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Folk Dance Scene

MAY/JUNE 1997

Volume 33, Number 3



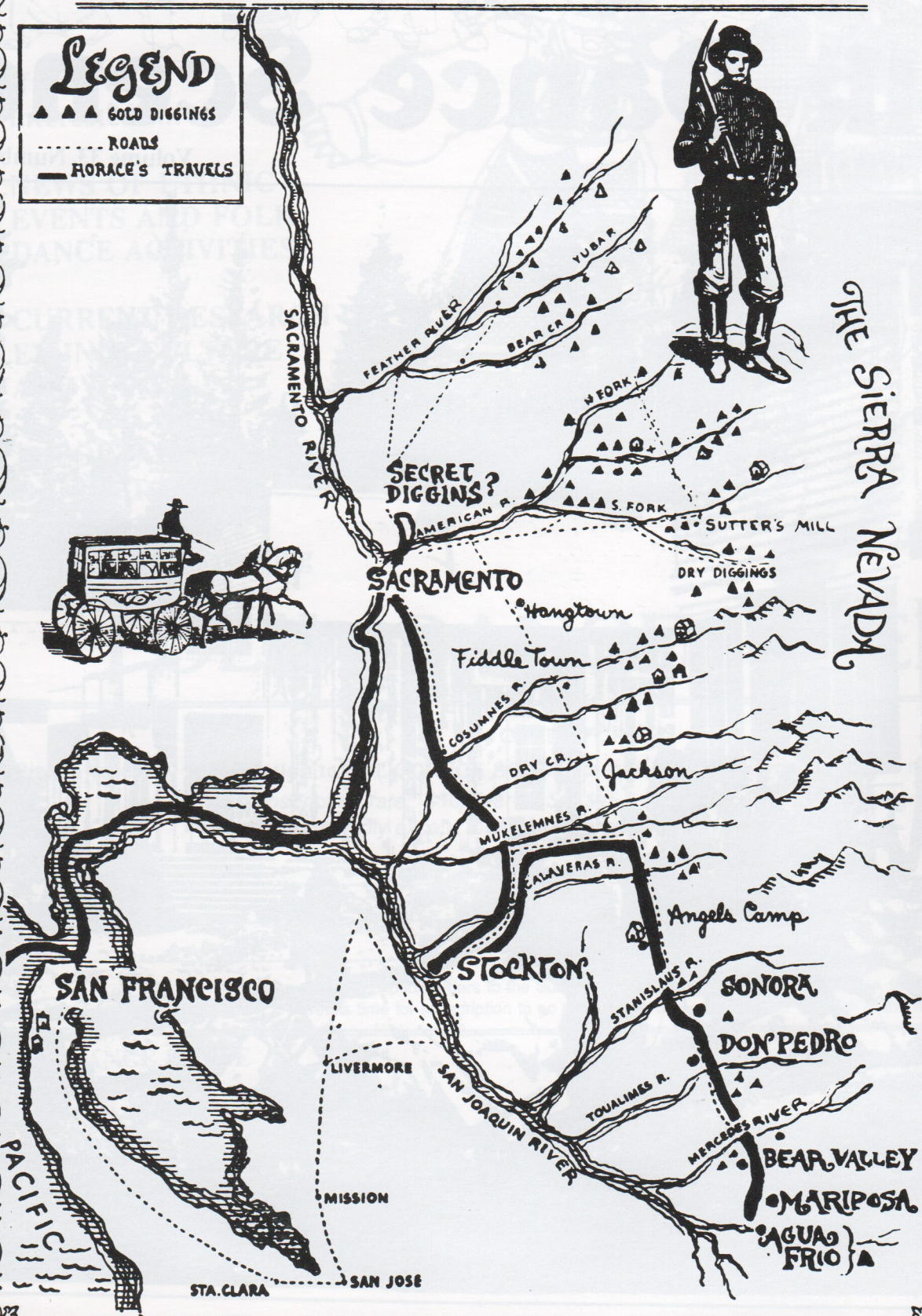
CALIFORNIA GOLD DISTRICTS AS TRaversED BY HORACE C. SNOW FROM OCTOBER 1853 TO MAY 1855

LEGEND

- ▲ ▲ ▲ GOLD DIGGINGS
- ROADS
- HORACE'S TRAVELS



THE SIERRA NEVADA



PACIFIC

SAN FRANCISCO

LIVERMORE

MISSION

STA. CLARA

SAN JOSE

STOCKTON

Angels Camp

SONORA

DON PEDRO

BEAR VALLEY

MARIPOSA

AGUA FRIA

SECRET DIGGINGS?

DRY DIGGINGS

Fiddle Town

Jackson

SACRAMENTO

AMERICAN R.

SUTTER'S MILL

DRY CR.

MOKELUMNES R.

CALAVERAS R.

STANISLAUS R.

TOULIMES R.

MERCED RIVER

SACRAMENTO RIVER

FEATHER RIVER

YUBA R.

BEAR CR.

W. FORK

S. FORK

Hangtown

COSUMNES R.

MOKELUMNES R.

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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.

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 & 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 5 weeks before 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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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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On the Cover: print from the Oakland Museum collection.

Calendar

Note: Federation events are in bold

*** Call to confirm all events

MAY

- 4,5 7th Annual Pacific Islander Festival. 10 a.m.-5 p.m. at the Ken Malloy Harbor Regional Park, 25820 S. Vermont Ave., Wilmington. FREE. Info: (310) 940-7202; (213) 485-2437; (714) 968-1785
- 4,5 1996 UCLA Pow Wow, celebrating the cultures of Native Americans. 8 a.m.-11 p.m. at the Intramural Field, UCLA Campus. FREE Info: (310) 206-7513
- 5 UCLA Music & Dance on the Grass. 3 performance areas for music, dance, martial arts, story telling. Ethnic crafts and foods. Noon-6 p.m., Sunset Canyon Recreation Center, UCLA Campus. FREE!! Info: (310) 206-1786; (310) 825-3671 (day of event).
- 7-9 Folk dance weekend at Harwood Lodge, Mt. Baldy. Sponsored by the Sierra Club. Info: (310) 424-6377.
- 10 Hungarian Dance Party. Teaching 7:30-9 pm, dance following with possible live music. Gypsy Camp, 3265 Motor Ave. Info: (310) 202-9024.
- 16-18 International Conference on Middle Eastern Dance. Performance by Mona El Said. 8 p.m., Orange Coast College, Costa Mesa. Info, tix: (714) 432-5902
- 17,18 Claremont Spring Folk Festival, showcasing folk and ethnic music. Workshops in several instruments. Special concert Saturday p.m. 11 a.m.-5 p.m., Larkin Park and Josselyn Senior center, Claremont. Info: (909) 624-2928; 987-5701.
- 18 36th Annual Topanga Banjo, Fiddle Contest, Dance and Folk Art Festival. Four stages. Cajun, Contra, International, Clog and Scottish dancing. Six participatory dance areas. 9:30 a.m.-6 p.m. at Paramount Ranch, Cornell Rd. near Agoura, in the Santa Monica Mountains. Info: (818) 382-4819.
- 19 Los Angeles Cuban Cultural Festival. Music and dance performance, participatory dancing. 10 a.m.-6 p.m. at Echo Park, Park & Glendale Ave., L.a. FREE. Info: (213) 485-0709.
- 23-26 **"Dancelore Express", Statewide Folk Dance Festival. Institutes, dance parties, concert, live music. YMCA, Whittier. Info: (714) 641-7450. or (310) 867-4495.**
- 25 Tamburitans of Duquense U, performances at CSUN, Northridge, 3 and 8 p.m. Info: (818) 785-8885.

JUNE

- 1,2 10th Annual Cajun & Zydeco Festival. 11 a.m.-7 p.m. at Rainbow Lagoon, Long Beach. Info: (310) 427-3713.
- 1,2 Ho'ouale'a Hawaiian Festival of the Valley. Featuring hula and Tahitian dancers, Pacific Island music, traditional games and crafts, foods. 10 a.m.-8 p.m. on Saturday, 10 a.m.-6 p.m. Sunday. Northridge Park, 10058 Reseda Blvd., Northridge. FREE. Info: (818) 366-3967.
- 8 Maimon Miller and Friends performing Celtic and Jazz music. House concert, Northridge. Info: (818) 368-1957.
- 12-15 **L.I.F.E. (Los Angeles International Folkdance Extravaganza) Camp. Zeljko Jergan, Ahmet Luleci, Atanas Kolarovski. Singing classes, live music, parties. Pomona College, Claremont. Info: (818) 293-8523.**
- 13-15 Huck Finn's Jubilee. Bluegrass, country music and dance, contests. Victorville. Info: (909) 780-8810.
- 15,16 22nd Annual Great American Fair and Music Festival. 10 a.m.-6 p.m. at the Santa Anita Racetrack, 285 W. Huntington Dr., Arcadia. Info: (213) 480-3232; (714) 740-2000; (818) 503-2511
- 20-22 17th Annual Summer Solstice. ***Postponed until 1998*** Info: (818) 342-7664
- 22-28 Russian Folk Music Festival, San Pedro. Info: (818) 441-7984 or (310) 547-5350.
- 28 The Los Angeles Russian Folk Orchestra and Firebird concert, 8 p.m. at the Pasadena Civic Auditorium. Info: Orchestra hotline - (818) 441-7984 or (310) 547-5350
- 29,30 5th Annual Aloha Concert Jam Festival. Music and dance performances. Long Beach Rainbow Lagoon, foot of Pine Ave. & Shoreline Dr., Long Beach. Info: (909) 606-9494.
- JULY**
12, 13 **San Diego International Folkdance Club festival. Balboa Park Club. Dance parties Saturday night and Sunday afternoon. Council meeting at 11 a.m. Info: (619) 422-5540.**
- 13-8/3 Bon Odori Festivals. Bon Dance traditional outdoor Japanese folk dancing at several Buddhist temples throughout the southland. All events free.
7/13-14: L.A. Hongwanji Betsuin Temple, 815 E. First St., L.A. 5 p.m. Info: 680-9130

- 7/20/21: Venice Hongwanji Temple, 12371 Braddock Dr., Culver City. 5 p.m. Info: (310) 391-4351
- 7/21: Pasadena Buddhist Temple, 1993 Glen Ave., Pasadena. 6:30 p.m. Info: (818) 798-4781
- 7/21: Senshin Buddhist Temple, 1311 W. 37th St., L.A. 6:30 p.m. Info: (213) 731-4617
- 7/27, 28: WLA Buddhist Temple, 2003 Corinth Ave., L.A. 5 p.m. Info: (310) 477-7274
- 7/27, 28: San Fernando Valley Buddhist Temple, 9450 Remick Ave., Pacoima. 4 p.m. Info: (818) 899-4030
- 8/3, 4: Gardena Buddhist Temple, 1517 W. 166th St., Gardena. 6:30 p.m. Info: (310) 327-9400
- 13,14 19th Annual Lotus Festival. Featuring various Asian and Pacific Island cultures. Food, dance performances, crafts, exhibitions. Noon-9 p.m. Sat., noon-8 p.m. Sun. Echo Park Lake, Park & Glendale, L.A. FREE! Info: (213) 485-1310.
- 19 Victorian Ball, hosted by the Social Dance Irregulars. Masonic Lodge, Pasadena. Info: (818) 342-3482.

AUGUST

- 4 60th Annual Hungarian Festival. Folk song and dance, performance by "Karpatok". Hungarian food. Alpine Village, 833 W. Torrance Blvd., Torrance. 10 a.m.-9 p.m. Info: (213) 463-3473

OCTOBER

- 17-19 **Camps Review weekend at Hess Kramer, Malibu. Info: (310) 202-6166.**
- 31-11/2 **Weekend at Highland Springs Resort, Beaumont, sponsored by Tuesday Gypsies. Info: (310) 290-1069**

NORTHERN CALIFORNIA

- 5/15 Dusquene University Tamburitans at Mountain View Performing Arts Center.
- 6/14-20 Scandia Camps at Mendocino Woodlands. Info: (630) 920-0159.
- 6/21-28 Folklore 1997, Mendocino Woodlands with Billy Burke, Zeljko Jergan, Ingvar & Sally Sodal, and Ron Wallace. Info: (707) 253-7735, 823-4145 or (916) 885-2001.
- 6/28-7/6 Balkan Music & Dance Camp, Mendocino. Info: (541) 344-6349
- 6/29-7/4 Stanford DanceWeek: 19th century couple dances, Ragtime, Swing plus ... Richard Powers, Susan Cashion, Jerry Duke, others. Live music. Info: (510) 235-9222

Calendar

- 7/27-8/2 Stockton Folkdance Camp. Two identical weeks at the University of the Pacific
- 8/3-9 Dick Crum, Germaine Hebert, Jerry Helt, Atanas Kolarovski, Steve Kotansky, Jacek & Bozena Marek, Yves & France Moreau, Theodor & Lia Vasilescu. Info: Cookie Brakebill, 3005 Montclair St., Sacramento, CA 95821.

OUT OF STATE

Florida

- 6/25-28 46th National Square Dance Convention. Orlando. Info: (941) 722-6962.

Maryland

- 7/19-27 Balkan Music & Dance Camp, Ramblewood. Info: (541) 344-6349.

Massachusetts

- 6/19-26 International Folk Dance at Pinewoods Camp. Plymouth. Theodor Vasilescu, Huemantzin Lopez, Marianne Taylor. Info: (617) 491-6083.

- 7/7-11 English and Scottish session at Pinewoods Camp, Plymouth. Info: (617) 661-8091.

New Mexico

- 7/30-8/3 New Mexico August Camp. Las Vegas, NM. Petur Iliev, Howard Schmeizer and Marissa Kallman. Info: (505) 255-3668.

Oregon

- 8/29-9/1 Balkanalia: music, dancing and revelry. Silver Falls Park, near Salem. Info: (541) 344-6349.

Tennessee

- 5/8-11 International Folk Organization Conference. Murfreesboro Folkfest, Tennessee. Andor Czompo, Sunni Bloland, Morry Gelman, Roo Lester. Info: (814) 863-3467.

Washington

- Events sponsored by the Seattle Center Cultural Festivals Coalition. Info: (206) 684-7200

5/23-26 26th Annual Northwest Folklife Festival

- 6/12-15 Pagdiriwang '97
7/5-6 Chinese Arts & Culture
9/13-14 Fiesta Patrias
9/27-28 Festa Italiana
11/8 Hmong New Year Celebration
11/28-30 5th Annual Northwest Folklife World Market

West Virginia

- Camps at Buffalo Gap, Capon Bridge. Info: (304) 856-1122.
- 5/23-26 Memorial Day folkdance weekend with Steve Kotansky, Michael Ginsburg, Joe Graziosi, Zlatne Uste
- 6/5-8 'Jambalaya', Cajun and Zydeco

- 6/28-7/5 Scandinavian Week
7/5-12 English and American Dance week
7/12-19 Family Week, English and American dance, music and storytelling
9/5-7 International Folkdance Weekend
9/12-14 Contra Dance Weekend

FOREIGN

Bulgaria

- 7/1-15 Folklor Balkana, hosted by Jaap Leegwater and Nina Kavardjikova. Info: (916) 925-3950.

Canada

- 5/16-19 Ontario Folk Dance Camp with Nissim Ben-Ami and Marianne Taylor. Info: (416) 633-4852

- 6/13-15 Bulgarian Festival with Yves Moreau, Jaap Leegwater and Nina Kavardjikova. Live music. Vancouver. Info: (604) 224-1359.

Czech Republic

- 7/27-8/8 Prague-Vienna Vintage Dance Weeks. Classes with Richard Powers, Jasan Bonus and others. Info: Dvorana Spanielova 38/1275, 16300 Praha 6, Czech Republic or dvorana@login.cz.
- 8/9-16 Summer Folk Dance Week with Czech, Moravian, and Slovak folk dances. Info as above.

Celebrating 50 Years of Folk Dancing in Balboa Park

COME DANCE WITH US!



FREE ADMISSION

SUMMER-LONG FESTIVAL!

KICK-OFF: SUNDAY, JUNE 22, 1 - 5 PM

BALBOA PARK CLUB, SAN DIEGO

On the Scene

1997 STATEWIDE FESTIVAL

All Aboard the "DanceLore Express"

On Memorial Weekend, May 23-26, 1997, Whittier will be the host city for workshops, dance parties, a Kolo party, an Ice cream Social, a Beginner's Dance, a Dance Concert, a Parade, the Installation Banquet, and other elements of the "DanceLore Express". Some of the folk dance community's finest teachers will teach a 90 minute class for new dancers on Sunday, May 25 from 4-5:30 p.m., following the Dance Concert. If you know anyone who might be interested in learning folkdance, this is an admirable place to introduce them. All dance clubs and organizations are encouraged to bring flyers and advertisements to this class.

The Whittier Hilton Hotel on Greenleaf is the official Statewide Center of operations. The YMCA on Hadley and Pickering is the center for most activities. The auditorium of Whittier High School, around the corner from the YMCA, will house the Dance Concert.

"DanceLore Express", coincides with the Folk Dance Federation of California, South's 50th Anniversary. To honor the event, a special "50th Anniversary" button is being designed and produced. Buy one and display it as a symbol of support for the international folk dance movement.

MUSIC AND DANCE TEACHERS FROM PLOVDIV, BULGARIA

The anticipated return of Iliana Bozhanova and Luben Dossev from Plovdiv, Bulgaria, has been scheduled for the months of April through October, 1997. Many people will remember these two talented teachers and performers from both East and West Balkan Dance and Music Camps and individual workshops in 1996. They will be available for:

- Bulgarian dance workshops
- Singing workshops
- Kaval lessons
- Folklore sessions

- Choreography for performing groups
- Bulgarian dance and music demonstrations

Iliana Bozhanova is a lead dancer and singer with the Ensemble Rachenitsa. She is also an independent dance researcher in Bulgarian folklore. Luben Dossev is a Professor of Music at the Plovdiv Academy of Music and Dance. He wrote his Ph.D. thesis on Thracian music styles. He is an expert on the kaval and plays many other instruments. They have collaborated to produce a teaching dance video, dance music cassettes, and kaval teaching tapes with complete music notation and song text. Luben is currently working on a kaval teaching video for students and teachers, and has already published a book on kaval, which is now available in English.

For more information about Iliana and Luben, their material and dates of availability, please contact Vicki Maheu, vmaheu@physics.ucsd.edu; home phone/FAX - (619) 229-0500; 8718 Macawa Ave., San Diego, CA 92123

INTERNATIONAL FOLK DANCE AT UCLA

Recreational folk and ballroom dance are alive and well at UCLA. James Zimmer sends the following schedule:

Ballroom Dance Club - Monday & Thursday, 7 p.m., Wednesday at 5 p.m. in Rm. 2408 Ackerman Hall.

International Dance Club - Monday & Thursday at 8 p.m. in Rm. 2408 Ackerman Hall, and Tuesday p.m. in Sunset Commons, Third Floor.

James re-established both clubs and has things well under way. Look them up and lend some support. For more info, call him at (310) 284-3636 or send e-mail to either intdance@ucla.edu or ballroom@ucla.edu.

DENNIS BOXELL

Well-known folklorist Dennis Boxell spent the latter part of March in Good

Samaritan Hospital in Los Angeles undergoing and recovering from heart bypass surgery. He's been seeking medical advice for heart trouble, now at last diagnosed and treated. He is now at home, feeling better and starting to regain strength.

Cards are welcome at his home, 8614 Foothill Blvd., No. 111, Sunland, CA 91040. Any donations to help defray his medical expenses would be greatly appreciated. Contributions to the Dennis Boxell Benefit Fund may be sent to his home address. For phone inquiries, call John Hertz at (213) 384-6622 or Eric Baetz at (818) 989-9066.

WORLD DANCE & MUSIC CULTURAL CENTER IN SANTA MONICA????

Leonard Ellis, and Leda and Steve Shapiro amongst others, have begun the process to acquire space in non-aviation buildings at the Santa Monica airport for use as a "home" for folk dancing and related events. Initial proposals have been written and submitted to both the Santa Monica Airport commission and the Santa Monica Department of Parks and Recreation, but that's just the beginning. To make this Center a reality, support of the folk dance community (especially those that live in the Santa Monica area) is vital...your presence at any of the community meetings, your ideas... all are not only welcome but sorely needed! For more information, call Leonard at (310) 391-1664 or e-mail Leonard_Ellis@lamg.com.

YESETA BROTHERS TAMBURITZA BAND AT CAL TECH

The Yeseta Brothers are a wonderful Croatian tamburitza band, well respected in the Croatian community. Dancing to their music is what folk dance is all about. Do yourself a favor; mark it on your calendar and GO! They'll be at Dabney Lounge at Cal Tech in Pasadena on the evening of June 17th from 9 p.m. to closing. For more info, call Nancy Milligan at (818) 797-5157.

On the Scene

FRANKIE YANKOVIC IS COMING MAY 17, 18

Fran and Bernie Enres' Polka World is bringing this living legend back for a 2-day stay. This one is not to be missed. At age 81 (?), "America's Polka King" still plays it like he has for over 60 years. All proceeds for this weekend will go to the fund for adding Frankie's star on the Hollywood walk of Fame.

Saturday's dance will be at the Club Metro in Riverside from 3-7 p.m., and Sunday's party will be at the Torrance American Legion Hall from 4-8 p.m.

TRADITIONS & TRANSITIONS AT STANFORD

Stanford University's Dance Division is preparing an outstanding two weeks of historical dance this summer.

"Period Social Dance" and "Living Traditions" is the theme for June 29-July 4th. The faculty includes Richard Powers and Angela Amarillas (historical and contemporary social dance), Rob van Haaren and Diant Thomas (swing), Susan Cashion and Marco Romero (Salsa, Tejano and Banda), John Walton (historical social dance), Jerry and Jill Duke (Zydeco, Cajun), and Joel Echarri (French swing and tango).

Partnering will be emphasized in all classes. Students will be able to follow several "tracks" among 60 different classes during the week, such as Social Dance, 140-1990; Living Traditions Couple Dances; Swing from the 1920's to Present.

Evening dances, to live music, will include a 19th Century ballroom dance, a Ragtime dance, a Jammix dance, and a special "field trip" to a swing dance club. The Stanford Vintage Dance Ensemble will provide a concert one evening, just to show everyone how the dances should look.

The following week, July 6-11, will be the Stanford Tango Week, featuring Argentine

Tango and 13 internationally known tango teachers, as well as live music. For teacher and registration information, e-mail: vintage@leland.stanford.edu. These events fill up fast, so early registration is recommended. For information, call Karen at (510) 235-9222/K4tierny@sol.com.

STOCKTON FOLK DANCE CAMP'S 50th ANNIVERSARY

The Camp is accepting names for a waiting list for each week for 1997. Camp was full 2 weeks after the 1996 session ended. A few scholarships are still available. For info on these, write to Bee Mitchell, 911 Dianna Dr., Lodi, CA 95240 as soon as possible.

In addition to the faculty for '97, many teachers from the past are being invited to Camp to present a "Cameo" appearance for an hour during the afternoons. Their names will be announced in early June. Both instructions and music will be available to the material presented.

The history of the camp will be relived through print, audio and visual media during the two weeks in 1997. A special 65-page history will be available as well as a 50 year index of all the dances presented at Stockton. Special picture cards showing special events of each year will be available to everyone to see. Video clips from memorable talent shows will be featured during the daily assemblies. A special 50th year commemorative videotape will be made for those wanting to capture the events of this special year.

1997 party themes are: First Week - Macedonian and Second Week, French. Bring your costumes and enjoy the fun planned for each week. Additionally, there is a new event, a "mini-camp" planned from Thursday-Saturday prior to the first week of camp for those interested in research in the Lawton Harris Library Collection.

NEW MEXICO FOLK DANCE CAMP

The 14th annual New Mexico Folk Dance Camp will take place July 30-August 3, 1997 at Highlands University in historic Las Vegas, New Mexico. Dances of all levels will be taught and partners are not needed. Highlands University facility includes wood dance floors, air-conditioned dance halls and a swimming pool.

Featured this year are Petur Ilyiev teaching dance and culture from his native Bulgaria and Howard Schmeizer and his wife, Marisa Klan, Salsa teachers from Seattle, Washington. Petur comes from a music/dance background and has been part of the Philip Koutev Ensemble of Bulgaria. He currently teaches at a children's school for the performing arts in the Bay area. Howard and Marisa have been teaching together for 4 years and operate the largest dance program solely devoted to Latin dance in the Northwest. Through Salsa Caliente, they hold classes, workshops and dances.

Dancers from out of state can arrange lifts from the airport or help with transportation. Tuition includes lodging, meals, snacks and, of course, the dance workshops. For more information, contact Matt Nyman at (505) 255-3668.

WEST COAST RAGTIME FESTIVAL

The 1997 Ragtime Festival will be held at the Red Lion Sacramento Inn on November 21-23. Mimi Blais of Montreal, "Queen of Ragtime" will be there, as well as the usual group of outstanding Ragtime musicians, including Frank French, Dick Zimmerman, and Scott Kirby, amongst others. The Porcupine Ragtime Ensemble of Sacramento, the Smalltimers, Bo Grampus and the St. Louis Ragtime Orchestra will play for dancing in the huge ballroom of the Sacramento Inn.

Facilities here are really BIG, and everything will be under one roof. Special rates are in effect for the festival. Make reservations soon at (916) 922-8041.

On the Scene

NATIONAL FOLK ORGANIZATION 1997 CONFERENCE

NFO is the folk dance world's most professional organization. The 1997 Conference is to be held in conjunction with the Murfreesboro Folkfest and features Andor Czompo, Sunni Bloland, Morry Gelman and Roo Lester, among the educators and leaders who will discuss ways to revitalize folk dance. Participants will have full access to all events of the Murfreesboro Folkfest, one of the country's major folk events. For information and/or registration, contact Betz Hanley, Penn State University, 105 White Bldg, University Park, PA 16802; (814) 863-3467 or FAX (814) 863-7360.

ORANGE COUNTY POLKA CLUB 1997 SCHEDULE

For Polkas from Slovenia, Poland and Bohemia, Waltzes from Slovenia, Germany and Austria, obereks from Poland, and schottische from Germany and Austria, plus more, try one of the dances at the Orange County Polka Club, which meets at the Plumber's Union Hall, 1994 W. 1st St. (west of Harbor) in Santa Ana on the second Sunday of each month from 2-6 p.m. For more information, call (714) 895-1033, 778-3151 or 750-0932.

RUSSIAN FOLK FESTIVAL, June '97

Master classes in Russian dance and music will be featured in the 1997 International Russian Folk Festival, June 22-28. Produced by the Balalaika & Domra Association of America, the week-long festival will include workshops in many different music instruments, rhythms, Russian language, cooking and more.

A museum and gift shop, master recitals, evening jam sessions and folk dance will be integral parts of the schedule. A gala concert ends the festival at 8 p.m. on June 28 at the Pasadena Civic Auditorium.

Beginning and advanced musicians and dancers are encouraged to attend this un-

usual week of Russian and Eastern European music and dance. The festival will be held at the Doubletree Hotel in San Pedro. Day rate registrations are planned for those who cannot attend the entire festival. For more information, contact Peggy Propper at e-mail address: 76375.1773@CompuServ.COM or the Eastern European Folklife Center.

SEE THE SOUTHEAST COAST with BEVERLY & IRWIN BARR

If you've been looking forward to joining Beverly and Irwin on one of their popular trips, the next is planned for June 1-14 to a very interesting part of the U.S.A. that is filled with historic value, as well as a lot of entertainment and fun things to do. This trip will be going to the Southeast Coast between Orlando, FL and Nags Head, N.C. Highlights include visits to Kennedy Space Center, Disney's Epcot, MGM, Magic Kingdom, Savannah, Charleston, Golden Isles, some outstanding musical entertainment at Myrtle Beach, Atlantic Beach, Ocracoke Island, Outer Banks, Cape Hatteras and Wright Brothers Memorial at Kitty Hawk. Sightseeing cruises and ferries to the islands are included. See the ad in this issue of Scene. For more info, call (310) 202-6166 or 478-4659.

OPA! 1997

Upcoming tours include some very special happenings! Itineraries are available for the asking. Expect wonders! Contact Rae Tauber at (619) 456-2264 for more information.

CELEBRATING 50 YEARS OF FOLK DANCING IN SAN DIEGO'S BALBOA PARK

The celebration of 50 years of folk dancing in Balboa Park will begin with a festival on Sunday, June 22 in the Balboa Park Club Building and will end with a final festival on September 28th. Each Sunday,

the hosting club for the usual Sunday dance program will present a special event; these will include events honoring all folk dance teachers, honoring ex-folk dancers, joint programs with non-park ethnic dance groups, and special invitations to selected groups (e.g., singles, empty-nesters, college students). The July Fest, sponsored by the SDIFD Club will be held on July 13.

The June 22 festival will start with a parade through the park followed by a grand march in the Balboa Park Club honoring distinguished guests. In addition to the dance program, there will be exhibition dancing, vendors and free cake for everyone. Beginner classes will be offered in the Park Recital Hall from 1 a.m. to 12:30 p.m. on Saturday, June 28 and on subsequent Saturdays during the summer. The final festival of the 50 year celebration will be the Oktoberfest on September 28, hosted by all 13 IDA dance groups that use Park facilities.

This celebration has been organized by a committee representing the five international folk dance clubs. Its main object is to revitalize folk dancing in San Diego. The summer-long festivities will help to inform people of the opportunity for fun, exercise, socializing and mental stimulation associated with folk dancing.

Dancing in the park under the sponsorship of the City Parks and Recreation Department has been continuous since the first international club in San Diego was organized in 1947. There are now five international clubs and eight other specialized clubs (Scottish, English, Ballroom, etc.) that enjoy the use of the historic facilities in beautiful Balboa Park.

All of the Sunday programs will be in the Balboa Park Club building with its big, beautiful hardwood floor. The hours will be from 1-5 p.m. For information and suggestions, please call Bob Barckley at (619)

CELEBRATION 50 CELEBRATION

University of the Pacific

STOCKTON FOLK DANCE CAMP

TWO IDENTICAL WEEKS

July 27 - August 2 and August 3 - August 9, 1997

FACULTY

Dick Crum-Balkan Dances

Steve Kotansky-Balkan Dances

The Heberts-French Dances

The Mareks-Polish Dances

Jerry Helt-American Squares

Yves Moreau-Bulgarian Dances

Atanas Kolarovski-Macedonian

The Vasilescus-Romanian Dances

Dances

GUESTS OF CAMP (one hour CAMEO appearances presenting dances of...)

FIRST WEEK: Fang-chic Chen (China); Ahmet Luleci (Turkey); Mihai David (Romania); Glenn Bannerman (Recreation); Ned & Marian Gault (Trio Dances); Morry Gelman (German); Sunni Bloland (Recreation) Jeff O'Connor (Country Western).

SECOND WEEK: Marilyn Smith (France); Joe Graziosi (Greece); Carmen Irminger (Swiss); Ada Dziwanowska (Poland); Bernardo Pedere (Philippine); Shlomo Bachar (Israel); Jerry Duke (Cajun); Nora Dinzelbacher (Tango); Robert McOwen (Scotland); and John Filcich (Balkan).

BICOASTAL BAND: **Barbara McOwen** Director with Amy Arnett, Janette Duncan, Julie Lancaster, Robert McOwen, & Pat Spaeth.

1997 will again feature the same wonderful facilities, food, and fun as always. Help relive the wonderful history of the Stockton Camp over the past 50 years through pictures, videos, and dances from the past. The final celebration each week will feature a Macedonian party the first week and a wild French party the second. We have been able to hold the cost to \$475 for one more year.

RESERVATIONS/SCHOLARSHIPS: Call the following numbers to see if there is any space left for this wonderful event:

Cookie Brakebill - (916)488-7637

or

Bruce Mitchell - (916)988-7920

50



...I seen the elephant

Picture this. There is a population of Spanish-Americans (Californios) living in the chaparral regions of the North American west. They are wealthy, successful cattle and horse ranchers, with a strong cultural background that applauds gentility, dignity and grace. Underlying is a fiery, sensuous, expressive personality. Amusements are approached with gusto, daring, sensuousness. They are a generous, warm people, inviting everyone to their fiestas, parties, and other social gatherings, almost all of which included dancing. The native Spanish Californians danced continually... there was a *fandango* or *baile* every night, except in times of death or sorrow. The term "*fandango*", though originally denoting a particular kind of dance, was used for an evening's dance entertainment, in which many different dances are done. *El jarabe*, a dance with rapid, precise steps, could be seen, along side of the waltz, a regular favorite. Because of the dichotomy of classes in Spanish society, the term *fandango* was re-interpreted during the Gold Rush. Any major event on a Spanish rancho that featured informal dancing or a general ball was called a *fandango*. Due to the mass emigration of all manner of people after 1840, dance events came to reflect an emerging social stratification — *bailes* (balls) came to denote dance events by invitation only while *fandangos* became "lower class" (including most miners) entertainment. The term *fandango* was then indiscriminately attached to any dancing, with or without Spanish flavor, that the miners could concoct in their camps.

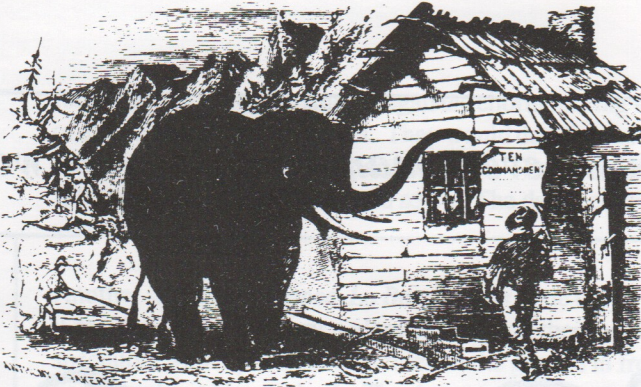
For the original *fandangos*, a great, 3 sided arbor (a ramada) was constructed in front of the house chosen for the dance. It sheltered a large area of dirt packed down for the occasion. The fourth side was left open to allow men on horseback to attend. The women were seated on benches placed at the sides of the arbor. The music, consisting of a violin, a guitar, and a few singers, was placed at the far end of the arbor. The master of ceremonies, the *tecolero*, organized the dance. It was his responsibility to lead each lady, in turn, to the center of the floor to perform her solo dance when such music was played. If, on the other hand, the music being played was for a partner dance, men would alight from their horses, and introduce themselves, and request the dance with his selected partner. When the dance ended, he would lead the lady back to her seat and then remount his horse.

Certain of the dances, *sones*, were so called because they were done to specific songs, and the dance followed the movements indicated by the song. *La Jota* is perhaps the best known *sona* of this type of dance. The couples, with the woman on the man's right, formed two lines that faced each other. When the music began, the singers started their verses. Immediately, each two pairs began to do figures consisting of moving arms and hands capriciously, taking care that the figure last as long as the verse. Immediately

Dancing in the Gold Rush Days



No. I



THE MINERS' TEN COMMANDMENTS.

A man spake these words, and said: I am a miner, who wandered "from a way down east," and came to roourn in a strange land, and "see the elephant." And behold I saw him, and bear witness, that from the key of his trunk to the end of his tail, his whole body has passed before me; and I followed him until his huge feet stood still before a clapboard shanty; then with his trunk extended, he pointed to a candle-card tacked upon a shingle, as though he would say Read, and I read the MINERS' TEN COMMANDMENTS.

I. Thou shalt have no other claim than one.

II. Thou shalt not make unto thyself any false claim, nor any likeness to a man's mine, by jumping one; whatever thou findest on the top above or on the rock beneath, or in a crevice underneath the rock—nor I will visit the miners around to invite them on my side; and when they decide against thee, thou shalt take thy pick and thy pan, thy shovel and thy blankets, with all that thou hast, and go prospecting to seek good diggings; nor thou shalt find none. Then, when thou hast returned, in sorrow await thou that those old claim is worked out, and yet no pile made thee to hide in the ground, or in an old boat beneath thy bank, or in buckskin or bottle underneath thy cabin; but hast paid all that was in thy purse away, worn out thy boots and thy garments, so that there is nothing good about them but the pockets, and thy patience is likened unto thy garments; and at last thou shalt hire thy body out to make thy board and save thy bacon.

III. Thou shalt not go prospecting before thy claim gives out. Neither shalt thou take thy money, nor thy gold dust, nor thy good name, to the gaming table in vain; for monte, twenty-one, roulette, faro, lanquet and poker, will prove to thee that the more thou puttest down the less thou shalt take up; and when thou thinkest of thy wife and children, thou shalt not hold thyself guiltless—but in shame.

IV. Thou shalt not remember what thy friends do at home on the Sabbath day, lest the remembrance may not compare favorably with what thou does here. Six days thou mayest dig or pick all that thy body can stand under; but the other day is Sunday; yet thou washes all thy dirty shirts, darnest all thy stockings, tap thy boots, mend thy clothing, chop thy whole week's brewer; keep up and bake thy bread, and boil thy pork and beans, that thou wait not when thou returns from thy long-ton weary. For in six days' labor only thou canst not work enough to wear out thy body in two years; but if thou workest hard on Sunday also, thou canst do it in six months; and thou, and thy son, and thy daughter, thy male friend and thy female friend, thy morals and thy conscience, be none the better for it; but reproach thee, shouldst thou ever return with thy worn-out body to thy mother's bedside;

and thou shalt not strive to justify thyself, because the trader and the blacksmith, the carpenter and the merchant, the tailors, Jews, and buccavers, defy God and civilization, by keeping on the Sabbath day, nor wish for a day of rest, such as memory, youth and home, made hallowed.

V. Thou shalt not think more of all thy gold, and how thou canst make it fastest, than how thou wilt enjoy it, after thou hast ridden rough-shod over thy good old parents' precepts and examples, that thou mayest have nothing to reproach and say of thee, when thou art left ALONE in the land where thy father's blessing and thy mother's love hath sent thee.

VI. Thou shalt not kill thy joy by working in the rain, even though thou shalt make enough to buy physic and attendance with. Neither shalt thou kill thy neighbor's body in a duel; for by "keeping cool," thou canst save his life and thy conscience. Neither shalt thou destroy thyself by getting "right," nor "slewed," nor "high," nor "corned," nor "laid-as-over," nor "three sheets in the wind," by drinking smoothly down—brandy slings, "gin cocktails," "whisky punches," "rum-toddies," nor "reef naps." Neither shalt thou suck "sunt-julips," nor "sherry-cobblers," through a straw, nor gurgle from a bottle the "raw material," nor "take it easy" from a decanter; for, while thou art swallowing down thy purse, and thy coat from off thy back, thou art burning the coat from off thy stomach; and, if thou canst see the houses and lands, and gold dust, and home comforts already lying there—a huge pile!—thou shouldst feel cheery in thy throat; and when to that thou addest thy crooked walkings and hiccuping talkings, of judgments in the gutter, of broilings in the sun, of prospect-boles half full of water, and of shreds and ditches, from which thou hast emerged like a drowning rat, thou wilt feel disgusted with thyself, and inquire, "Is thy servant a dog that he doeth these things?" verily I will say, Farewell, old bottle, I will kiss thy gurgling lips no more. And thou, slings, cocktails, punches, amasees, cobblers, nozs, toddies, sangarees, and julips, forever farewell. Thy remembrance shames me; henceforth, "I cut thy acquaintance," and headaches, tremblings, heat burnings, blue devils, and all the unholly catalogue of evils that follow in thy train. My wife's smiles and my children's merry-hearted laugh, shall charm and reward me for leaving the manly firmness and courage to say NO. I wish thee an eternal farewell.

VII. Thou shalt not grow discouraged, nor think of going home before thou hast made thy "pile," because thou hast not "struck a lead," nor found a "rich crevice," nor sank a hole upon a "pocket," but in going home thou shalt leave four dollars a day, and go to work, ashamed, at fifty cents, and serve thee right; for thou knowest by staying here, thou might strike a lead, and fifty dollars a day, and keep thy manly self-respect,

and then go home with enough to make thyself and others happy.

VIII. Thou shalt not steal a pick, or a shovel, or a pan from thy fellow miner; nor take away his tools without his leave, nor be so sure that he cannot spare, nor return them broken, nor trouble him to fetch them back again, nor talk with him while his water rent is running on, nor remove his stake to enlarge thy claim, nor undermine his bank in following a lead, nor pan out gold from his "riffle box," nor wash the "tailings" from his sluice's mouth. Neither shalt thou pick out specimens from the company's pan to put them in thy mouth, or in thy pipe, nor cheat thy partner of his share, nor steal from thy cabin-mate his gold dust, to add to thine, for he will be sure to discover what thou hast done, and will straightway call his fellow miners together, and if the law hinder them not, they will hang thee, or give thee fifty lashes, or slave thy head and brand thee, like a horse thief, with "R" upon thy cheek, to be known and read of all men, Californians in particular.

IX. Thou shalt not tell any false tales about "good diggings in the mountains," to thy neighbor, that thou mayest benefit a friend who hath mules, and provisions, and tools and blankets, he cannot sell,—lest in deceiving thy neighbor, when he returneth through the snow with naught save his rifle, he present thee with the contents thereof, and like a dog, thou shalt fall down and die.

X. Thou shalt not commit unsuitable matrimony, nor covet "single blessedness"; nor forget absent maidens; nor neglect thy "first love";—but thou shalt consider how faithfully and patiently she awaiteth thy return; yes, and covereth each smile that thou sendest with kisses of kindly welcome—until she hath thyself. Neither shalt thou covet thy neighbor's wife, nor trifle with the affections of his daughter; yet, if thy heart be free, and thou dost love and cover each other, thou shalt "pop the question" like a man, but neither, more manly than thou art, should step in before thee, and thou love her in vain; and in the anguish of thy lover's disappointment, thou shalt quote the language of the great, and say, "rich is life"; and thy future lot be that of a poor, lonely, despised and comfortlessachelor.

A new Commandment give I unto thee—if thou hast a wife and little ones, that thou lovest dearer than thy life,—that thou keep them continually before thee, to cheer and urge thee onward until thou canst say, "I have enough—God bless them—I will return." Then as thou journeyest towards thy much loved home, with open arms shall they come forth to welcome thee, and falling upon thy neck weep tears of thank and joy that thou art come; then in the fullness of thy heart's gratitude, thou shalt kneel together before thy Heavenly Father, to thank Him for thy safe return. AMEN.—So mote it be.

FORTY-NINE.



No. VII.



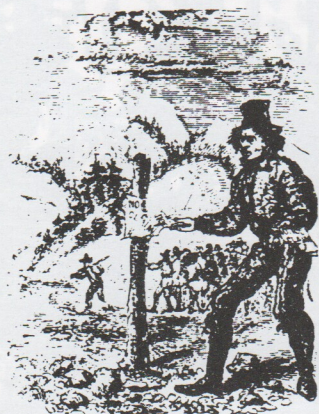
No. VIII.



No. IX.



No. X.



No. II



No. III.



No. IV.



No. V.



No. VI.

Early in the gold rush, every man thought every woman a beauty.



following the verse, the singer began the chorus, during which all dancers formed a circle of alternating men and women. They would do a "grand-right-and-left", continuing until each person met his or her partner again. Then the singers would start another verse, followed by another chorus, and so on. The dance continued until the singers ran out of verses!

Another well known dance, *La Bamba*, was done only by the most skillful of women, as it required that they carry a glass of water on their heads during the dance. One of the spectators would put a handkerchief on the ground in front of the dancer, with its points tied to make it like a wheel. The dancer would then take up the handkerchief with her feet, conceal it, and carry on with her dance. Sometimes two or three handkerchiefs were put before her in this way, and she would hide them all. Still dancing, she would return and put the handkerchiefs back on the floor, never having spilled a drop of the water in the glass on her head. When she finished, the *tecolero* took the glass from her and she returned to her seat. Spectators would throw money at her feet in appreciation; others put their hats on her head, or placed their kerchiefs on her shoulders. The owners of these objects recovered them later in exchange for some gift or reward in money to the dancer.

Now picture hordes of east coast emigrants coming over the land like locusts, seeking their fortune in the newly discovered gold mines of the area. This is a mixed group, composed of people who had come to America from various European countries (France, Germany, the Scandinavian countries, the British Isles, etc.), each carrying elements of his own original culture. Each was drawn to the west by the promise of wealth, each sought his dream. To the miner, the following story symbolized the experience of reaching California: getting outfitted for the mines, going in, coming out, and — if missing death and passing by the lures of San Francisco — coming home.

A farmer heard one day that the circus would be coming to a neighboring city, and with the circus would be a real elephant. All his life he had heard of this fabulous beast, and the desire to see one grew in him and troubled him mightily. He set out for town with his wagon loaded with goods for the market. As he neared the town, he came upon the circus menagerie traveling towards him.

His horses reared in fright, his wagon turned over in the ditch, his eggs were smashed, and he himself was battered and bruised. But he rose from the ruins triumphant.

"A fig for the damage," he cried, "for I have seen the elephant!"

One might "see the elephant" by having too much gear, getting annoyed by the weather, getting fever, or having hard luck at the digs. Or, experiencing such "little inconveniences" as irregular meals, no beds, no wells, battling the mosquitoes, bedbugs and cockroaches. To get the most of these experiences was to "see the elephant" and graduate from greenhorn status.

To survive, the miners-to-be had to change. The most immediate and striking change which came upon them was an increase of activity and, proportionately, of reckless and daring spirit. The experience was exhilarating, with unlimited opportunity to stretch out and break the boundaries of previous social organization. Then, too, there was anxiety...failure and death were constant threats. Depression led the miner to the saloon where he sought comic relief in practical jokes and masquerading. Spirits had to be kept high. The pace of the miners life was fast; the longest period of time ever thought of was a month.

The nearly all male group separated out into a number of mining camps scattered throughout the region once only populated by the ranchers. Of course, there was interaction between these groups. On Saturday night and Sunday, the miners' day of rest, they sought pleasure fiercely. The miner's hell-raising Sunday was sanctioned by the Spanish tradition of fiesta Sunday. The Spanish Californian was accustomed to pleasure - it was a natural part of his life. Dancing was often with the local señoritas. The miners watched these events, often joining in the fun at the Mexican encampments. They tried the steps and burlesqued their own efforts at the graceful Spanish movements, bringing this all back to their camps.

The varied elements within the mining camps worked to create a fluid dance atmosphere where European, eastern United States, and improvisational patterns were blended and then overlaid on the Spanish Californian's dance genre. Most of the miners brought their native dance traditions with them, adding them to the already flourishing Mexican fandango. These elements, together with gambling, produced the "fandango house", patronized by miners and Spanish alike. The "ball" of Eastern seaboard origin and traditional formality merged with the growing camp life to compete with the "dance hall" of Spanish origin. Add this to the general drunkenness, the dance culture that the men brought with them, and you have the beginnings of the Gold Rush miner's dances.

The first camps were crowded, noisy places, filled with a mixed, motley, restless crowd of men. Troupes of Frenchmen, crowds of Chinamen were common. As the towns grew, the status of the miner changed. Independent miners were forced by mining "technology" to rely more and more on group mining efforts and social structures to survive. Similarly, all balls and amusements were open to the whole community. Early dances were spontaneous outbursts. Wherever a fiddler could be found to play, a dance was got up. It was customary in the mines for the fiddler to take the responsibility of keeping the dancers all right. He would go through the dance orally, shouting his directions loudly to the dancers..."Set to your partner", "Ladies' chain", and other dance directions. After all the figures of the dance had been done, he would announce in an even louder voice, "Promenade to the bar and treat your partners." In this social structure, the miner applauded the virtues of manliness and strength. Success in mining and consequent wealth, prowess in hunting, display of wealth in costume, and the bravado of dancing a special step or performing a step in a particularly funny or intricate manner were greatly admired.

Though there were women in the camps — Spanish Californians, Indians and "foreigners" (Chinese, French, German, etc.), "ladies" by Eastern standards, were scarce, and those that did come did not stay unmarried for very long.. Few women came to California in 1849. The men, homesick in a rough, all-male community, idealized the concept of woman. And when a woman arrived in a camp, it was an occasion for wild celebration! In the saloon or gambling hall, where most of the men gathered on weekends, the female image was displayed with a kind of reverence. Any part of a woman's apparel could be an object of ritual. One story told in connection with the subject goes as follows: In one place in the mineral regions, part of a lady's hat was found. This caused so much excitement that it was immediately decided to have a ball on the spot, in honor of the event. Invitations were immediately sent out, and on the date of the ball, over 300 men appeared, each with a bottle of brandy. In the exact spot where the hat was found, they drove a stick, five feet high, on top of which was placed the hat. Around it was wrapped a flannel blanket. The whole was made to represent a female form, as well as possible. Beside it was a miner's cradle, in which was placed a smoked ham, also wrapped in a flannel blanket. At the close of each dance, the leader of the ball rocked the cradle, while another poured a bottle of brandy down the back of the "lady's neck". The ball lasted two days.

Miners looked forward to almost the only opportunity for properly meeting and courting young women — a dance. For example, there was a fourth of July celebration dance at Selby Flats, where there would be ladies to dance with. But men often danced with each other in couples — the female designated by patches, a scarf on the arm or a piece of

female clothing. Occasionally a miner would go so far as to wear the full costume of a woman. It wasn't until 1852 that there were enough women in Placer County to give balls on any kind of regular basis. There were 345 women in a total population of over 6,000. (Statistics of the time are similar for all counties in the mining areas.) The balls had so few ladies attending that those present were danced to a state of exhaustion. At the balls, floor managers introduced men and women, seeing that the women were always engaged in a dance.

Waltzes and polkas were not so much in fashion as the "Lancers" which seemed generally well known. A *pas seul*, or solo dance, sometimes varied the entertainment. For example, one might see a performance of the Highland Fling by a miner of Scottish ancestry. The absence of ladies was a difficulty which was easily overcome — men, identified by patches placed on a conspicuous part of their anatomy, simply danced the woman's parts. The audience for such dancing was predominantly casual or indifferent and passive; dancing was concurrent with other activities — smoking, drinking, gambling, talking. The "female" partners mimicked that sex. A miner would dance anywhere and for any occasion. His lack of self-consciousness was due, in part, to the quantity of alcohol he drank. Additionally, the dancing custom of the country gave him a certain freedom. Americans, particularly Yankees whose dance tradition had been under the strictures of Puritanism and Calvinism, were caught up with dancing in California as a mania. free, on the frontiers of the United States, their fever was fed by the image of gold and the customs of Spanish dancing. Masquerade balls, cotillion parties, and jib dances filled up the list of Sunday diversions.



After 1850, the ambiance of the dance scene changed. Professionally run "fandango cellars" and "dance halls" appeared at the mining towns. The procedure in these establishments was for a man to buy a dance with a professional lady. Dance houses were supplied with women to act as partners to visitors. Many of these women were emigrants of German or French origin who were sent out by a contractor to various dance houses, or to country ranches, at a goodly rate. The girls received shelter, food, clothing, and a gratuity from the contractor for their services. They danced everything — the polka, the mazourka, varsovienne; not to mention straight fours, hoe-down, shuffles, freeze-outs and Jersey reels.

As camps grew and women arrived, the need for stratifying society became paramount. The "Ball", based on formal, traditional ritual, existed beside the dance hall. The need for respectable occasions was sought so fiercely by the miner that he would often invent one. Hence, the "Ball", a regular civilized Fandango on a European scale, which could be attended by the "Ladies". Invitations were sent out and rarely if ever refused. The dances were all those fashionable in the old world with, periodically, the *Samacueca*, a dance of Spanish Californian origin. There was also plenty of singing in French and Spanish, and the supper was an elegant feast.

Music provided was played by a piano, a violoncello, a harp, a violin and a few guitars. The Spanish guitar and the violin were the basic California instruments. In the beginning, fiddlers roved through the country, following the fortunes of digs. An Arkansas fiddler or a Negro fiddler were common. When dancing became an organized, planned ritual, camps had their own bands. Until camps were very settled, Mexican bands often provided dance music for balls, since they were more practiced than the newly arrived miners. Flute, harp (or piano) and guitar were the usual combination. Dance orchestras were generally unrehearsed, and it was the fiddler or caller who was responsible for the repertory. In one description of a ball, it was said that the band played three pieces alternately — waltz, contra-dance, and quadrille.

Although camps all followed the same form of evolution, some developed sooner than others or died early as gold mines became exhausted. What emerged was a hierarchy of towns and camps, with fierce competition amongst them for acquiring the elements of "civilization". Dancing played an important role in the camps' bid for prominence. The appearance of dancing schools and dancing masters around 1852 highlighted the graduation of the camps to permanent settlements. Unfortunately, the dancing master squelched the spontaneity and individuality of mining camp dance. Now there were positions to be learned and exact steps to be performed. Local variations were discouraged. The dynamic, of the dancing school consumed the exuberance of the five years past; men became self-conscious in the new social order. Both men and women in formal attire had an emphasized rigidity of waist and chest in the cut of their clothes. The clothing, in contrast to the Spanish style of dress which was easier, allowing for the posture of dancing resulting from passion of expression, was functional for dancing correctly in the learned patterns.

Bibliography

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An early ball scene is described in J.A. Stone's "California Ball":

'Twould make our eastern people cave,
To see the great and small,
The old, with one foot in the grave,
All "splurging" at a Ball.

On foot they through the diggings wind,
And over mountains tall,
With young ones tagging on behind,
"Flat-footed for the ball!

A dozen babies on the bed,
And all begin to squall;
The mothers wish the brats were dead,
For crying at the ball!

The manager begins to curse,
And swagers through the hall,
For mothers they've gone out to nurse
Their babies at the ball!

Old women in their Bloomer rigs
Are fond of "balance all!"
And "weighty" when it comes to jigs,
And so on, at the ball!

A yearling miss fills out the set,
Although not very tall;
"I'm anxious now," she says, "you bet,
To proceed with the ball!"

A married woman — gentle dove —
With nary tooth at all,
Sits in the corner making love
To some "pimp" at the ball!

A drunken loafer at the dance,
Informs them one and all,
With bowie knife stuck in his pants,
"The best man at the ball!"

The Spanish hags of ill repute,
For brandy loudly call;
And no one dares their right dispute
To freedom at the ball!

The gambler all the money wins,
To bed the drunkest crawl;
And fighting then of course begins
With rowdies at the ball!

They rush it like a railroad car;
And often is the call
Of, "Promenade up to the bar,"
For whisky at the ball!

"Old Alky" makes their bowels yearn,
They stagger round and fall;
And ladies say when they return,
"Oh, what a splendid Ball!"



Andor Czompo Honored

Vonnie Brown



Each year the San Antonio College Folk Dance Festival honors an individual who has made outstanding contributions in the idiom of international folk dance. It is indeed our pleasure, and a great honor, to introduce our 1997 recipient, Professor Andor Czompo.

Mr. Czompo was born and raised in the small town of Turkeve in Eastern Hungary. At a very young age he began dancing, and during his youth he danced in several amateur dance companies. In 1948 he graduated from St. Bernat Gimnasium with a certificate in liberal arts. Subsequently, he went on to become a professional dancer with the Budapest Folk Ensemble and several other professional companies. During the same period he studied for an advanced degree, and in 1956 he graduated from the Hungarian State Folk Art Institute with teacher certification. Shortly thereafter, he was appointed Supervisor of Folk Art in Borsod County.

1956 was an eventful and tragic year in Hungarian history. In October of that year, the Hungarian people began a revolt against the communist regime, and for several weeks they were successful; however, in November the Russian troops poured into the country and the revolution was crushed. Many Hungarians were killed or sent to prison in Russia, and about 190,000 Hungarians fled to noncommunist countries. Andor Czompo was

one of these refugees. Hidden in the trunk of an official car and armed with a military rifle he succeeded in crossing the main bridge of the Danube River eluding armed guards. If he had been caught he would have most certainly been shot to death. After his escape he made his way to a refugee camp in Austria.

Sponsored by a distant relative he arrived in Philadelphia in 1957, penniless and speaking no English. The first job he acquired was working as a truck driver for the Philadelphia Inquirer. After this he moved to New Jersey where a wealthy Hungarian-born surgeon befriended and employed him. During this time he worked as a hospital orderly, butler, chauffeur, and as a worker in a sheet metal factory. Eventually, the Hungarian community recognized his artistic ability, and during the years 1960-1962 he was appointed artistic director and choreographer for the Hungarian Ethnic Dance Group of New York. During this time he also studied character dance at the Metropolitan Opera Ballet School. In 1963 he became a dancer, choreographer, and advisor for Ballet Bihari which toured under the auspices of Columbia Artists. Except for Andor, this group was comprised of Hungarian dancers who had been trained in the ballet schools of the Soviet Union.

It was in 1961, when Andor was director of the Hungarian Ethnic Dance Group of New York, that he first met Michael and Mary Ann Herman, the pioneer leaders of international folk dancing on the east coast. Andor's group was invited to perform at the Herman's annual Kolo Festival and it is said that the Hermans went goofy with excitement upon seeing the Hungarian dance. They persuaded Andor to teach at their famous Herman Folk Dance House in New York, and in 1962 he taught for the first time at the Maine Folk Dance Camp. It was at this first Maine Camp that Andor met the lovely Ann Reed; it was love at first sight and the love story that unfolded has become legendary among Maine campers. Andor proposed to Ann with the aid of his English-Hungarian dictionary

In 1963, after Andor finished his tour with Bihari, they were married and resided in Illinois where Ann was on the dance faculty at Northern Illinois University. Ann is also nationally recognized for her work in dance, especially in the areas of modern, jazz and ballet.

After Andor's first appearance at Maine Camp his name, and the dances he taught, spread like wild-fire among international folk dancers. He was in much demand and over the years he has conducted workshops, master classes, and seminars throughout the U.S. and Canada. He has served repeatedly as a teacher of Hungarian dance at all the major folk dance camps and has done stage choreographies for many companies including the Duquesne University Tamburlitzans, the BYU International Folk Dancers, Karpatok of Los Angeles, and various regional companies. He is one of the very, very few teachers in our international folk dance movement who has the background and artistic ability to choreograph for the stage.

currently engaged in organizing two summer seminars focused on the methodology of teaching folk dance.

Before Andor began teaching in the U.S., we knew very, very little about Hungarian dance. Two people on the west coast taught several dances but their work was of little significance. Andor really was the father, so to speak, of Hungarian dance in this country, and for this we are deeply grateful. He gave us all those beautiful dances that over the years have become our favorites and which are in the permanent repertoire of international folk dance groups across North America. It is said that a dance is good only if it survives the test of time; the dances Andor gave us have done this. As one travels across North America visiting groups and various folk dance events, it is interesting to note that it is always the Hungarian dances that Andor taught us that are on the program and that people eagerly get up to dance. Tubarosza Csárdás, Kevi Csárdás, Somogy Karikázó, Békési Páros, Gensci Verbunk, Kapuvari Verbunk, Lakodalmi Tanc, Michael's Csárdás, Madocjai Táncok, Pusztafalusci Sarkantyus es Csárdás, Szekely Friss, Csanádi Leánytánc are just a few of the many dances we still love to dance, and which created, within many of us, an interest and appreciation for Hungarian folk culture.

In 1967 Andor and Ann were hired to serve on the dance faculty of New York State University at Cortland, where they continued as full professors until 1991. During this time they co-authored three books on Hungarian dance and published frequently in dance and folklore journals.

Andor was my mentor, my colleague, and my trusting, loyal, and loving friend. I know that he was that to many of you sitting in the audience this evening. The recognition we are giving Andor tonight is well past overdue. So often in folk dance, and in other things in life as well, we forget to say thank you and show our appreciation to people who have made a difference. Tonight we wish to express our gratitude to Andor for all the contributions he has made to the dance: for the beautiful recreational dances he gave us, and for teaching just the right number of dances--not too many and not too few; for being a beautiful dancer and such an excellent teacher; for writing clear, precise and scholarly dance notations; for producing high quality musical recordings; for his artistic abilities in choreographing for the stage; for sharing Hungarian folk culture with us through all his writings and lectures; and for all the work he has done in preserving and transmitting Hungarian dance and other traditions. He is an artist, an academician, and the quintessential gentleman...truly an extraordinary man.

Last year, with plans for retirement, they moved to Williamsburg, Virginia. Andor was persuaded by the college of William and Mary to come out of retirement and accept a position as adjunct professor of dance. He is



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