grade white linen.

The pants, made of various materials including velvet for dress-up occasions, were worn



to the knee until 1834. It was at this time that the Hajar Colony arrived at San Diego on two ships, and included many well-educated individuals. The Californios learned new dances and adopted new fashion trends from them. The major impact on men's clothing was that long pants, known as calzoneras known in Mexico since 1822 replaced the knee-length ones for all but the most conservative.

Early California was an equestrian society, especially for the men who spent long hours in the saddle. Many of the garments pertain to that lifestyle. The pants used for work in the saddle had double layers of cloth on the interior part. Necessity was often transformed into decoration by using contrasting colors with the outside panels. Leggings, called botas, tied at the knee with ornate thongs, were worn as chaps. The most expensive of them were heavily embroidered or tooled and brought from Mexico. When long pants came into fashion, they had to accommodate both the full drawers and the botas. The pants were open from hip to floor, and lined with bright calico or chintz. Ornate buttons, sometimes fashioned of gold or silver, were sewn the length of the leg with galloon. When wearing botas the pants, according to all illustrations, were open from the knee to the hem. The portion from hip to knee was often partially open so that one could appreciate the fine quality of the linen drawers. The finest pants were rich and highly ornamented. The tops of the pants had a flap for opening, similar to sailor pants.

Modern costumers often misinterpret these garments, the pants, drawers and botas, as a single garment. Thus they sew a bright colored inset in bell bottomed trousers, not realizing that this is in reality three garments worn in layers.

Other accessories used for ranch work included a leather work apron, armita, gloves and leather cuffs.

Shoes for work were low, coming to the ankle-bone. The soles were hard with a heel, and opened at the sides with thongs, and later these shoes had white or metallic stitchery on top. Heavy Mexican spurs, with large rowels, called Chihuahuas were worn.

For festive occasions slippers of velvet or Kid, highly embroidered and garnished with spangles, were worn. The L.A. County Museum has a pair in dark green velvet. They were called babuchas (from Persian pa-push; slipper). These had a low heel and were used for dancing.

Vests were popular fashion items in the style of the 18th century. They were often figured silk or brocade and finely embroidered. They were not universally worn.

Everyone wore jackets which were short, only to the waist or even shorter. Like the pants they came in a wide variety of fabrics, contrasting or sometimes in matching colors.

The sash served as a pocket for tobacco pouch, flints, coins, etc. They were generally red and about 1/2 yard wide and 3-3 1/2 yards long. The ends, often fringed with gold, were tied behind the left hip, short so as not to interfere with horseback riding.

Men wore their hair parted in the middle and braided hanging down the back or sometimes tied under the chin, giving the appearance of a beard. Ribbons were often attached to the ends of the braids. Facial hair was worn along the jaw line but not on the chin.

Kerchiefs were worn around the neck and over the head, tied either in front or back. These were usually silk.

Corresponding to the rebozo, the women's all-purpose garment, was the man's serape. There were two types: the zorongo, a wrap-around mantle, and those with a neck opening, called manga boca.

These garments came in brilliant woven patterns. The finest, costing hundreds of dollars, were woven in Mexico in Saltillo or San Miguel de Allende. A separate but similar garment was known as a capa or manga. This poncho-like covering was in fine broadcloth with a velvet inset around the neck opening and highly elaborate ornamentation of gold or silver galloon, pendants, etc. This was known as a wealthy gentleman's garment and was even more expensive than the serape. These garments served as coats, capes, saddle blankets and bed rolls. The serapes and mangas were considered a man's most important fashion item.

The hats of Alta California were of black or light grey felt. The crowns were low with a medium-wide brim, the underside of which was lined with calico. There was often a highly ornamented hat band. The tall, peaked hats called jarno del charro sometimes seen in depictions of early California, were not worn here before 1846.

In 1848, with the discovery of gold, the life of early California, built on a bedrock of isolation, was shattered, and Alta California passed into the full glare of world interest, where it remains today.

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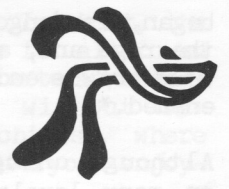
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FANDANGOS & BAILES



Dancing and Dance Events in
Early California

Anthony Shay

"A Californian would hardly pause in a dance for an earthquake, and would renew it before the vibrations ceased."* It would be simplistic merely to say that the Californios loved to dance and play, because it is a truism. Dancing fulfilled a number of very real needs of a society which was politically and economically peripheral, and which was characterized by rigorous social customs and segregation of the sexes.

Almost every description of early California attests to the fanatical love for dancing, the numerous occasions when the Californians danced, and the importance and prestige accorded to an outstanding dancer. For an understanding of Colton's oft-quoted remark which depicts the passion and intensity with which the Californians danced, two factors must be taken into consideration.

The first key to an understanding of the early Californians and the society in which they lived is isolation. Isolation - geographic, economic, cultural and social--greatly shaped the social conditions that existed in early California. Because of this isolation the Californios had to fall back on their own resources for entertainment and art.

The extreme popularity of dancing and music also owes a good deal to the status of women in traditional Spanish society. Since Spanish cultural values and the economic necessity of rancho life dovetailed nicely, Spanish society was largely equestrian. This was also true of the English gentry, but in Spanish society, women rode much more rarely and were more sequestered. In

addition, the presence of a large body of inexpensive Indian labor, and the disdain for manual labor hampered the performance of physical exercise, and thus dancing became a popular and desirable outlet

One apt description tells us:

The ladies of Monterey in 1828 were rarely seen in the street, except very early in the morning on their way to church. We used to go there attended by our servants, who carried small mats for us to kneel upon, as there were no seats. A tasteful little rug was considered and indispensable part of our belongings and every young lady embroidered her own...One of the gallants of the time said that 'dancing, music, religion and amiability' were the orthodox occupations of the ladies of Alta California...We were in many ways like grown-up children. Our servants were faithful, agreeable, and easy to manage. They often slept on mats on the earthen floor, or, in the summer time, in the courtyards. When they waited on us at meals, we often let them hold conversations with us and laugh without restraint. As we used to say, a good servant knew when to be quiet and when to put in his cuchara (or spoon).*

Most of the physical activity of male-oriented horseback riding and such rough-and-tumble sports as bullfighting and bear and bullbaiting relegated the women to observers. "There were some skilled horsewomen, but not many. When a woman rode it was sidesaddle, with a wood or straw platform on which her feet could rest. A protective male sat just behind her on the crupper, one arm holding her and the other handling the reins."*

This physical restriction, coupled with the Spanish tradition against manual labor for aristocrats and the large amount of cheap Indian labor, restricted the activities of the California lady to embroidery and the management of servants. Thus, the only physical activity open to them was dancing. "I was astonished at the endurance of the California women in holding out, night after night, in dancing, of which they never seemed to weary, but kept on with an appearance of freshness and elasticity that was as charming as surprising. Their actions, movements and bearing were as full of life and animation after several nights of dancing as at the beginning, while the men, on the other hand, became wearied, showing that their powers of endurance were not equal to those of the ladies. I have frequently heard the latter ridiculing the gentlemen for not holding out unfatigued to the end of a festival of this kind."*

Living conditions were quite primitive in the first few decades, but by 1800, life was congenial, and by the Mexican Period (1822-1846), many were able to command the elegancies of life as well as the necessities. Accompanying this growth and expansion, the stratification of a society along Spanish caste lines grew apace. This occasioned a division in society unknown in the earlier period which resulted in a concomitant division into two types of dance events: the FANDANGO and the BAILE. The Baile became an exclusive, invitation-only ball, whereas the Fandango, which in its beginnings had been an open event to which all were welcome gradually became a public dance event of the lowest order. By the time the gold rush

began, Fandango houses became the rage and, as often as not, wild brawls ending in killings ensued.*

Although change was resisted on many levels, the Californios avidly followed change, as far as they were able, in dancing and clothing. Change was slow, and the major agents of change were new colonists. The Padres-Hijar colony (1834) for example, inaugurated new dances and new clothing innovations because in the colony were several well-educated persons of social rank.

The occasions for dancing and the types of dance events in early California were many and varied. For our purposes they can be essentially classed in two categories: formal and informal. The difference is reflected in the scope and function of the two types, the dances performed, who danced and when during the event, etiquette, etc.*

Normally informal dance events were for the entertainment and amusement of the participants. Beyond this the ramifications on a social level were few. It was important as a learning environment, for children are never mentioned as attending formal dance events. Indeed, as we shall see, matters of age were important and the elderly were held in great honor and younger men and women did not dance without their consent, not even until the strains of the stately minuet and contradanza died away were the vivacious dances appealing to the younger participants played. But in informal dance events, etiquette was greatly relaxed.

Dancing was a passion with the Californians. It affected all, from infancy to old age; grand mothers and grandchildren were seen dancing together; their houses were constructed with reference to this amusement, and most of the interior space was appropriated to the sala, a large, barnlike room. A few chairs and a wooden settee were all its furniture. If a few people got together at any

hour of the day, the first thought was to send for a violin and a guitar and should

dancers.*

Dr. Platon Vallejo recalls



the violin and guitar be found together in appropriate hands, that of itself was sufficient reason to send for the

these informal events:

The evenings were given over to pure merriment. Every hacienda had its stringed band

of several pieces, the harp, the guitar, and violin—once in a while a flute. And every

der people stepped the stately contradanza. The budding generations enjoyed the waltz and

to romp through. In short, the occasion was one for all-round pleasure of the natural unconscious style, without restraint or starchiness, where not a few, but everyone enjoyed themselves*.

These descriptions are a far cry from the rigid etiquette that obtained at formal balls or Fandangos. Formal dance events had far-reaching social ramifications in early California. It was one of the socially sanctioned occasions when marriageable men and women could meet. And it is certain that much matchmaking took place during these events since the parents could look over the crop of eligible bachelors and maidens. The young were not permitted to attend these events.

The respect in which our parents and elderly persons generally were held was so great that no young man ventured to dance in their presence without first having received permission. From 1831-1832 on, customs became less strict; dances became more exclusive and were usually given in the homes of private persons.

What I have said about dances I learned at long distances from them, for I was never permitted to attend one of them until I was twenty or twenty-one years old. All the other young men were in the same situation.

It was also considered very ill-mannered for a young man to smoke in the presence of an older person, even though the difference in their ages might be only five or six years. I confess that even when I reached an age when I could attend dances, I went to them merely out of curiosity and never danced or sang.

Dances were generally opened by older persons, and the young people were not permitted by any chance to take part in them unless they happened to be married; and even then it was not often allowed. But when the hour came for the old folks to retire, the older of the young fellows began to enjoy the dance.*



night rain or shine—except at times of death or sorrow, there was a baile. In this everyone had his part. The el-

the beautiful Spanish folk dances to the accompaniment of castanetas, and even the little ones had their own figures

During the earliest period until 1830, the population was so small that formal balls and events were open, indiscriminately to all no matter what the class or social standing (i.e., gente de razon--Spanish speaking).

Social relations between different classes of society were very equable; since a sizeable part of even the lowest class had claims to better origins (ordinary soldiers had such names as de la Cruz, Mercada, and de Roca Verde), from the outside society did not exhibit that sharp cleavage between different classes that we see in other countries. External official relations always seemed to be on an equal footing, and even the lowest class behaved with dignity before high officials. At parties given by the Russian officers or Spanish authorities everyone entered the dance hall without differences in rank and without a special invitation, except a general announcement that there would be a Fandango (the name of a certain dance). Single girls of all classes straightaway joined the circle of dancers equal with the highest members of society; married women and widows sat in the first unoccupied seats, and the men placed themselves in the corners and at the door, standing or sitting unceremoniously on the floor.*

Formal dance events were pre-arranged affairs and the formality was marked by the presence of a master of ceremonies known as el tecolero or el bastonero who essentially mediated between the men and women present. In formal dance events they were always segregated except during the dancing.

The senoras and señoritas occupied a platform on one side (of the enrampa or outdoor arbor), the men remaining entirely separate. If there were many ladies and all the seats were occupied by them the men had to stand outside the door of the arbor, which was very wide. Some were on

foot and some on horseback. The musicians occupied a place assigned to them in the center of one of the sides. There was one individual called the tecolero (master of ceremonies) who went around the edge keeping time with his feet, and taking out the ladies to dance

The manner of inviting a lady to dance was by making some pirouettes or dance steps before her, accompanied by clapping of the hands. The lady who went out to dance returned to her post when she was ready and the tecolero went on making his pirouettes and taking out the ladies one by one until they had all danced. Anyone who was not familiar with the dance, or was not able on account of some illness, arose, took a turn, and sat down again in her place.

In formal dance events the dancing was inaugurated by the tecolero dancing el son which seems to have been a dance of a highly improvised nature and which was accompanied by a myriad of tunes. The improvisational nature of the son allowed those with exceptional choreographic prowess to make themselves known.

In the sones the tecolero stepped out keeping time with his feet, and stopping in front of the first woman in the row, while we clapped hands, led her out. As soon as she finished her dance she sat down and he led out another until the last one had danced*

At this point in the dance, if a woman was very skilled, the tecolero would honor her by placing his hat on her head as she danced, and the other men would then follow suit.

...when a lady was prominent for her skill and grace in El Son or El Jarabe, the men placed their hats on her head, one on top of the other; and when she could carry no more they threw them at her feet. Then they threw their mangas, or wraps, on the floor for her to honor them by dancing on them.

When she retired to her

seat, each man had to ransom his hat or other property with money, giving the lady what he could afford or wished to give...*

The musicians again commencing a lively tune, one of the managers approached the nearest female, and, clapping his hands in accompaniment to the music, succeeded in bringing her into the centre of the room. Here she remained while, gently tapping her feet upon the floor, and then giving two or three whirls, skipped away to her seat. Another was clapped out, and another, till the manager had passed the compliment throughout the room. This is called a son, and there is a custom among the men, when a dancer proves particularly attractive to any one, to place his hat upon her head, while she stands thus in the middle of the room, which she retains until redeemed by its owner, with some trifling present.*

As the population grew and social stratification created cleavages between the classes, the Californios reverted to the traditional Spanish order of society. Formal balls were by invitation only, and these events were no longer referred to as Fandangos, but called Bailes. The term Fandango was then used to describe the dance events of the lower classes, which during the 1830's and after became increasingly unruly affairs, sometimes resulting in death and injury.

Then there were the dances of the people of very low class, the dances being the same (as the upper classes) but much exaggerated and unrestrained. These affairs generally ended in blows, wounds, accidents with horses, or at least with dirty and insulting words.

This business of the dances was modified as time went on; thus, in the rule of Echelandia it was usual to put a guard at the door, for the balls of the decent and respectable people were generally held in the sala of the government house, within the

square of the old presidio. A committee was appointed to invite the families, and entrance was not permitted to any but invited guests, who had to present their cards of invitation to the guard. All the respectable families were invited, even though they were poor. Later, everything was demoralized and the best families withdrew from those dances. From then on, there were instituted dances of "tone" at which were present only those who gave the dance. At that time, they were beginning to use some of the modern dances, such as the contradanza, the waltz, cotillion, etc.*

It is probable that the authorities tried to keep some of the more excessive behavior of these dance events in check with the local authorities of the various presidios and pueblos demanding permits and fees.

The permission of the au-

thorities had to be obtained to hold a ball and illumination; as for instance, the one at Carillo's house, in honor of Fitch's return with his bride in 1830.

In 1837, at San Jose, a fandango required the permission of the alcalde. Owners or occupants of the house were held responsible, jointly with authors of the ball, for disorders. In a non-licensed dance, the first offense was a fine of \$20 and the stoppage of the festivity.*

Formal dance events were extremely important to the Californios and were marked by some prior notice in the form of announcement or invitation. All important occasions such as the arrival of a governor or other official, an important visitor, a ship, as well as calendrical sacred and secular holidays, and rites of passage such as weddings, engagements, christenings, and the like, were marked by dance

The participants to many of these important occasions came from long distances requiring many hours, or even days of travel.

Still living are some who have memories of these old Fandango days and the journeys taken from suburb to town in order to participate in them. Dona Petro Pilar Lanfranco used to tell me how, as a young girl, she came up from the old Palos Verdes ranch house in a carreta and was always chaperoned by a lady relative. On such occasions, the carreta would be provided with mattresses, pillows, and covers, while at the end, well strapped, was the trunk containing the finery to be worn at the ball. To reach town even from a point that would now be regarded as near, a start was generally made by four o'clock in the morning; and it often took until late the same evening to arrive at the Balla Union, where final preparations



were made.*

The variety of locations in which dance events were held is intriguing. Aside from the large halls (salas) found in most private homes and the halls of the government in presidios, the Californians danced in the open air. Most often the ranches were the scene of these events for which a special temporary structure was erected called the enramada.

The Californios had still other diversions—such as the Fandangos or dances which took place in all kinds of fiestas, religious or profane.

For these dances a great arbor was constructed in front of the house which was chosen for the function. The inside of the arbor was covered with white goods and some ornaments such as ribbons, artificial flowers, etc. The arbor was closed in on three sides; the one left open was for the men on horseback, who placed themselves there, that side being well guarded with palings or posts to keep out the horses. On the inside the ladies sat down on seats placed around the sides. The music, which consisted of a violin, a guitar, and two or three singers, was placed at one end, in order not to be in the way.

The master of ceremonies, or leader was given the name of tecolero. He at once placed himself in the center of the arbor to organize the dance.*

Dancing in the enramada was almost always for formal dance events, for it took several days of preparation to ready the dancing floor or surface. This was sometimes a platform, but just as often the earth was watered and pounded for days to create a hardened surface. Since people came from such long distances to the ranchos, which were measured in leagues, the festivities often lasted for days. Weddings, for example, lasted at least three days during which there was almost nonstop dancing.

The married couple then

enter the house, where the near relatives are all waiting in tears to receive them. They kneel down before the parents of the lady, and crave a blessing, which is bestowed with patriarchal solemnity. On rising, the bridegroom makes a signal for the guests to come in, and another for the guitar and harp to strike up. Then commences the dancing, with only brief intervals for refreshment, but none for slumber: the wedded pair must be on their feet...*

The differences between the informal and formal dance events in town and on the ranches is well illustrated by Davis:

The rancheros and their household generally retired early, about eight o'clock, unless a valecito casaro (little home party) was on hand, when this lasted till twelve or one. They were fond of these gatherings, and almost every family having some musician of its own, music and dancing were indulged in, and a very pleasant time enjoyed.

I have attended many of them and always was agreeably entertained. These parties were usually impromptu, without formality and were often held for the entertainment of a guest who might be stopping at the house. The balls or larger parties were of more importance, and usually occurred in the towns. On the occasion of the marriage of a daughter or son of a rancho they took place on the rancho, the marriage being celebrated amid great festivities, lasting several days.

Fandango was a term for a dance or entertainment among the lower classes, where neighbors and others were invited in, and engaged themselves without any great degree of formality. The entertainments of the wealthy and aristocratic class were more exclusive in character; invitations were more carefully given, more formality observed, and of course, more elegance and refinement prevailed. An entertainment of this character was known as a Baile

In November 1838, I was a guest at the wedding party given at the marriage of Don Jose Martinez to the daughter of Don Ygnacio Peralta, which lasted about a week, dancing being kept up all the night with a company of at least one hundred men and women from the adjoining ranchos, about three hours after daylight being given to sleep, after which picnics in the woods were held during the forenoon and the afternoon was devoted to bullfighting. This programme was continued for a week, when I myself had become so exhausted from want of regular sleep that I was glad to escape. The bride and bridegroom were not given any seclusion until the third night.*

Towards the end of our period, with the great influx of foreigners, balls and fandangos began to be held in rented public halls. At first this was respectable amusement.

...Only for the first few years after I came was the real Fandango—so popular when Dana visited Los Angeles and first saw Don Juan Bandini execute the dance—witnessed here; little by little it went out of fashion, perhaps in part because of the skill required for its performance. Balls and hops, however, for a long time were carelessly called by that name. When the Fandango really was in vogue, Bandini, Antonio Coronel, Andres Pico, the Lugos and other native Californians were among its most noted exponents; they often hired a hall, gave a Fandango in which they did not hesitate to take the leading parts, and turned the whole proceeds over to some church or charity. On such occasions not merely the plain people (always so responsive to music and its accompanying pleasure) were the Fandangueros, but the flower of our local society turned out en masse, adding to the affair a high degree of eclat.*

After the Gold Rush when the dramatic influx of immigrants overwhelmed the Californios, certain of the lower classes opened Fandango houses which

dealt a death blow to the institution of the Baile and Fandango.

As Horace Bell lamented:

...The old-fashioned Fandango is a thing of the past. Reader, let us go to a Fandango in 1853. Before we start, let us examine well our revolvers..We are now in front of the Fandango house, where we elbow our way through the dense crowd of Indians, peons, and pelados, the riff-raff, scruff and scum of our angel population, and amid jibe and jeer we gain the corridor or veranda...*

The actual dances performed by the Californios were numerous and many names of dances and pieces of music as well as the descriptions of a few of those remembered by the descendants of the early Californians are available.* These dances can be reduced to three basic types of dance that correspond to the types of dance events and social environments in which they were performed. These are: play party games, formal, patterned ballroom dances, and highly improvised solo and couple dances, requiring technical skill, of Spanish and Mexican origin.

The play party games, described in many sources, were performed almost exclusively in the informal, family-oriented social gatherings for which early California was famous.

In the largely rural, religiously conservative society of that period in which no other form of entertainment was available, young and old, male and female could derive much pleasure and amusement from the many innocent play party games that they performed. In the play party game miming, singing and dance movements are all equally important, and more significantly, the skills required were so minimal that all could join in on some level, even if they only sang from the sidelines. These play party games could be very impromptu and require no musical accompaniment other than the performers own singing, although all of the literature emphasizes that in virtually every household there were those who played the guitar, violin, harp, piano or flute. Some popular and typical play party dance-games were: el borrego (the lamb), el caballo (the horse), la canasita de flores (the little basket of flowers), el burro (the donkey), la zorrita (the vixen), etc. Many of these party games under different names and perhaps tunes, had analogues throughout Western Europe and the United States, thus when the first foreigners arrived many of these play party games were familiar and they could join in the festivities.

Spanish dances, especially in America, included many dramatics; the combination of the dramatics, the music, the

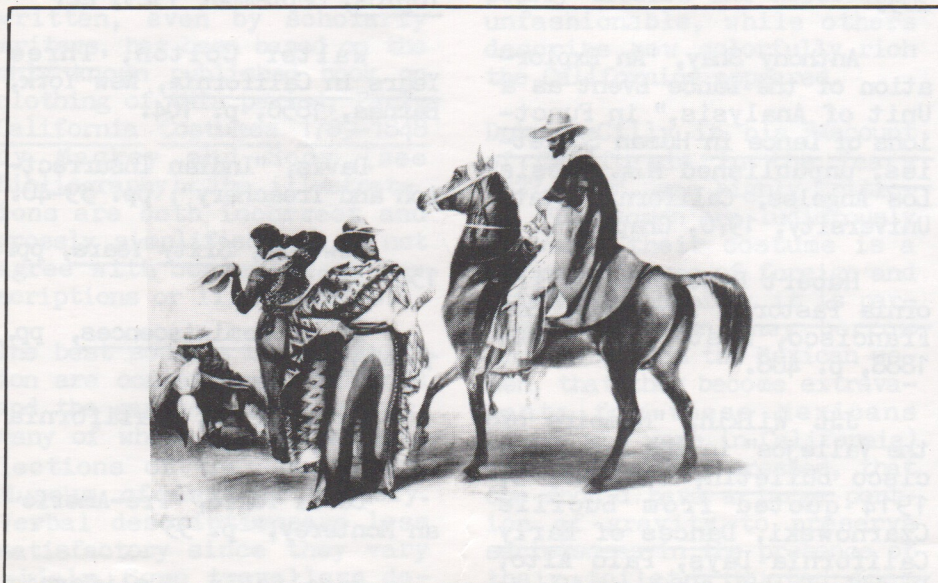
singing, and the improvisations made them more like excerpts from a theatrical performance than proper dances... There was always general animation, especially with dramatic dances presented as if they were excerpts from operas. Everyone, even the old men and women, joined in the singing and followed the course of activities with the greatest interest.*

The skill required in the dancing the Jota Aragonesa, a Son, a Jarabe, La Bamba, or the Fandango, on the other hand, was considerable. There was considerable rivalry, especially among the women, to outdance and outlast all of the others.

At the time when I came from Loreto to San Diego I was very fond of dancing, and was considered the best dancer in the country. I also sang in the Church of the Presidio of Loreto. Once Chepa Rodriguez and I danced together at Santa Barbara. Chepa was much lauded as a great dancer. We danced the Jarabe, and she got tired and sat down, leaving me still dancing. I also beat another lady who was a famous dancer. A challenge was sent out as far as Monterey for dancers to come and compete with me but nobody came. That was on the occasion of the blessing of the Church at Santa Barbara.

When I was young I danced everything--Sones, Jarabes, Pontorico, Medio Catorce, Fandango, La Zorrita, Las Pollitas, and El Caballo.*

As one can see, dancing for many Californios was not merely a lighthearted diversion, but an activity upon which they expended many hours. A fine dancer of La Bamba, for example, could perform all of the zapateado (footwork) of that vigorous dance with a glass of water balanced on her head. Castanets were employed for several of the dances as well. These improvised dances were performed in formal dance events, as well as informal ones, and the dance master, el tecolero, often used a Son to introduce each lady, allowing her to show her skill.



It is clear that the expertise for these dances was acquired by the young at home, for many years of practise and exposure are required for the expert and skilled performance of these dances, and the playing of castanets. Also clear is that these dances were the first to disappear with the appearance of large numbers of Americans and other non-Spanish Europeans, since the background and training of the newcomers did not prepare them for their performance. By the 1850s they had either been changed, such as the conversion of the Jota Aragonesa to a patterned ballroom dance, retaining only a few of the simpler elements of the original dance, or disappearing altogether, such as the Son, La Bamba or the Jarabe. Nevertheless, the many descriptions left in memoir, including Dana's, coupled with our knowledge of current Mexican and Spanish folk dances of the same names and types, give us a rather accurate picture of the dancing one could see in early California from 1790-1860.

The ballroom dances of early California were performed most often in formal dance events. They tended to be introduced and performed long after their fashionableness had waxed and waned in Europe. "The minuet was fully preserved, although it was mainly danced by elderly people," one observer noted in 1824.* The waltz, forbidden by the Church under threat of excommunication maior, was not performed here until the year 1830, nearly two decades after its social acceptance in Europe, at the close of the Napoleonic Wars. The most often mentioned ballroom dance of early Californians was the contradanza, mentioned in many sources, and remembered and still performed today by descendants of the Californios, as well as folk dance groups.

In conclusion, one can see that the types of dances and dance events answered many requirements of the people of early California: entertainment, physical exercise, aes-

thetic outlet, and social interaction. The types of dances and dance events changed with the concomitant changes in social environment, economic factors, political life, and ethnic composition. Thus the dances and dance events were an integral element in the fabric of life.

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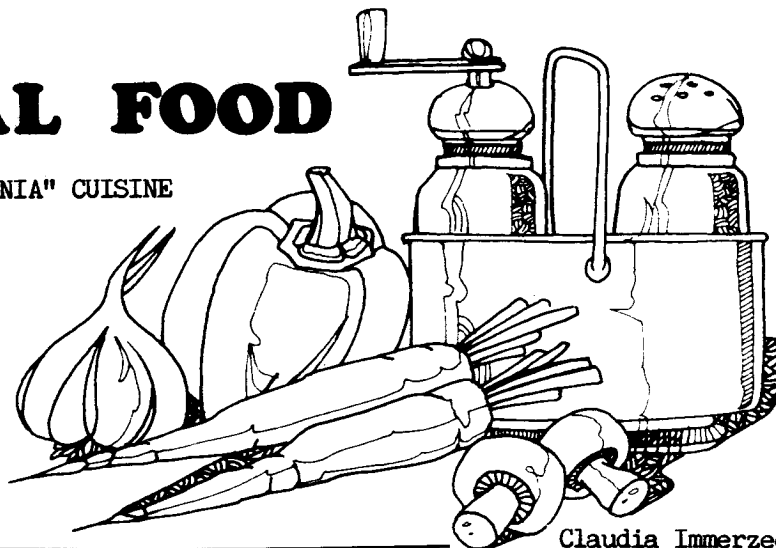
Zavalishin, "California in 1824", p. 395.

De la Torre, "Pre-American Monterey," p. 53

Zavalishin, "California

INTERNATIONAL FOOD

"EARLY CALIFORNIA" CUISINE



Claudia Immerzeel

It's difficult to define "early California" cuisine, because there has always been more than one cultural tradition in California. Before the missionaries and soldiers came north from Mexico, the native Californians in the southern part of the state lived as hunters-gatherers, obtaining a large part of their protein from pine nuts, which were ground into a meal. In the north, seafood and freshwater fish were important parts of the diet. The Spanish-Mexican soldiers and missionaries contributed little to local cuisine, but the civilian settlers from Mexico brought Spanish and Mexican dishes with them, which are still popular here today. The early 19th century saw the rise of the great rancheras in southern California. Many of these vast cattle ranches gave their boundaries and names to the modern cities of the area. Needless to say, beef was an important part of the diet. A staple food among the *caballeros* (the original cowboys) was *Carne Seca*, sun dried beef (like jerkey), which was soaked in water and ground into a paste, not the type of food that modern Californians would care to enjoy. The following stew has been popular throughout the Southwest for more than a century and reflects the Spanish-Mexican influence.

SPANISH-STYLE BEEF STEW (Serves 6-8)

3/4 lb beef cut into 1" cubes

- 3 T bacon drippings or vegetable oil
- 1 lg potato, partially cooked and cubed
- 2 cloves garlic, crushed
- 3 C beef bouillon
- 1 med onion, chopped
- 2 med tomatoes, peeled and chopped
- 2 T tomato paste
- 1/4 C sliced black olives
- cayenne pepper & salt to taste

Saute beef in oil til lightly browned. Add bouillon and cook until tender (about 1 hr) adding more bouillon if needed. Meanwhile saute onions and garlic until golden. When meat is cooked, stir in onions, garlic, tomatoes, potatoes and tomato paste and mix well. Add cayenne pepper to taste. Simmer 15-20 minutes. Stir in olives immediately before serving.

Meanwhile, the gold rush brought many non-Hispanics into California. Miners needed simple, hearty foods that required a minimum of preparation time and clean up. "Hangtown Fry" is the legendary dish of the San Francisco shantytowns and is still listed in many California cook books. "Casual" is a popular camp breakfast among California girl scouts and, according to scout tradition, was handed down from the 49ers. Both of these skillet dishes are rather greasy, so you might want to substitute vegetable oil for the bacon drippings.

HANGTOWN FRY (Serves 4)

- 4 eggs, beaten
- 1/2 C milk
- 1/2 med. onion, chopped
- 6-8 oysters, shucked
- 1/4 lb bacon
- optional: 1 med potato, boiled and cubed
- salt & pepper to taste

Cut bacon into 1/2" strips and cook in skillet. Remove bacon pieces. In bacon drippings, saute the onions and oysters. When oysters are partially cooked, add mixture of eggs, milk and potato. Cook and stir often to "scramble" eggs. Cook until all ingredients are thoroughly heated and well mixed.

CASUAL (Serves 4-6)

- 1 lg potato, boiled and cubed
- 1/2 lb bacon
- 1/2 med onion, chopped
- 1/2 red or green bell pepper, chopped
- 4 eggs
- 1/2 C milk
- salt and pepper to taste

Chop bacon into 1/2" pieces and cook in skillet. Remove bacon and saute onions and potatoes in drippings (or oil). In a separate skillet, combine milk and eggs and prepare scrambled eggs. Combine bacon, eggs and potato mixtures, mix well and heat thoroughly before serving.

CLUB ACTIVITIES

FEDERATION CLUBS

ALIVE FELLOWSHIP FOLK DANCERS (INT'L)	Wednesday 7:30-9pm	(714)677-7404 Wayne English	(714)677-7451 MURRIETA HOT SPRINGS, Alive Polaritys Resort
CABRILLO INT'L FOLK DANCERS	Wed, Thur, 7:30-10pm	(619)449-4631 Vivian Woll	SAN DIEGO, Balboa Park Club Building Balboa Park.
CHINA LAKE DESERT DANCERS	CALL FOR TIME	(619)446-2795 (619)375-7136	Call for location Call for location
CONEJO VALLEY FOLK DANCERS	Monday 7:30-9:30pm	(805)498-2491 Ask for Gene	THOUSAND OAKS, Cultural Ctr., 482 Green Meadow Dr.
CRESTWOOD FOLK DANCERS	Mon. 8:15-10:30pm Tue. 8:15-10:30pm new valley group begins Sept. 15, 1987	(213)478-4659, (213)202-6166 Beverly Barr, Instr.	WEST LA., Brockton School, 1309 Armacost Ave, VAN NUYS 17120 Vanowen
DESERT INT'L DANCERS	Mon. 7-10:30pm	(619)343-3513 Sam & Vikki Inst.	PALM SPRINGS, Village ctr for Arts 538 N. Palm Canyon Dr.
ETHNIC EXPRESS INT'L FOLK DANCE	Monday 7-9:pm	Ron (702)732-8743 Dick (702)732-4871	LAS VEGAS, Paradise Pk. Comm. Ctr. 4770 Harrison (off Tropicana)
FOLKARTEERS	Friday 8-10:pm	(213)338-2929	COVINA, Las Palmas Jr. High. 6441 N. LARK Ellen Ave
FOLK DANCE CENTER	Mon, Fri, Sat call for times	(619)281-kolo	SAN DIEGO, Normal Heights, 4649 Hawley Bl.
HAVERIM FOLK DANCERS	Monday 8-10:30PM	(818)786-6310 John Savage, instr.	VAN NUYS, Valley Cities Jewish Ctr. 13164 Burbank Bl.
HOLLYWOOD PEASANTS	Wednesday 7:30-10:00pm	(213)397-8110 or Ruth Oser 657-1692	WEST HOLLYWOOD, W. Hollywood playground 647 n. San Vicente
INTERMEDIATE FOLK DANCERS	Friday 8-10:30pm	(213)397-5039	CULVER CITY, Lindberg Park, Ocean Ave. & Rhoda Way
KAYSO FOLK DANCERS	Fri. 9am-12 noon Sat. 12:30-3pm	(619)238-1771 Soghomonian, instr.	SAN DIEGO, Casa Del Prado Rm 206 Balboa Park. on Sat. 4044 Idaho st.
KIRYA FOLK DANCERS	Tue. 10am-1pm Wed. 12:30-2:30pm	(213)645-7509 Rhea Wenke, instr.	LOS ANGELES, Robertson Pk. 1641 Preuss Rd. W. HOLLYWOOD, Rec. Ctr. 647 N. San Vicente
LAGUNA FOLK DANCERS	Wednesday 7:15-10:30pm	(714)494-3302, 559-5672	LAGUNA BEACH, Laguna Beach Hi dance studio,
LARIATS	Friday 3:30-6:15pm	(818)500-7276 Billy Burke Dir.	WESTCHESTER, United Methodist Church, 8065 Emerson Ave. LA.
LONG BEACH JEWISH COMMUNITY CENTER	Sun. & Wed. 7:30-10:pm	(213) 426-7601	LONG BEACH, 3801 E. Willow
MORE THE MERRIER FOLK DANCERS	Thursday 8-10pm	(213)294-1304 Ask for Frank.	INGLEWOOD, Rogers Park Aud. Eucalyptus & Beach
NARODNI DANCERS OF LONG BEACH	Thursday 7:15-10:30pm	(213)421-9105 Lucille (714)892-9766 Laura	LONG BEACH, Hill Jr. High Gym 1100 Iroquois.
NICHEVO FOLK DANCERS	Tue. 7:30-10:30pm Wed 8-10:30pm	(805)967-9991 Flora Codman	SANTA BARBARA, Carrillo Rec Ctr, 100 E. Carillo St.,
NORTH S.D. COUNTY FOLK DANCERS	Fri. 7:30-11pm	(619)747-1163 Faith Hagadorn	VISTA, Grange Hall, 1050 S. Santa Fe
OJAI FOLK DANCERS	Wed. 7:30-10pm	(805)649-1570	OJAI, Ojai Art Center, 113 S. Montgomery
ORANGE COUNTY FOLK DANCERS	Fri. 9-11:30pm	(714)557-4662 (213)866-4324	SANTA ANA, Santa Ana College W. 17th st. at N. Bristol
PASADENA FOLK DANCE CO-OP	Fri. 7:45-11pm	(818)749-9493	PASADENA, Throop memorial church 300 S. Los Robles
SAN DIEGO FOLK DANCERS	Mon. 7:30-10pm	(619)460-8475 Evelyn Prewett	SAN DIEGO, Recital Hall, Balboa Park
SAN DIEGO INT'L FOLK DANCE CLUB	Wed. 7-10pm	(619)422-5540 Stirling, Instr.	SAN DIEGO, Balboa Park club Balboa Park
SANTA MARIA FOLK DANCERS	Mon. 7-9:30pm	(805)925-3981 (805)929 1415	SANTA MARIA, Vet's Cultural Ctr. Pine & Finnell
SKANDIA DANCE CLUB	10/17, 3-5, 8-11pm 10/31, 3-5, 8-11pm	(714)533-8667 (714)892-2579	Culver City, 9635 Venice Bl. Orange. 121 S. Center

SOUTH BAY FOLK DANCERS	Fri. 7:45-10:45pm	(213)327-8906 (213)316-1865	RANCHO PALOS VERDES UU Church 5621 Montemalaga Dr.
TCHAIKA FOLK DANCE CLUB OF VENTURA	Thur. 8:00-10:30pm	(805)642-3931 (805)985-7316	VENTURA, Loma Vista Elem School, 300 Lynn Dr.
TUESDAY GYPSIES	Tues. 7:30-10pm	(213)556-3791 Dave Slater, Instr.	WEST L.A., Felicia Mahood Ctr Aud. 11338 Santa Monica Blvd
UNIVERSITY OF RIVERSIDE F.D. CLUB	Friday 8-11:30 pm	(714) 369-6557 Sherri	BARN STABLE, University exit off 60 E; Across from Campus Security
VESELO SELO FOLK DANCERS	Tues 7:30-10:30pm Wed 7-10pm Sat 8-midnite	(714)635-7356 Recorded message lists all monthly events	ANAHEIM, 719 N. Anaheim Bl. (between Lincoln & La Palma)
VIRGILIERS FOLK DANCE GROUP	Tues. 8-10pm	Josephine Civello Director	WEST HOLLYWOOD, Plummer Park, Fuller Santa Monica Blvd
WEST LOS ANGELES FOLK DANCERS	Fri. 7:30-10:45pm	(213)478-4659, (213)202-616 Beverly Barr.	WEST L.A., BROCKTON SCH., 1309 Armacost Ave.
WEST VALLEY FOLK DANCERS	Fri. 7:30-10:30pm	(818)347-3423 (818)887-9613	WOODLAND HILLS, Woodland Hills Rec Ctr. 5858 Shoup Ave.
WESTSIDE CENTER FOLK DANCERS	Tues. morning 9-12:15pm	(213)389-5369 Pearl Rosenthal	WEST L.A., Westside Jewish Community Ctr. 5870 N. Olympic.
WESTSIDE INT'L F.D. CLUB	2nd & 4th Fri. 8-12pm	(213)459-5314 (213)397-4567	CULVER CITY, Masonic Temple 9635 Venice Blvd
WESTSIDE TANCHAZOK	4th Sat. 7:30-12pm	(213)397-4567 (213)390-4168	Culver City, Masonic Temple 9635 Venice Blvd
WESTWOOD CO-OP FOLK DANCERS	Thur. 8-10:45pm	(213)655-8539 (213)392-3452	WEST L.A., Emerson Jr. H.S Boys Gym 1670 Selby Ave.
WHITTIER CO-OP FOLK DANCERS	2nd, and 4th Sat. 7:30-10:30pm		WHITTIER, SORENSEN PARK, 11419 Rosehedge Dr.
NON-FEDERATION CLUBS			NON-FEDERATION CLUBS
CALTECH HILLEL ISRAELI DANCERS	Sun. 7:30-10:30	(213) 260-3908 (818) 577-8464	Pasadena, Winnet Student Ctr. S. side of San Pascual, 1 blk. W. of Holliston
CALTECH INT'L FOLK DANCERS	Tuesday 8-11:55 pm	(213) 849-2095; (714) 593-2645	PASADENA, Caltech Campus, Dabney Hall. Parking off Del Mar from Chester.
CLAIREMONT FOLK DANCERS	Wed 7:30-10:00pm	Christi Perala	CLAIREMONT MCKINNA Mens College 9th at Clairemont.
DANCE WITH MARIO CASSETTA	Wed 7:30-10:15	(213) 743-5252	Performing Arts 3131 Figueroa
DEL MAR SHORES INT'L FOLK DANCERS	Monday 6:45 & 8:15	(619)475-2776 Geri Dukes	DEL MAR, Mira Costa College 9th & Stratford ct. Del Mar.
GREEK FOLK DANCE CLASS	Thursday 1-3 pm	(213) 769-3765 Trudy Bronson,	VAN NUYS, Valley Cities Jewish Com- munity Center, 13164 Burbank Blvd.
KYPSELI	Friday 7:30-midnight	(213)463-8506 (818)798-5042	Pasadena, Vasa Hall 2031 E. Villa
LONG BEACH INT'L FOLK DANCERS	Tuesday 7:30-10 pm	(213) 434-0103 Herb Offner,	LONG BEACH, Unitarian Church, 5450 Atherton
ROYAL SCOTTISH COUNTRY DANCE	Mon, Thur 7:30-9:45pm	(714) 856-0891 Frank Cannonito	IRVINE. Call for location. HUNTINGTON BCH. Call for location
ROYAL SCOTTISH C.D. SAN DIEGO BRANCH.	Mon, Tues 7-10pm Fri 7:30pm	(619)270-1595 (619)276-7064	SAN DIEGO. Casa del Prado. Balboa Park
TEMPLE BETH HILLEL DANCERS	Wednesday 10 am - 12 pm	(213) 769-3765 Trudy Bronson,	NORTH HOLLYWOOD. 12326 Riverside Dr.
TEMPLE B'NAI DAVID	Wed/7:15-10 pm Thurs/9:30 am-1 pm	Miriam Dean (213) 391-8970	LOS ANGELES. 8906 Pico Blvd, CULVER CITY. VA Mem. Aud. 4117 Overland
UCI DANCE CLUB	Sunday 7-10pm	(714)854-9767 Lou & Lenore Pechi	IRVINE. UCI Fine Arts Village Studio #128
USC ISRAELI DANCERS	Thur 7:15-10:30	(213)478-5968 Bdy Greenblatt	USC Hillel. 3300 Hoover Across from Hebrew Union College

CLUB ACTIVITIES

BEGINNER'S CLASSES

ARMENIAN DANCE CLASS (8 week series)	M-T-W-TH-F 6:30-10pm	(213)467-6341 Tom Bozigan	Different locations each eve. Call for details
CABRILLO INT'L FOLK DANCERS	THUR 7:30-10pm	(619) 449-4631 Pat Coe.	SAN DIEGO, Balboa Park club Balboa Park.
CRESTWOOD FOLK DANCERS	Mon. 7-8:15pm Tue. 7-8:15pm	(213)478-4659 (213)202-6166 Beverly Barr Inst. new group begins 9/15/87	WEST LA Brockton Sch. 1309 Amacost Ave. VAN NUYS 17120 Vanowen
DESERT INT'L DANCERS	Mon. 7:30-10:30pm	(619)343-3513 Sam & Vickki	PALM SPRINGS, Village ctr 538 N. Palm Canyon Dr.
GREEK POPULAR & FOLK DANCERS	Tuesday 7:30-9:30pm	(818)706-2852 Tom Barr	PIERCE, COLLEGE Woodland Hills.
HAVERTIM FOLK DANCERS OF VENTURA	Sunday 7-9:pm	(805)643-0897	BARRANCA, VISTA PK Ralston and Johnson
INT'L RENDEZVOUS FOLK DANCE CLUB	Saturday 8-11 pm	(818) 787-7641 (818) 988-3911	VALLEY, LA Valley college Field house 5800 Ethel Ave
ISRAELI & INTERNATIONAL	Tue 7:45-10pm	(213) 437-4232 Thea Huijgen (213) 375-5553 Ginger McKale	REDONDO BEACH, Temple Menorah 1101 Camino Real
KAYSO FOLK DANCERS	Saturday 1-3 pm	(619) 238-1771 Soghamonians	SAN DIEGO, 4044 Idaho st. North Park Rec.Center
LAGUNA BEGINNERS FOLK DANCE CLASS	Sunday 7-10:30 pm	(714) 553-8667, (714) 494-3302	LAGUNA BEACH, Laguna Beach Hi Girl's Gym, Park Ave. at St. Anns
NARODNI BEGINNERS FOLK DANCE CLASS	Thursday 7-8 pm	(213) 421-9105 (714) 892-9766	LONG BEACH, Hill Jr. Hi Gym, 1100 Iroquois
NORTH S.D. COUNTY BEGINNERS	Thurs. 7:30-8:30pm Int. 8:30-9:30pm	(619)747-1163 Faith Hagadorn	ESCONDIDO. 4th & Kalmia. Methodist Church Rec. Hall
PASADENA CO-OP BEGINNERS CLASS	Friday 7:45-8:30 pm	(818) 794-9493	PASADENA, Throop Memorial Church 300 S. Los Robles
SAN DIEGO INT'L FOLK DANCE CLUB	Wed 7:00-8:15 pm	(619) 422-5540 Alice Stirling	SAN DIEGO, Balboa Park Club, Balboa Park
SCANDINAVIAN FOLK DANCE	Mon 7:30-10 pm Wed 7:30-10 pm Wed 7:30-10 pm	(714) 533-8667 (213) 459-5314 (619) 281-7295	ANAHEIM, Cultural Ctr. 931 Harbor CULVER CITY, Peer Gunt, 3835 Watsoka SAN DIEGO, 1934 - 30th St.
SIERRA MADRE FOLK DANCE CLASS	Monday 8-9:30 pm	(818) 441-0590 Chuck Lawson,	CALL FOR LOCATION
SOUTH BAY BEGINNERS DANCE CLASS	Fri. 7:15-8:30pm	(213)375-0946 (213)541-1073	RANCHO PALOS VERDES Unitarian Church 5621 Montemalaga
TEMPLE ISAIAH FOLK DANCERS	Tuesday 8-10:30 pm	(213) 478-4659 (213)202-6166 Beverly Barr,	WEST LA., Temple Isaiah, 10345 Pico
THOUSAND OAKS FOLK DANCERS	Thursday 7:30-9 pm	(213) 498-2491 Gene Lovejoy,	THOUSAND OAKS, Conejo Community Ctr. at Dover & Hendrix
TIKVA'S ISRAELI/ INTERNATIONAL DANCERS	Wed, 7:30-9 pm Thurs, 9:15-10:15am	(213) 652-8706 Tikva Mason	SANTA MONICA, SMC Muni Pool Rec Rm. BEVERLY HILLS, 9030 W. Olympic
TIKVA'S ISRAELI/ INT'L DANCERS II.	Mon, 7:30-9 pm Wed, 5-6 pm	(213) 652-8706 Tikva Mason	ALHAMBRA. 225 S. Atlantic Call for location.
USC ISRAELI DANCERS	Tuesday 7:30-10:30 pm	(213) 478-5968	LOS ANGELES., USC Hillel, 3300 Hoover (across from Hebrew Union College)
VESELO SELO BEGINNERS CLASS	Wednesday 7-10pm	(714)893-8127 Carol (714)530-6563 Pat	ANAHEIM. 719 N. Anaheim Bl. between Lincoln & La Palma
WESTWOOD CO-OP FOLK DANCERS	Thursday 7:30-9 pm	(213)655-8539 (213)202-6166	WLA Emerson Jr. Hi 1670 Selby. behind Mormon Temple
WEST VALLEY FOLK DANCERS	Fridays 7:30-8:30pm	(213)455-1727	WOODLAND REC. CTR. 5858 SHOUP AVE.

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We just received word of the death of Mr. Hans Zander. Mr. Zander was the founder and leader of MORE THE MERRIER FOLK DANCERS until his retirement ten years ago. Our condolence to his family.



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