

\$2.00



# Folk Dance Scene

MAY/JUNE 1990

VOLUME 25, NUMBER 3



---

**Duquesne University**

## **Tamburitzans**

**The folklore of Yugoslavia, Greece, Bulgaria, Armenia, and points East.**

Now in its fifty-third season, this world honored ensemble of forty talented young singers, dancers and musicians from Duquesne University in Pittsburgh, Pennsylvania are widely acknowledged as preeminent among touring folk companies. Four times chosen by the US State Department to represent this nation in South America, Europe and the Soviet Union, the Tamburitzans' meticulously researched, dedicated interpretations of folklore from Yugoslavia, Macedonia, Bulgaria, Armenia and points East reflect America's proud multi-cultural heritage at its finest.

*"Offered a delightfully entertaining show in Carnegie Hall last Saturday."*

— New York Times

*"The Tamburitzans performed to packed audiences at all five of their Moscow appearances and were applauded enthusiastically."*

— Moscow, Russia

*"Provoked enthusiastic and sustained applause, with shouts of 'bravissimo,' 'encore,' and 'bis.'"*

— Rome, Italy

*"Fresh and full of talent, the Tamburitzans intrigued and charmed their Warsaw audience. . . the finale brought prolonged rhythmic clapping."*

— Warsaw, Poland

*"Les Tamburitzans des Etats Unis. . . they play like virtuosos, their control and musicality are worthy of any praise."*

— L'Aurore, Paris



UNIVERSITY OF JUDAISM

**Saturday**  
**May 26, 1990**  
**Evening at 9:00pm**

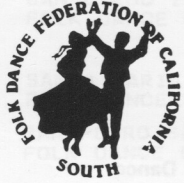
**Sunday**  
**May 27, 1990**  
**Matinee at 2:00pm**  
**Evening at 7:30pm**

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**Gindi Auditorium**  
15600 Mulholland Drive  
Los Angeles, California 90077  
Phone (213) 476-9777

**HURRY!**  
A few good seats still available

**Tickets \$18.00 & \$12.50**



MAY/JUNE 1990  
VOLUME 25, NUMBER 3

# Folk Dance Scene

EDITORS	Marvin Smith
	Teri Hoffman
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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 of 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 material. 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.

MANUSCRIPTS AND NOTICES. The Editors will attempt to include all news-worthy items which are consistent with the policy of the magazine. News items should reach the Editors by one week before the 1st of the month of publication for inclusion. Potential authors of feature articles should correspond with the Editors prior to submitting their manuscripts.

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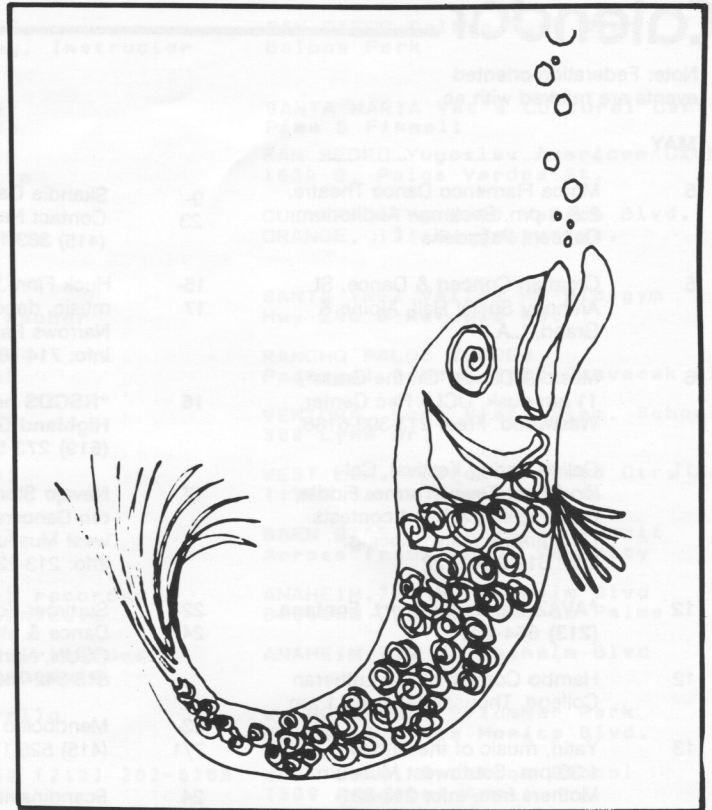
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MEMBERSHIP. To join the Folk Dance Federation of California, South, one may either affiliate with a member club or join directly as an associate member by contacting the Director of Membership.

## FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH OFFICERS

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Federation Information (213) 277-6699



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Illustrations for "On Folklore and Oral History" from "Faeries" by Brian Frond and Alan Lee. Harry N. Abrams, Inc., Publishers. New York. 1978.

A special thanks to Phoenix Smith for putting the Gypsy article together.

# Calendar

Note: Federation-oriented events are marked with an asterisk

## MAY

- 5 Morca Flamenco Dance Theatre. 2 & 8 pm. Beckman Auditorium, Caltech, Pasadena
- 5 Croatian Concert & Dance. St. Anthony Social Hall, Alpine & Grand, L.A.
- 6 Music & Dance "On the Grass", 11 am-dusk. UCLA Rec Center, Westwood. Free! 213-398-6188.
- 11- Calico Spring Festival, Calico Ghost Town, Yermo. Fiddle, banjo, guitar & band contests. Clogging, square dancing. Info: 619-254-2122
- 12 **\*AVAZ Dance Concert. Fontana. (213) 664-9041**
- 12 Hambo Contest at Cal Lutheran College, Thousand Oaks. 11 am
- 13 Yatiri, music of the Andes. 1:30 pm, Southwest Museum. Mothers free. Info, 213-221-2164
- 19 **\*Skandia Workshop & Party. Workshop 3-5pm, party 7:30-11pm. Women's Club of Orange, 121 S. Center**
- 21-27 Tamburitzans Folk Ensemble  
5/21: Symphony Hall, 8:15 1245 7th Ave. San Diego  
5/23: Terrace Theatre, 300 E.Ocean Blvd. Long Beach.  
5/24: Big Bear Arts Ctr 39707 Big Bear Blvd  
5/27: Univ. of Judaism 15600 Mulholland Dr  
Info for first 3 above: (818) 766-7177  
Info for 5/27 only: (213) 476-9777, X-203
- 25 SAMA: Spiritual Music of the Near East. 8 pm, Gallery Theater, Barnsdall Park, Hollywood. Info, 213-629-8387
- 25-28 **\*Statewide Festival, Folk Dance Federation, Fresno**  
5/25: 8 pm. Warm-up Party  
5/26: 1:30-4:30, Institute 8 pm-1 am, Dance  
5/27: 1-3 pm, Concert 8-12 pm, Dance  
5/28: 12-4 pm, Picnic/Dance (209) 255-4508 for info.
- 27 **\*AVAZ Dance Concert, 8 pm. Wilshire Ebell Theatre, LA. (213) 664-9041**
- JUNE**
- 2 Scandia's Danish Picnic. White Rock Lake Park, Canyon Country
- 2 Apache Mountain Spirit Dancers. 2 pm, Southwest Museum. Info, 213-221-2164

- 9-23 Skandia Camp, Mendocino. Contact Nancy Linscott (415) 383-1014
- 15-17 Huck Finn Jubilee. Country music, dance, crafts. Mojave Narrows Park, Victorville. Info: 714-780-8810
- 16 **\*RSCDS hosts San Diego Highland Games. Hildy, (619) 273-5236**
- 17 Navajo Storyteller & Children Dancers. 1:30, Southwest Museum. Fathers free. Info: 213-221-2164
- 22-24 Summer Solstice Folk Dance & Music Festival. CSUN, Northridge. Call 818-342-7664 for info.
- 23-7/1 Mendocino Folklore Camp. (415) 525-1711
- 24 Scandinavian Day at Oak Park, Santa Barbara
- 29-7/1 **\*Idyllwild Folk Dance Camp. Weekend only. Info, (213) 556-3791**
- 29-7/6 **\*Idyllwild Folk Dance Camp. Full week. Info: (213) 556-3791**
- 30 **\*Skandia Workshop & Party. Workshop 3-5 pm, party 7:30-11 pm. Masonic Temple, Culver City**
- JULY**
- 4 **4th on the Slab. Lincoln Park, Santa Monica. 1 pm - dusk. Info: 213-202-6166**
- 21 **\*Scandia Workshop & Party. Workshop 3-5 pm, party 7:30-11 pm. Women's Club, 121 S. Center, Orange.**
- 21 **13th Anniversary Festival. Kayso Folk Dancers. 12-5 pm. Balboa Park Club, San Diego. Free! Bring finger food to share. Info: 619-469-7133**
- AUGUST**
- 18 **\*Scandia Workshop & Party. Workshop 3-5 pm, party 7:30-11 pm. Masonic Temple, Culver City.**
- 18 INCA: Music of the Andes. 7:30 pm, Southwest Museum. Info: 213-221-2164
- SEPTEMBER**
- 1 Fandango: music & dance party. Casa de Adobe facility, Southwest Museum. Info: 213-221-2164

- 15 **\*Idyllwild Dinner Dance. Info: (213) 556-3791**

## OCTOBER

- 6-7 **\*Cabrillo Int'l Folk Dancers Festival. San Diego**
- 12-14 **\*Camp Hess Kramer. All Camps review.**
- 26-28 **\*North-South Teachers Seminar. Mt. Toyon, Aptos. Attendance by invitation only.**

## NOVEMBER

- 18 **\*West Valley Folk Dancers Festival, Woodland Hills**

## OUT OF STATE

### Massachusetts

- 6/21-25 International Dancing at Pinewoods Camp, Plymouth. (716) 491-6083

### Michigan

- 5/11-5/13 Detroit Folkdance Club Spring Camp. Nicolas Hilferink. Camp High Scope. Info: 313-338-0524
- 9/28-9/30 Detroit Folkdance Club, Fall Camp. Jaap Leegwater. Camp High Scope. Info: 313-338-0524

### New York

- 8/21-8/26 Hora Keff, Israeli Folk Dance Camp. Camp Monroe. Info: 212-942-4132

### Washington

- 5/25-5/28 Northwest Folklife Festival. Seattle Center. Free. Info: 206-684-7300

### West Virginia

- 7/8-8/12 Heritage Arts Workshops. Five 1-week sessions of dance classes. Davis & Elkins College, Elkins, WV 26241. Info: 304-636-1903

## FOREIGN

### Canada

- 6/2-6/3 Israeli Dance Weekend. Toronto. 416-636-1880
- 6/28-7/2 Edmundston Int'l Folklore Festival. New Brunswick, 506-735-8804
- 7/5-16 Drummondville World Folklore Festival. Drummondville (Quebec) For info, (819) 472-1184

# FOLK DANCE SCENE DIRECTORY



7/16-23 Worldfest/Festimonde.  
Cornwall (Ontario). For  
info, (613) 936-2222

7/19-22 International Folk Art  
Fair. Toronto. (416)  
766-2023

## England

5/4-5/7 International Folk Festi-  
val, Eastbourne, E. Sussex

## Yugoslavia

7/20-7/31 (1st session)  
7/28-8/8 (2nd session):  
Dance/music seminar in Struga,  
Macedonia with Prof. Elsie  
Dunin. Info: (213) 206-1335.

## ADVERTISING RATES, DEADLINES, ETC.

Ad rates are as follows:

1 p. (7.5 x 10") - \$100 (non-profit organizations)  
\$120 (profit organizations)  
½ p. (7.5 x 4¾") - \$60 (non-profit organizations)  
\$75 (profit organizations)

Column inch (2¼" x 1") - \$5 (non-profit)  
\$6 (profit)

All ads must be CAMERA-READY.  
Deadline is 5 weeks prior to the date of  
publication (e.g. 10/25 for December issue)

For all editorial materials,  
deadline is 5 weeks prior  
to the date of publication.

For Calendar materials,  
deadline is 6 weeks prior  
to publication date. Note  
Calendar materials to be  
sent to Jay Michtom!

For new subscribers: Please send in  
your subscription form by the 10th  
of the month before you want your  
subscription to begin (e.g. by Octob  
10th if you want to start with the  
November issue).

## ADS & EDITORIALS

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Los Angeles, CA  
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## CIRCULATION PROBLEMS & QUESTIONS

Fran Slater  
(213) 556-3791  
1524 Cardiff Ave.  
Los Angeles, CA 90035

## International Dancing at the 10th Anniversary Summer Solstice Folk Music and Dance Festival



California State University, Northridge, Ca.

June 22, 23 and 24, 1990

Featuring: \* Mario Boucher \* Athan Karras \* Paul Sheldon  
\* Miamon Miller Valerio Apan George Chittenden  
David Bilides Dan Auvil William Cope

### Other Festival events will include:

Instrument workshops, three concert stages,  
Folk Dancing, Jam Sessions, Folk Singing,  
Arts and Crafts, Storytelling and much, much more!

### International Dance Workshops will include:

*Romanian, French Canadian,  
Greek Macedonian, Bulgarian Bitov*

*Housing and self contained camper space is available. For tickets and more information call:*



The Festival Grounds  
are completely  
handicap accessible.

**The California Traditional Music Society**  
4401 Trancas Place, Tarzana, California 91356  
**(818)342-SONG**

# Barbeque and Dance Party

presented by the

**AMAN**  
SUPPORT COUNCIL

Sunday, June 3, 1990  
12 noon–5 pm

Old Elysian Park Lodge Site  
Eat, drink and dance all afternoon,  
traditional style, in the great outdoors!

SPECIAL  
GUEST  
TEACHER  
*(to be announced)*

Proceeds to benefit AMAN's 27th Season (1990–91)  
Middle-Eastern Lunch served at 1 pm  
\$20 per person if received by May 15. After May 15, \$25.  
1/2 price for children under 12.

Music for dancing  
provided by the

**AMAN**  
Orchestra

**AMAN Support Council 1990 Barbeque and Dance Party**

Name \_\_\_\_\_

Address \_\_\_\_\_

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

Day Phone \_\_\_\_\_

Number in party \_\_\_\_\_ Total\$ \_\_\_\_\_

Please make checks payable to AMAN Folk Ensemble Support Council.  
Return this form with your payment to: AMAN, P.O. Box 5820,  
Los Angeles, CA 90055-0820  
For further information, call the AMAN Office at (213) 629-8387  
Map, tickets and parking instructions will be mailed after May 15th.

# ON THE SCENE

## AVAZ Performance

The AVAZ International Dance Theatre, one of Los Angeles' premier folk dance ensembles, will present only one performance in the L.A. area. It will be on Sunday, June 3, 1990, at 7:30 pm at the Wilshire Ebell Theatre, 4401 W. 8th St., Los Angeles.

Dances of Croatia, Iran, Serbia, Armenia, Macedonia and Uzbekistan will be featured. In addition, new works from the Posavina district of Croatia and from Persia will be premiered.

Tickets are available at the box office. To reserve yours, call 213-939-1128. For more information, call Anthony Shay, -213-664-9041.

## MUSIC & DANCE ON THE GRASS

Set for Sunday, May 6, at the UCLA Sunset Recreation Center. Doors open at 10:30 am and the festival continues until dusk. Admission is FREE!

This colorful annual event again feature many of the professional community and university folk ensembles that were seen last year. Over 30 groups will be performing the music and dances of many lands in a variety of authentic costumes. There will be the opportunity for audience participation and an instructor for beginners. An array of ethnic food (Japanese, Greek, Indonesian, Indian and more) will be for sale. Or bring your own picnic basket.

This festival is open to the public, so bring your family and friends. Children will especially enjoy the spectacle. (However, no pets allowed!) Parking is available in Structures 3, 4, and 5. Enter from Sunset Blvd. to Hilgard or Westwood Plaza. For those unable to walk uphill, there will be shuttle buses at marked stops on Circle Drive N. For more information, call 213-398-6188.

## AMAN PICNIC

Save Sunday, June 3, for a picnic and dance party. Organized by the AMAN Support Council, the afternoon includes a full Middle Eastern-style meal and the best folk music in town for dancing. The picnic will be held at Elysian Park from noon-5 pm. For info, call 213-629-8387.

## FOLK ARTS CONFERENCE at the 10th Anniversary Summer Solstice Music & Dance Festival

**Saturday, 6/23/90,  
10 am**

The purpose of this conference is to provide an opportunity for people from all California folk and traditional arts organizations to meet, network, and open lines of communication.

Included in the panel are Michael Alexander, Performing Arts Director, L.A. City Cultural Affairs Department, Mark Anderson, Executive Director, ARTS, Inc., Willie Collins, Folk Arts Coordinator, L.A. City Cultural Affairs Dept., Terrance Demas, Exec. Dir., Western Alliance of Arts Administrators, Lee Draper, Sr. Program Officer, California Community Foundation, and many others.

Tickets to the Arts Conference also cover entrance to the Festival and all events on Saturday. For more information, call Elaine and Clark Weissman, 818-342-7664.

## CRESTWOOD FOLKDANCERS

These Monday evenings are for everyone, with a Beginner's Class from 7-8:15 pm taught by Beverly Barr, followed by an intermediate group. The group meets at Brockton School. For info, call Beverly at 213-202-6166 or 213-478-4659. Check for possible dark nights in June.

## WEST L.A. FOLKDANCERS

This international group meets at Brockton School in West L.A. every Friday nite. The schedule is a Scottish Set dance taught from 7:30 pm to 8:15 pm, followed by a lot of dancing and some international teaching during the evening. The schedule for May is:

5/4 & 5/11-Garry's

Strathspey

5/18, 5/25 & 6/1-Irish

Rover

Check for possible dark nights in June. For info, call Beverly Barr, 213-202-6166 or 213-478-4659.

## 30th Annual TOPANGA BANJO FIDDLE CONTEST & FOLK ARTS FESTIVAL

**Sunday, 5/20, 9:30 am-6 pm**

Featured will be acoustic old time traditional and bluegrass music. There's an all-day contest for musicians who want to share their skills and to see how well they stack up against others on their same level.

The event is also an opportunity for all-day jamming for those who just want to pick and sing, and perhaps just listen to the sounds of the various groups.

In addition, the event offers a variety of folk dancing including Contra Dancing with Harry Browser, Old-Time Square dance with Ron Black, International Dance with Beverly Barr, Scottish Country Dancing with the Conejo Scottish Country Dancers, and Clog Dancing with Walt and Helen Spellmeyer.

This year, the event will move back to its roots in the Santa Monica Mountains, to the Paramount Ranch in Agoura. Entry to the event is from the Kanan Road Exit off the Ventura Fwy (US 101).

Tickets are sold only on the day of the event at the park. For more info, call 818-593-1742.

# ON THE SCENE

## MENDOCINO FOLKLORE CAMP

Folk dancers may register now for Mendocino Folklore Camp, June 23-July 1, 1990 at Mendocino Woodlands. This year's camp features an outstanding teaching staff: Dick Crum with Balkan dances; Bruce Hamilton teaching English country; Ahmet Luleci with dance of Turkey; and Carles Mas from Barcelona, Spain, in his first U.S. teaching appearance, presenting Catalan dances of Spain.

Daily dance classes are blended with folklore sessions and ethnic crafts, singing and music, and lively dance parties in the evenings. Special theme days, each highlighting a different culture's costume, food and customs, make Mendocino Folklore Camp a unique experience.

Accommodations are in delightful rustic cabins with stone fireplaces. A central dining hall, lounge and dance hall provide various areas for classes, meals, and daily activities. Mendocino Woodlands is located in a redwood forest 9 miles inland from the town of Mendocino, approximately 4 hours north of San Francisco.

To reserve a space, send a \$50 deposit to: Mendocino Folklore Camp, PO Box 8501, Berkeley, CA 94707-8501. Enclose a self-addressed, stamped envelope. For more info, call 415-525-1711.

## July 4th ON THE SLAB

The annual 4th of July Festival in Santa Monica will be held on Wednesday, 7/4, at Lincoln Park on California Avenue, a block north of the corner of Wilshire & Lincoln Bl. Dancing is outdoors, from 1 pm to 5:30 pm. This festival is hosted by the Crestwood Folkdancers and the West Los Angeles Folkdancers. Program and festival will be done by Irwin and Beverly Barr. Great weather has been ordered and is expected, as usual. Bring your picnic lunches, friends, and family!

## SYMPOSIUM UPDATE

The International Dance Seminar has added Jaap Leegwater, the Bulgarian dance specialist who just completed a successful teaching tour of Asia, to this year's teaching staff. He brings with him his dance expertise, musicianship, and new material he will have found during his July, 1990 return trip to Bulgaria. Atanas Kolarovski is 98% confirmed to attend, pending the outcome of civil unrest in the Kosovo region of Yugoslavia.

During recent years, the Symposium has heavily stressed the folk idiom of live music. Most of the staff are accomplished musicians. This year, the Conference will have the services of 2 full time professionals, who will be on campus throughout the week. Clarinetist Dimitri Valkanoff plays the music of Macedonia, Bulgaria and Greece, as well as Armenia. Alex Piperkof is a guitarist and recording artist with Radio Skopje, Macedonia. He plays music from all of the Balkans and the Middle East.

Live music at the Symposium is both scheduled and spontaneous. All afterparties will feature all musicians. In addition to the teaching schedule, there are many daily functions which are outlined elsewhere in this edition of the Scene.

## PINEWOODS International Dance Week, 6/21-25

Presented by the Folk Arts Center, Cambridge, MA.

Teaching staff includes Frantisek Bonus of Czechoslovakia, Jaap Leegwater with dances of Bulgaria, Tony Saletan with contra dance, and Marianne Taylor coordinating.

The camp is located in a 24-acre woodland in Plymouth, MA.

For more info, contact Lynn Konnerth, 20 Chestnut St. #202, Malden, MA 02148, 617-321-5779.

## KAYSO FOLK DANCERS 13th Anniversary Party

On Saturday, 7/21/90 at the Balboa Park Club in Balboa Park, San Diego. Going from noon-5 pm, the party features food, exhibition dancing, and, of course, lots of general folk dancing. Admission will be "finger" food to share.

## CAMP HESS KRAMER October 12-13, 1990

Don't miss this great workshop weekend. There will be teaching dances from the summer, 1990 camps and the usual fun parties, dancing and friendships. More info in future issues.

## AUGUSTA HERITAGE CENTER Summer Camps & Workshops

Five full weeks of traditional dance await dancers this summer at the Augusta Heritage Arts Workshops, in Elkins, W. Virginia. This extensive series of classes begins July 8 and runs through August 12 on the campus of Davis & Elkins College.

The series starts July 8-13 with "Cajun Week", featuring a wide range of Cajun and Creole dance styles, plus in-depth instrumental instruction. This week is designed for experienced couple dancers.

The second week, July 15-20, will feature an intensive Dance Caller's workshop, which will include nightly dances and live music.

Week 3 (July 22-27) is "Irish Week", featuring expert instruction in step dance and traditional set dances, with evening ceilis and extensive instrumental offerings. "Step Dance Week" shares the limelight in Week 3. This class offers intermediate and advanced sessions in Cape Breton clogging, Irish step dance, and tap, plus advanced workshops in Appalachian and French-Canadian clogging.

Week 4, "Dance Week" (7/29-8/3) will have classes in a variety of dance styles, from clogging and contras to squares and salsa.



# ON THE SCENE

Capping the 1990 season is "Swing Week" (8/5-12), featuring everything from standard 6 and 8-counts to the Lindy Hop. The class is limited to experienced dancers.

For complete details on all of these classes, write to the Augusta Heritage Center, Box DN, Davis & Elkins College in Elkins, W. Va. 26241-3996.

## **NEW ZEALAND with the Barrs** June 4-19, 1990

New Zealand is celebrating its 150th anniversary and they are rolling out the red carpet to visitors. Beverly and Irwin Barr will be leading a group of folkdancers on a 16-day trip which is an exceptional value. The trip can be personalized with the addition of stops in Australia and Hawaii. See the ad in this issue for prices and details. For itinerary or other information, call 213-202-6166 or 478-4659.

## **POLISH FAMILY CAMP** June 27-July 2, 1990 Bryn Mawr College, PA

The theme of this camp is the cultures of the Carpathian Mountains (peasant & nobility) from Poland to Hungary. Ada and Jas Dziwanowski will be teaching court and folk culture, while Morely Leyton will teach dances of the Rzeszow region of Poland. Zoltan Zurawski will teach Hungarian dance and culture, and Jerry Jumba will teach Lemko/Carpatho-Rusyn culture. In addition, there will be craft and embroidery classes, singing classes, and performances and teaching by the Polish Highlander Band (dancers and singers).

For more info, send a BIG self-addressed, stamped envelope to Basia Dziwanowska, 41 Katherine Rd., Watertown, MA 02172, or call Tyler Orion at 619-481-3456.

## **FEDERATION HIGHLIGHTS**

**Jill Michtom**

The March Council Meeting was well-attended, with 41 people present.

The 1990 Directories are ready and available. If picked up personally, the cost is \$3, and \$4.50 if mailed.

The Treasurer's Ball is now going to be a Scholarship Ball, to raise money for more and better scholarships. It will be run by the Scholarship Committee.

Everyone is encouraged to attend Statewide 1990 in Fresno - it's not really that far away! Statewide 1991 is already being planned to take place in Culver City. Marshall Cates and Lila Aurich will co-chair the event.

Please check the Federation's Calendar before your club plans an event.

## **ON THE NORTHERN SCENE**

**Linda Cain**

- 5/4 Family Folkdancing at the Slavonic Center, 7 pm. First Friday party with live music by Slavonian Traveling Band, 8:30 pm. Alemany at Onandaga, San Francisco, 415-592-1190. Also, 6/1, Family Folkdancing, party, and Lindjo demonstration.
- 5/4- Telespringar Weekend
- 5/6 Workshop with Knut Buen, Karin Brennesvik, Reidar Meinstad; Pre-reg required. Call about open parties and Saturday concert - Patrick, 415-482-2522.
- 5/12 Scandia Second Saturday Party, Mill Valley. Live music. (415) 388-6790. No party in June.
- 5/13 Khadra International Folk
- 5/14 Ballet's Spring Concerts at Cowell Theatre, Pier 2, Fort Mason, San Francisco. With new artistic director, Nadeja Zubkov from USSR and a new Argentinian suite choreographed by Carlos Carvajal. (415) 626-7360.
- 5/19 Scandinavian Dance Party, First Christian Church, 80 S. Fifth Ave., San Jose. Live music, possible workshop & potluck. Call Anita, 415-961-3572
- 5/? UC Berkeley Folkdancers, Springtime Special Event (415) 525-2491.
- 6/2 Savina, women's vocal & instrumental music from Eastern Europe, performs with Nevenka vocal ensemble from LA. Location TBA. (415) 526-5789.
- 6/1- San Francisco Ethnic
- 2 Festival, Palace of Fine Arts, Bay & Lyon Streets in San Francisco, 8 pm.
- 6/8- Arts, Bay & Lyon Streets
- 9 in San Francisco, 8 pm.
- 6/15- Curtain talks at 6:30 pm
- 16 on June 2, 9 & 16. Three weekends, three themes; 18 dance companies, 3 soloists; special guest artists, the National Ballet of Zaire. For info, call 415-552-3656.
- 6/15 Slavic Summer Festival, Slavonic Cultural Center at Alemany & Onandaga, San Francisco, 8 pm. Guest performers include Neva Russian Dance Ensemble, Ellis Island Klezmer Band. Call 415-591-1190 for info.
- Ashkenaz, 1317 San Pablo, in Berkeley, presents music and dance of various cultures all through the month. Folk dancing featured especially on Tuesday and Wednesday evenings and usually one weekend night. Call 415-525-5054 for info.



Announcing the 5th annual

# HERITAGE '90 International Workshop

Cornwall - Ontario

July 17-22, 1990

**Program coordinator: Yves Moreau**

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# THE INTERNATIONAL PICTURE

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George M. Frandsen  
Salt Lake City, Utah

There is, however, one item which was not correctly explained. The article states, "East Germany, Poland, Czechoslovakia, Hungary, and Bulgaria all belong to the Congress of International Folk Festivals...". Further down, the article states that Greece also belongs to CIOFF.

There presently exists much confusion over CIOFF, which is the France-based "Conseil International des Organisations de Festivals de Folklore et D'Arts Traditionnels" (CIOFF), and a similar organization, "Internationale Organisation fur Volkskunst" (IOV), which is based in Austria. Both organizations are actively working to organize and promote international dance and music festivals, and both have members in East Germany, Poland, Czechoslovakia, Hungary and Bulgaria. Countries per se do not become members of either organization, but rather, festivals within these countries may join. Many festivals belong to both.

One significant difference between CIOFF and IOV is that individuals may join IOV and there may be an unlimited number of members from any given country. At present, the IOV World Presiding Board consists of organizers and promoters of both national and international festivals, folklorists, scientists with an interest in folk art, folk dance groups (both performing and recreational), individual folk dancers and folk musicians, and folk enthusiasts. CIOFF allows only one "official delegate" from a country. The official delegate is elected by the CIOFF Section within the country. In no case, to my knowledge, is a national government a CIOFF Section. Thus, it is incorrect to state that a country belongs to CIOFF, although it might be said that a country has a representative in the CIOFF General Assembly.

In the past, CIOFF has primarily focused on organizing international folk dance and music festivals, both for competition and purely exhibition. IOV sponsors fewer festivals than CIOFF, but is perhaps more actively involved in the areas of cultural exchanges between folk groups and scientific research and documentation.

In this country (USA), a CIOFF Section is organized within the National Folk Organization and has as its official delegate Mr. Steve Cates of Murfreesboro, Tennessee. More information on CIOFF and its activities, both nationally and internationally, can be obtained from him at G-106 Forest Oaks Condominiums, Murfreesboro, Tennessee, 37130.

There are presently about 80 IOV members in the USA of which three serve on the World Presiding Board. They are Dr. George Frandsen, who is Vice-President for the North American continent, Mrs. Kristeen Harrington, who is Vice-Secretary General for the North American Continent, and Mrs. Gwendolyn Peacher, who is an IOV Senator. More information on this organization, or an application form for membership, can be obtained by writing to the National Folk Organization, PO Box 305, Salt Lake City, UT 84110.

In response to the article, "Thoughts on Eastern Europe and the Balkans", by Rae Tauber, which appeared in Folk Dance Scene, March, 1990, Volume 25, Number 1 and in Let's Dance, March 1990, Volume 47, No. 3, I would like to first congratulate the author on the excellence of the material presented.

Both IOV and CIOFF have been granted Status "C" by UNESCO, and both are dedicated to promoting world peace through understanding of the folk dances, music, and cultures of the world's peoples.

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# On FOLKLORE and ORAL HISTORY

Teri Hoffman

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There are few, if any, countries in the world without a long oral history, filled with tall tales, legends, and myths. Though the original purpose and meaning of these tales, as well as the environment in which they were told, is often lost, they continue to be passed down from generation to generation...told perhaps by parents to their children at bedtime, or at campfires or picnics, or by grandparents. Generally, this oral tradition seems to defy any categorization, with its vast array of material, especially if you look to the oral traditions of many countries - or even to the oral traditions of more than one region in a given country. However, according to Reidar Th. Christiansen in his text on Norwegian folktales, it is possible to see certain patterns and similarities, and to sub-categorize these tales into groupings. Although his work focuses on Norwegian folk tales, his principles can be applied to the oral traditions of most cultures. Christiansen's main subgroups are Legends, which are akin to history, and Folktales, which are linked with fiction.

Legends tend to be associated with a definite locale, object or person. Generally, the horizon is limited to a single region. In Norway, for example, there are numerous legends about the Norwegian national saint, St. Olav, who converted the country to Christianity. Common, too, are legends about the Great Plague of 1351, in which the plague is personified as an old hag with a broom and rake. In addition, there are legends about years of war and famine, about famous outlaws or robbers (as in tales about Robin Hood in the British countryside), and about searches for buried treasure. One example of this type of legend is, "The Plague as an Old Hag Is Ferried across a River", taken from R. Th. Christiansen's The Migratory Legends.

"When the Black Death ravaged Aamot, an old hag went ahead with a rake and a broom. Wherever she used the rake, some people survived. But if she used the broom and swept a farm clean, everyone died there. First she kept to one side of the river, but one day she went down to Sundet and shouted to the ferryman to take her across.

The ferryman did not know who it was, and rowed over to fetch her. When the Black Death entered the boat with the rake and the broom, he understood what kind of person she was, and said, "Well, if I'd known it was you, I certainly would not have come over to fetch you. But surely you'll spare me, who took you over the river."

"I can't promise to spare you," said the Black Death, "but I can promise you one thing; if I must take you, you shall have an easy death." She kept her word, for at the very moment they stepped out of the boat, the ferryman fell down dead.

Within the Folktale category, there are the Mythical Tales, and the tales that fall into a category somewhere between Legends and Myths. These include legends of the art of magic and its practitioners, tales about the human spirit or soul, and tales about the relationship between man and "unseen powers".

Mythical tales, at least in Norway, are not distorted pagan myths, but are tales possibly rooted in ancient Norse mythology. In these, non-human elements generally play the decisive roles. The stories are told as if they were actual facts, and are of two types: the Memorat, which is a first-hand account of an individual's experience with non-humans; and, the Fabulat, which is a

tale developed by oral transmission to conform to traditional patterns.

The third category, that which falls between Legend (historical) and Myth ("fiction"), is the most complex and the one that seems to have the most numerous tales. To make this grouping a little easier to understand, this category is further subdivided into: 1) tales of witchcraft, and 2) tales of ghosts and other "unseen powers".

The tales of witchcraft derive from a long-standing belief in this art. In Norway, these were systematized and became a vital part of the teachings of the church. There, the full impact of belief in witchcraft coincided with the introduction of Lutheranism by royal decree in 1536. Lutheranism was associated with the Black School of Witchcraft, located in the chief Lutheran city of Wittenberg, Germany. It was told that the only persons who could handle the "Black Book" were pupils of this school, who later became ministers of that church. The activities of these ministers were the source for numerous tales, including those of exorcism and the use of magic for fast travel. It should be noted that most tales of witchcraft have human beings at the center of the events related.

One story from this subcategory tells of an inexperienced pupil who got his hands on the "Black Book" and used it to call up the Devil. Once the Devil arrived on the scene, the pupil had to keep this underworld creature busy making ropes from sand until the minister arrived and could deal with the Devil.

Stories in which demons help humans to travel fast abound in many countries. There is the tale of Michael Scott in Scotland who used "demon-aid" to get to Rome quickly, and the one about Rev. Peter Dass who had to get to Copenhagen. And then there are the tales about the Finn messenger. The Finns were famous as experts in magic, and were known to be able to transport themselves anywhere. As a service to others, they would frequently travel (in spirit) to collect news of relatives and loved ones for their friends and neighbors. They did this by going into a trance and transporting their souls, and would always bring back some symbol from the place they'd been as proof that they'd actually been there.

Tales of ghosts and "unseen powers" are also numerous, and include those of gods, of shapeshifting, and of other underworld creatures. As with tales about magic, these stories tend to have human beings as the center of the story. Frequently, these stories center around the relationship between humans and these "unseen powers", and around the results of interactions between the two. Ghosts, or the human soul or spirit, tend to have a message to deliver or a wrong to redress. It is also known that the human soul can move around even before its separation from the human body. Its appearance is seen as an omen of impending death. One tale, "The Human Soul Out Wandering as a Fly", gives a good example of this belief.

"When one dreams, a little fly crawls out of one's mouth. Two women once lay down beside a pond. One of them fell asleep. Then the other one saw a little fly come out of her mouth, rush in and out among the leaves, and sink into the pond. The one who slept moaned and carried on in her sleep. When she awoke, she told the other woman that she had dreamt she had been in danger of losing her life at sea."

In shapeshifting stories, persons under a spell are able to assume the shapes of dangerous beasts for certain periods of time. A common example of this, told in various forms all over the world, is that of the werewolf. "Shapeshifting in Faarland" is a story about this belief as held in Norway, taken from Christiansen's, The Migratory Legends.

"There was a strange belief in the old days that some people at times had to take on a bear-hide. There was something about them that was under a spell. In Faarland, in Sogn, there was once such a man-bear. One time, when his wife was with child, he said to her, "Now I have to go away for a while. If a bear should come to you while I'm gone, throw your apron at it, and run away."

A while later, sure enough, a bear did come and attack her, and she did as the man had said and got away. When the man came home and sat down to eat, he started picking shreds of cloth out of his teeth, and the wife was that they were shreds of her apron. Since it had now been discovered, he was freed from the spell, and was not a man-bear any longer....."

Plentiful, too, are legends about the relationship between man and a variety of "unseen powers" or spirits. These spirits, seen with an admixture of fear and respect, are generally grouped according to the sphere of their activity - sea spirits, spirits of the air, of the hills and the wilderness, and of the household or farmstead.

Spirits of the sea include mermaids, mermen, sea horses and sea serpents. One story, "The Grateful Merman", has variants in northern Norway, Sweden, Denmark and Ireland. The following is the version from Norway, as printed in Christiansen's Folktales of Norway.

"A crew from nesna was fishing in Lofoten. One day, while they were out hauling in their nets at a leisurely pace, they suddenly caught sight of the figure of a man which thrust itself up out of the water close to the boat.

"Huttetu! I'm freezing!", he said. One of the men in the Nesna boat pulled off one of his mittens and threw it to the stranger. Scarcely had the stranger taken the mitten before he sank down into the sea from whence he had come.

Not much was said on the Nesna boat about what had happened. They finished hauling in their nets and rowed toward land. Noth-



ing happened after they had come ashore - not until they had finished their evening chores and were in their bunks. The man who had thrown the mitten to the merman had scarcely shut his eyes when someone came into the shelter and went over to him and said,

"Hey there, Mitten-Man, who gave the glove to me,  
There's lightening to the north and thunder in the sea!"

The man who lay there was wide awake at once. It occurred to him that he and the other fishermen had not drawn their boats up on shore after they landed in the evening. The weather had been so fine that they had not thought it necessary to go to the trouble. He woke his companions in a hurry. They dragged the boats way up on land and tied them fast, and when that was done the storm broke over them. And many another fisherman had his boat destroyed by the storm and the great waves that broke over it."

The land spirits include the "terrible host" (oskorei, in Norway), the "hidden people" (the "huldre folk"), trolls, and other creatures that live in the hills, the mounds, and under the ground.

Trolls tend to belong to a distant past, and are generally huge and ugly. Descriptions cite them variously with 3 heads or with one eye in the middle of the forehead. They are said to be very strong, and dangerous, since one of their favorite foods is human flesh. Fortunately, they are known to also be dumb and easily tricked by quick-witted people. They are related to "jotuns (jutul) who, in ancient Norse mythology, were the enemies of the Gods (especially Thor, the God of Strength). One tale of trolls, "The Urdebo Rockfall", is a good example of the "between Legend and Myth" category of tales previously mentioned. Note that story is told about an event in a specific locale, but that one of the elements in the tale is a non-human being.

"Between Urdebo and Oygard farms, above Lake Totak in Rauland parish in Telemark, lies an alarmingly big rockfall right across the valley. It looks as if the mountain on the northern side of the valley has toppled over and filled the whole valley. A very old legend tells how this rockfall got there.

In the old days there was supposed to have been a whole parish in the valley. Once there was a wedding at one of the farms, and the wedding guests drank and reveled with all their might. Then came a mighty mountain troll called Tor Trollebane, who wanted some ale. He was huge, and he had a huge stomach, but nothing seemed to satisfy him no matter what they gave him to eat and drink. At last they had to refuse him more, for they were afraid he would drink up all the ale they had and spoil the whole feast for them. But now Tor was really angry. One of the men from a nearby farm saw this. He was a little more kindhearted, and he took Tor along to his farm and let him have a whole barrel of ale he had. And it was not long before the troll emptied the whole keg. By now Tor was so kindly disposed toward this man that he took him and his family along to a safe place so they could see what would happen. Then Tor took his hammer and smashed the mountain above the valley to bits, and the stones rained down over the whole valley. Only the people Tor had taken with him were saved, and to repay the man for the damage he had suffered Tor cleared up Urdebo farm for him.

But Tor struck so hard that his hammer swung off the handle and was lost among all the stones. Tor was now in such trouble that he promised to make a road through the rockfall so people could come across, if he could find the hammer again. He found it and the road is still there. This was fortunate for people who later had to go through the rockfall."

The "Huldre folk" of Norway (as well as similar creatures known in Scottish and Irish folklore) on the other hand, tend to



be more closely related to the underground, and/or on the fringes of the folk. They look very human but the "huldre folk" are told for entertainment as renewed proof of the need for established, traditional codes of conduct observed to avoid the risk of contact with them involves risk to capture humans, and of them being taken when unattended and replaced (changeling stories). Changeling away the birth of deformed babies and children.

Household spirits, "nisse" are much like humans, and are described as a rule, they seek to protect humans. However, if slighted, they are known to be a few stories to give some



these beings. The first is entitled, "The New Breeches". and the second, "The Nisse's Revenge". Both are taken from Christiansen's Folktales of Norway.

### The New Breeches

"On a farm - it was somewhere in Jarlsberg, as far as I know - they had a nisse who was kind and helpful. But he could get angry too, and then he was not easy to get along with. When he was angry he would do things like putting new-born calves down in the bucket and pouring out the milk for the dairymaid and many other tricks. So both the farmer and the dairymaid thought it best to satisfy the nisse in everything within reason, and they certainly did not regret it either. The dairymaid took care to put out really fine cream porridge in the barn every holiday, and on Christmas Eve she put an extra big lump of butter in it so the porridge would be rich and good.

It was easy to see that the nisse appreciated all the good things he got, for nowhere did the cows thrive so well as on that farm. Not to mention the horses! For the nisse had bestowed most of his love on them. When the farmer came home, he did not even have to put the horses in. He just unharnessed them and the nisse took care of the rest, put them in the stable, rubbed them down with a handful of straw, took down hay to them, and gave them water. The farmer knew this, and so he let the nisse take care of the horses the way he liked. And, as he was so well satisfied with the nisse in every way, he put a fine pair of white leather breeches out for him one day.

One day the man and the boy went out driving. When they got back it was raining as though the heavens had opened, so they left the horses standing outside and hurried in the house. They thought the nisse would put them in the way he usually did. But the one who didn't come, that was the nisse. They had gone over to the window to see how the horses were getting along, and there stood the nisse, quite content, in the door of the stable, with his hands deep in the pockets of his new leather breeches.

The farmer was annoyed, as you can imagine, and so he went to the door and shouted, "My good nisse, what does this mean? Don't you see the horses today?"

The nisse slapped his thighs with both hands and laughed so hard he almost fell over. Then he straightened up, stuck out one leg, thrust his hands down in his pockets again, and said, "Well, you certainly don't expect me to go out in this weather with my new white leather breeches on, do you?"

### The Nisse's Revenge

At a farm in Hallingdal, I think it was, there was a girl who was going to take cream porridge out to the nisse. Now whether it was on a Thursday evening or a Christmas Eve, I can't remember, but I think it was a Christmas Eve. Now she thought it was a pity to give the nisse all that good food, so she ate the cream porridge herself, drank the drippings into the bargain, and went out to the barn with oatmeal porridge and sour milk in a pig trough.

"Here's your trough, you nasty old thing!" she said. But scarcely had she uttered these words before the nisse rushed out and grabbed her and started to dance with her. He kept it up until she lay on the ground gasping for breath, and when the people came out to the barn in the morning, she was more dead than alive.

All the while he danced, he sang:

"Oh, the nisse's porridge you did steal!

So dance with the nisse until you reel!"

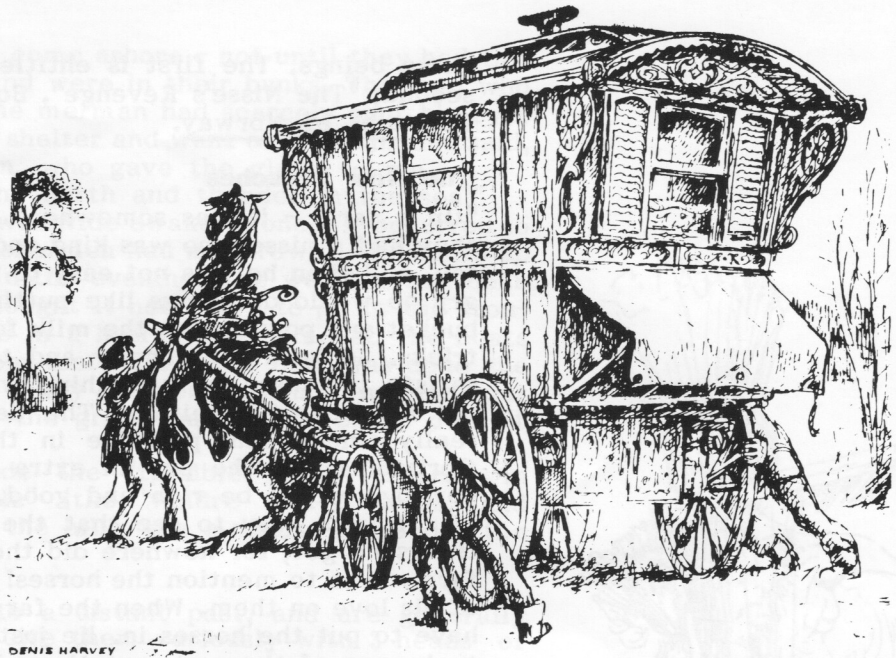
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# THEY TRAVEL LIGHT

Phoenix Smith

Vagabonds, wayfarers, nomads, travelers and wanderers are just a sampling of the varied names Gypsies have acquired through the years.

It is generally recognized that Gypsies have their origins in Northern India. However, around the tenth century many Gypsies left India, in several waves. They travelled westward into Europe, and by the sixteenth century Gypsies could be found in almost every European country. Gypsies were persecuted everywhere they went. They were massacred, deported and in Southeastern and central Europe, enslaved.

Gypsies were officially freed in the mid nineteenth century but have had to endure programs of forced assimilation in many countries and heavy pressures to abandon their culture. They form a state within a state, for they have and maintain their own language, rituals, traditions, customs and tribal rules.

Though Gypsies tend to travel light and not be burdened with possessions or anchored to one place, modern lifestyles and technology is quickly encroaching upon their customs and habits. More and more Gypsies are settling down in one place and are beginning to lose their ancient traditions.

In the Gypsy culture there is a pervasive, thriving oral tradition. Ultimately that too will be extinguished due to such technology as television, radio, and film. This oral tradition via storytelling is used as a way to teach and learn their beliefs and customs as well as a forum for expressing concerns, voicing opinions and addressing issues.

Stories are told by any and everyone on various occasions, informal as well as formal storytelling events. The tales are not always recited to entertain, but may be shared to drive home a point, teach a lesson, bring good luck and fortune, erase bad will or issue consolation. The stories are sometimes ironic, poignant, somber, frightening, romantic, playful or surprising and unquestionably, there is a wide range in style, theme and genre. However, there are storylines that tend to recur. Some of

**"The tales are not always recited to entertain, but may be shared to drive home a point, teach a lesson, bring good luck and fortune, erase bad will or issue consolation."**

the more recognized themes are those of revenge, pride in being a gypsy, high regard for hospitality, intelligence and resourcefulness and beliefs and customs. A dominant recurring theme is that of the disdain the rest of the world holds towards the Gypsy.

Another recurring theme of interest, is the musicality of the Gypsy, and in particular how the fiddle came to them. There are many tales telling of the origin of the fiddle, but one known to all Gypsies in every land is "The Gypsies' fiddle" This tale was told by Johan Dimitri Taikon, one of the world's greatest Gypsy storytellers. Taikon was born in Bollnas, a little town in nor-thern Sweden. (see Paul Johnson's article "The Devil's Music" in the Oct.1989 issue of The Folk Dance Scene for the Swedish counterpart to this legend.)

#### **THE GYPSIE'S FIDDLE**

In the days when the gypsies had no fiddle on which to play, there lived a very beautiful girl who was a little bewitched. She was silly and did all kinds of foolish things.

For that reason, even though she was very beautiful and very rich, no young man would look at her or marry her.

Now, there was a young fellow, the son of a man who lived next to them, with whom she was in love. He was handsome and strong and he was a good worker. But he would have nothing to do with the girl. He would hardly speak to her, and he never invited her to a dance, and that made her very unhappy.

One day she was walking in the woods, singing and weeping at the same time. She was thinking of her love and how unhappy she was. Suddenly there was a man walking by her side. She didn't know how he came, for she had not seen him or heard his steps. He was dressed all in green and he had burning black eyes. From the black hair on his head stuck out two little horns and one of his feet looked like a hoof of a goat. You can guess who that was. The Evil One himself.

"I see you are crying," he said to the girl. "You are in love with the son of the man who lives next to you and he does not love you. But if you are willing to do a little thing for me, and do what I tell you, he will love you more than life and marry you quickly."

"I will do anything in the world for him to love me," the girl said.

"Then just give me a present of your father and mother and your four brothers and in return I will give you an instrument and teach you how to play it. When he hears you play he will love you with a love that has no end, and he will do everything in the world for you."

And the silly girl said, "You can have my father and mother and brothers, you can have everything, so long as my love will marry me."

Goat's-Foot changed the father of that girl into a fiddle, her mother he changed into a bow, and out of her white hair he made the bow strings. The four brothers he changed into the four fiddle strings. Then he sat down with the girl and taught her how to play the violin. Soon she played so sweetly the insects stopped flying to listen and the boughs of the trees began twisting and dancing. It was music that went into the heart and brought tears to the eyes.

No music had ever been played before. When the young man she loved heard it, he forgot home and hearth and work and dance. He married her at once, and they were very happy together for many years. No sadness ever came to their home because the silvery music of the fiddle worked a spell that drove all unhappiness away, even as it does to this day.

One summer day the two were in the woods. After playing tunes on the fiddle that melted the heart, they went to look for berries, leaving the fiddle behind. When they came back in the twilight to look for it, they could not find it. All the looking in the world was of no use, because Old Nick with the horns had hidden it from their eyes. As the two walked home without the fiddle he came with a carriage and four black horses and whisked them away and they were never seen again.

For years and years the fiddle lay hidden in the woods because it was covered with moss and leaves. How long it lay there I don't know, so I can't tell you.

One day some gypsies camped in that forest. One of the gypsy boys went out to gather sticks for the fire and came to the place where the fiddle lay and by accident hit one of the strings with a piece of wood. There was a sound more beautiful than any he had ever heard and he was frightened and ran off. But he couldn't forget the magic sound, and he came back and got the violin and bow out from under the moss and the leaves. He began moving the bow on the strings. There poured forth rich and exciting fairy sounds. He kept on moving that bow, making up music, which gypsies always do to this day. The birds stopped singing and the wind stopped blowing just to listen to him. He ran back to camp and played the fiddle for his tribe. Never before had they heard such melodies, and it worked a spell on them. When the tune was sad, they were sad; when the music was wild, they felt wild.

Quickly the other gypsies learned how to play the fiddle, and they made other fiddles and taught other gypsies how to play. So now nearly all gypsies can play it, and they play the most heavenly melodies in the world. For only such melodies can come from that instrument.

That is how the gypsies got their fiddle, and it has been their instrument ever since, the instrument they love most.

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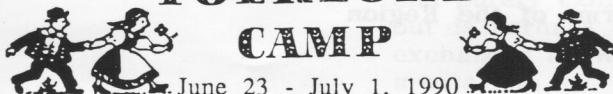
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# DANCES AND MUSIC FROM

## Comments on the Region and the People

The area that I will be covering in these discussions includes the Swedish provinces of Norrbotten in the north-eastern corner of the country, Lappland in the north-western corner, and Vasterbotten, just south of Norrbotten, along the eastern coast. Together, they comprise a land surface of over 1/3 of the country. The total area is bordered by Norway to the west and north, and Finland and the Gulf of Bothnia to the east. To the south are Jamtland on the western, and Angermanland on the eastern sides. The largest concentration of population is along the Gulf, and the rivers which run from the mountains, in a south-east direction, toward the Gulf. The waterways served as a road and not as a boundary, connecting and not separating the people and their cultures.

In addition to the Swedish culture and population from the south, the area is inhabited by large numbers of Finns, particularly toward the northeast, and Lapps in the northwest. There is probably a greater preservation of Finnish culture from these northern regions than on the Finnish side of the border, since the Germans burned the forests in those regions of Finland at the end of the last World War, leading to a nearly total evacuation of the population. Since the Lapps have led a primarily nomadic life, there are very few dances preserved, and the large numbers of spelman, which characterize other areas of Sweden, are far less prevalent in these vast and sparsely populated areas. There is a handful of dances to polska music, and otherwise, it is said that they "danced like the Swedes do".

FUNDAMENTALIST AND VERY RESTRICTIVE FREE CHURCHES HAD THEIR INFLUENCE IN NORTHERN SWEDEN AS IN EVERY OTHER PART OF THE COUNTRY.

'...THEY WERE RESPONSIBLE FOR MUCH OF THE MUSIC AND DANCE ESSENTIALLY GOING UNDERGROUND AND OFTEN DISAPPEARING.'

## Primary Dance Forms of the Region

### Kadrilj

There are huge numbers of set dances in these northern regions, and the Kadrilj occurs the most often. The Kadriljs arrived in Sweden, probably from the south, toward the end of the 1700s, with a very strong development occurring between 1810 and 1830. They had been prevalent both in England, where they were danced more in opposing lines, and in France, where, as the name implies, they were danced in squares. They belong to those dances which have been shared by both the aristocracy and lower classes, probably travelling through the courts of Europe, and then being adopted by other social groups in their particular regions and adopting the characteristics of those regions.

In Northern Sweden, there are huge numbers of melodies preserved for these dances, often in even-time rhythm, in walking tempo. The sets are frequently composed of eight couples, arranged in either true Kadrilj formation (i.e. a square), or in opposing lines. Kadriljs are often characterized by repetitive patterns, alternately featuring head or side lines, punctuated by full circle movements of the full set, the men, or the women. In Northern Sweden, it was common for the kadrilj to be followed by a so-called efterdans, or concluding portion. This could be any dance popular at that time in the particular region, although galopp or polka was most common. In Finland, the efterdans was typically a rapid circle-pattern for the entire set, with a slanopolska type of step.

# FAR NORTHERN SWEDEN

Kenneth Seeman

A Finnish variety of kadrilj, referred to as purpuri, was found in the Finnish-speaking areas, while kadrilj characterized the Swedish-language regions. The two are roughly divided by a line extending north and slightly to the west, from the northwest corner of the Gulf.

Besides the far north of the country, there are also large numbers of kadriljs preserved in the southern ends of the country, particularly in the provinces of Skane, Halland, and Smalan.

## Engelska

These dances are the equivalent of the jigs, reels, or hornpipes, found throughout the northern sea routes. They tend to follow the waterways of the country, occurring near the coasts or along major inland water routes. They may have arrived from a variety of directions. In Northern Sweden, the most common source was from Goteborg in the southwest. They also followed the large influx of Scots in the 1700s, who came over Norway before continuing east.

The music is 2/4, in varying tempos. It often suggests the schottis music, arriving a century later, and probably also originating in the British Isles.

Composition of sets vary, but in the north, the most common are of either two opposing lines, or of sets of 3 dancers.

## Other Set Dances

Traces of gavotts and minuets are also found, although the music has been better preserved than the actual dances. These forms, similar to the kadriljs are shared by both upper and lower classes, with a major development in the courts of France. In the Swedish-language area of Finland, the Minuet is especially well-preserved, typically followed by a rapid efterdans of the slanopolska type. In addition, social dances, often consisting of alternating waltz and march forms, with partner changes, was common, with the character of the music and dance changing from one community to the other.

## Polska and Hambo

It is unclear what kinds of polska were danced in these regions. It is known that a 3/4 form, referred to as polska did exist. Variations and style were limited by the shoes commonly worn, the so-called nabbskor, which had no heels, and with which it was difficult to turn. It may be that polskor danced around a spot or progressing in a full circle was more common than and better preserved than the rundpolskor of other regions, which progressed around the room.

As in other parts of the country, the hambo developed rapidly, pushing aside the polska for the most part. Some difference between polska and hambo music included accent on 1 and 3 in the polska, and more commonly on 1 and 2 in the hambo; occurrence of both major and minor modes in polska, but almost exclusively major in hambo; and more liberal phrasing, including the use of 6 and 9 measure phrases in polska, and only strictly

THERE WAS A RICH CEREMONIAL TRADITION IN THE NORTH, WITH MUSIC AND DANCE FIGURING PROMINENTLY IN WEDDINGS'

---

prescribed 8 measure phrases in hambo. It is often believed that the hambo owes its derivation, especially musically, to the mazurka, rather than the polska.

Some regional forms of hambo have been preserved, with elements of polska, thereby demonstrating the transition from one to the other. One example is the hambo from Jokkmokk, which appeared in 1908.

### **Polka**

The polka, a 2/4 form musically, swept through all of Europe in a huge wave in the 1840s. It became the dance by which a dancer measured his skill and, it is suggested, men and women, their masculinity and femininity. It arrived in Stockholm in 1843-44 and reached Lulea in northern Sweden by 1845. It spread to the north not only through southern Sweden and Denmark, but also from the east, through Leningrad (St. Petersburg), a major cultural center, and Finland. Particularly with the Finnish and eastern influence, it has remained a major form in northern Sweden. There are figured variants (often called polka), and unfigured forms (often called polkett). Styling may be smooth and sliding, but in the northeastern areas, with strong Finnish influence, is likely to be more vertical.

Snoa may also be danced to polka music, as in other parts of Sweden. In Norrbotten, in the northeast, it is more likely to be referred to as kagge or slunga.

### **Schottis**

The other major 2/4 form, the schottis, also appeared in northern Sweden, travelling through southern Sweden and the continent, but with music which bears strong influence from the east. It may have originated in the British Isles, but it developed in southern Europe (particularly France) before spreading to Germany and further north. Names such as Reinlander or Tyskpolka (German Polka) suggest the German influence on the schottis.

### **3/4 Forms**

Both the waltz and mazurka are well-represented in northern Sweden, as in all parts of Europe. Influence on both forms are from the south and the east.

The waltz was perhaps the most revolutionary dance form, arriving in Sweden in the late 1700s to early 1800s, involving rotation around the room, dancing close to the walls, and an intimate position. Bakmes in stigvals or stegvals also occurred, and indeed has not been preserved in dance forms other than the waltz. Influence from Norway to the west is likely in this variation. The mazurka arrived in the latter part of the 1800s, having achieved its own wave of popularity throughout the continent.

### **THE MUSIC**

The music has been influenced from all directions, as is true of the dance. The further east one goes, the more likely are minor modes to occur. The most common dance forms represented in the music have been the waltz and the polka, perhaps constituting as much as 70% of the music available.

The most common folk instrument, as in most parts of the country, is the violin. The cello was also found, particularly during the 1800s along the eastern coast. It is now much more



rare to encounter cellos in folk music. The clarinet was a common folk instrument, especially in the province of Vasterbotten, along the eastern coast and south of Norrbotten. It may have been introduced through the military, and was easily carried. Both the guitar and zither (*citra*) remain common in the north. Among industrially manufactured instruments, the pump organ has been very popular. Originally intended as a religious instrument, for accompaniment to psalms, it was often used in the home by the younger people for their own entertainment. In Vasterbotten, there was also a strong tradition of building pipe organs, usually with 60-100 pipes. These were typically found in the larger, aristocratic homes. The other major manufactured instrument, the accordion, may have been even more widely and rapidly accepted in northern Sweden than in any other part of the country. It had the obvious advantage of allowing large groups of people the opportunity to acquire and play an instrument with reasonable expense and effort. It is very commonly used today for all kinds of dance.

### GENERAL CULTURAL CONSIDERATIONS

Dances were typically held in the barns (or the equivalent) during the summer, and in some large room, possibly a kitchen, during the winter. Organized dance locales, both out and indoors, appeared eventually, under the influence of worker's groups and sobriety movements. Socialist and, indeed communist, groups have been very influential in all cultural areas in the north, and have affected the availability and spread of the dance and music as well.

There was a rich ceremonial tradition in the north, with music and dance figuring prominently in weddings. It was common, in the early 1800s, for example, for the bride and groom to initiate the dance by doing a *Palska* together. Although the priest seldom danced, it was common for him to dance with the bride at her wedding. Courting songs, with accompanying dances, have also been preserved.

Fundamentalist and very restrictive free churches had their influence in northern Sweden, as in every other part of the country. They were responsible for much of the music and dance essentially going underground, and often disappearing. An especially strong movement was located in the very far north, and was opposed to all forms of music and dance. Even the organ was banned, and fiddles were burned. The religious restrictions were a bit milder further to the south, along the eastern coast of the region, and further inland, pump organs were permitted.

### Acknowledgement

Special thanks is given to Bengt Martinsson, Gallivare, for supplying most of the information in this article.

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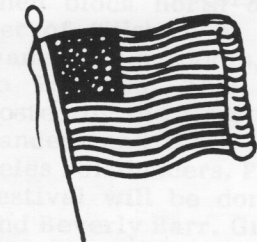
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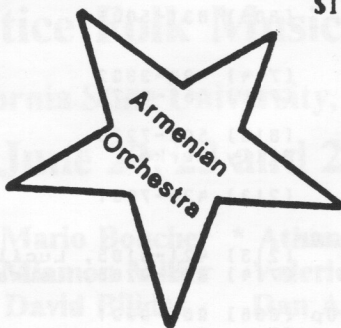
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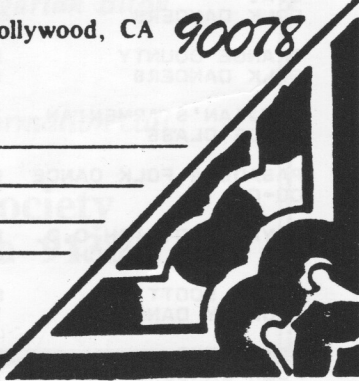
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HOLLYWOOD PEASANTS	Wednesday 7:00-10 pm	[213] 836-3089 [818]984-1960	WEST HOLLYWOOD, Plummer Pk 7377 Santa Monica Blvd. Fiesta Hall.
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<b>BEGINNERS CLASSES</b>			
ADAT SHALOM Israeli Dancers	Mon, 7:30-8:30pm Welcome!!!	(213) 475-4985 (213)478-5988 Edy Greenblatt	WEST L.A., Adat Shalom 3030 Westwood Blvd.
ARMENIAN DANCE CLASS 8 week series	M,T,W,Th,F 8:30-10 pm	(213)467-6341 Tom Bozigitian	Different locations each evening. Call for details.
CABRILLO INT'L FOLK DANCERS	Thursday 7:30-10 pm	(818) 449-4631 Kim Ho	SAN DIEGO Balboa Park Club Balboa Park
CRESTWOOD FOLK DANCERS	Monday 7-8:15pm	(213)478-4659 (213)202-6166 Beverly Barr Inst.	WEST LA Brockton Sch. 1309 Armacost Ave.
DESERT INT'L FOLK DANCERS	Monday 7:30-10:30 pm	(818) 343-3513 Sam & Vikki	PALM SPRINGS Village Center 538 N. Palm Canyon Dr.
HAVERIM FOLK DANCERS OF VENTURA	Sunday 7-9 pm	(805) 643-0897 Barbara Rosenberg	VENTURA, Temple Beth Torah 7820 Foothill Rd. / corner Kimbal
ISRAELI AND INT'L FOLK DANCERS	Tuesday 7:45-10 pm	(213) 375-5553 Ginger McKale	REDONDO BEACH, Temple Menorah 1101 Camino Real
KAYSO FOLK DANCERS	Saturday 1-3 pm	(818) 238-1771 Soghomonian	SAN DIEGO, North Park Rec Ctr 4044 Idaho St.
LAGUNA BEGINNERS FOLK DANCE CLASS	Wednesday 8-10 pm	(714) 494-3302 (714) 533-8867	LAGUNA BEACH Community Ctr 384 Legion Ave.
NARODNI BEGINNERS FOLK DANCE CLASS	Thursday 7-8 pm	(213) 421-9105 (714) 892-2786	LONG BEACH, Hill Jr. Hi Gym 1100 Iroquois
NORTH S.D. COUNTY BEGINNERS	Thurs. 7:30-9:30pm	(818)747-1163 Fait Hagadorn	ESCONDIDO, 4th & Kelmia, Methodist Church Rec. Hall
PASADENA CO-OP BEGINNERS CLASS	Friday 7:45-8:30 pm	(818) 784-9493	PASADENA, Throop Memorial Church 300 S. Los Robles
SAN DIEGO INT'L FOLK DANCE CLUB	Wednesday 7-8:15 pm	(818) 422-5540 Alice Stirling	SAN DIEGO, Balboa Park Club Balboa Park
SIERRA MADRE FOLK DANCE CLASS	Monday 8-9:30 pm	(818) 441-0590 Chuck Lawson	Call for location
SKANDIA FOLK DANCER CLASSES	Mon 7:30-10pm Wed 7:15-10pm	(714)533-8867 (213)459-5314	ANAHEIM, Cultural Ctr, 931 Harbor Culver City, Peer Gynt, 3835 Watseka
SKANDIA FOLK DANCE CLASSES	Wed 7:30-10pm Thur 7:15-10pm	(818)281-7295 (805)965-5859	SAN DIEGO, 1934- 30th st SANTA BARBARA, 100 E Carrillo
SOUTH BAY BEGINNERS DANCE CLASS	Friday 7:45-10:45	(213) 324-0524 (213) 318-1865	RANCHO PALOS VERDES Pedregal School 6069 Groveoak Pl.
THOUSAND OAKS FOLK DANCERS	Thursday 7:30-9 pm	(213) 498-2491 Gene Lovejoy	THOUSAND OAKS Conejo Comm. Ctr. At Dover & Hendrix
TIKVA'S ISRAELI/ INTERNATIONAL DANCE	Mon, 7:30-9pm	(213)652-8706 Tikva Mason	ALHAMBRA, 225 S. Atlantic.
VESELO BELO BEGINNERS CLASS	Wednesday 7-10 pm	(714) 893-8127 Carol (714) 530-6583 Pat	ANAHEIM, 719 N. Anaheim Blv. Between Lincoln and La Palms
WEST VALLEY FOLK DANCERS	Friday 7:00-8:00 pm	(818) 368-1957	WOODLAND HILLS Rec Ctr 5858 Shoup Ave.
WESTWOOD CO-OP FOLK DANCERS	Thursday 7:30-9 pm	(213) 392-3452 (213) 556-3791	WEST L.A. Emerson Jr. Hi Gym 1670 Selby, behind Mormon Temple

# IDYLLWILD

## Folk Dance Camp

### 1990



**Week: June 29-July 6**  
**Weekend: June 29-July 1**

### TEACHING STAFF

**JERRY HELT** - American  
**NICOLAAS HILFERINK** - Romanian  
**STEPHEN KOTANSKY** - Balkan  
**YVES MOREAU** - Bulgarian/Fr.-Canadian  
**ELINOR VANDEGRIFF** - Scottish

### NEW LOCATION!

We've relocated to a great facility, Mesorah Mountain Retreat, where we'll have exclusive use of the facilities. There's a good wood floor, a new, big swimming pool, on level grounds, AND, still in the San Jacinto Mountains. It's a short distance from Mountain Center which is just below Idyllwild, and at a slightly lower altitude.

We'll have some live music and lots of singing!

MAIL TO: Fran Slater, 1524 Cardiff Ave., Los Angeles, CA 90035 - Info.213/556-3791

### APPLICATION



NAME \_\_\_\_\_  
 Address \_\_\_\_\_  
 City \_\_\_\_\_  
 State \_\_\_\_\_ Zip \_\_\_\_\_  
 Phone(H) ( ) \_\_\_\_ - \_\_\_\_ (W) ( ) \_\_\_\_ - \_\_\_\_

WEEK, PER PERSON:  
 Double Occ. (Rm,Bd,Tuit).....\$350 \_\_\_\_  
 Dorm (Rm,Bd,Tuit).....\$325 \_\_\_\_  
 Tuition Only (No Meals).....\$165 \_\_\_\_  
 SYLLABUS (if desired).....\$ 6 \_\_\_\_

NAME \_\_\_\_\_  
 Address \_\_\_\_\_  
 City \_\_\_\_\_  
 State \_\_\_\_\_ Zip \_\_\_\_\_  
 Phone(H) ( ) \_\_\_\_ - \_\_\_\_ (W) ( ) \_\_\_\_ - \_\_\_\_

WEEKEND, PER PERSON:  
 Dorm (Rm,Bd,Tuit).....\$155 \_\_\_\_  
 Tuition Only (No Meals).....\$100 \_\_\_\_  
 SYLLABUS (if desired).....\$ 6 \_\_\_\_

ROOMMATE \_\_\_\_\_

NO CAMPERS or VANS. There's a Public Campground nearby.

To help w/room assignments, please check below:  
 AGE RANGE: \_\_\_ 16-25 \_\_\_ 25-40 \_\_\_ 40+  
 ATMOSPHERE: \_\_\_ Non-Smoker \_\_\_ Smoker

MEALS (Check One) \_\_\_ Regular \_\_\_ Vegetarian  
 NOTE: Non-resident campers may purchase meals.  
 Call for rates.

**PLEASE NOTE:** A \$50 deposit will hold a reservation for ONE PERSON.  
 THE BALANCE IS DUE ON MAY 20, 1990. DEPOSITS may only be REFUNDED if NOTIFICATION of CANCELLATION is RECEIVED by Fran Slater NO LATER THAN MAY 19, 1990.

Enclosed is a check or money order payable to IDYLLWILD F.D. CAMP for \$ \_\_\_\_.



If you're  
interested in:

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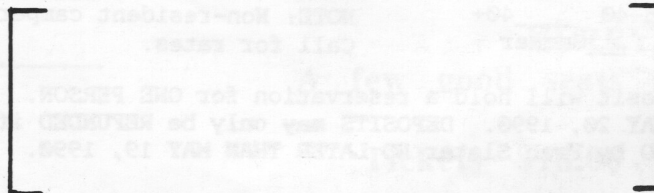
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