

Mar. 1979

Folk Dance Scene

March, 1979

Los Angeles, CA



"A Welsh Lass"

CLUB OF THE MONTH NEWPORT INTERNATIONAL FOLK DANCE GROUP

The nucleus of an idea for forming an International Folk Dance Group here in Newport was conceived almost as soon as I moved to Wales from London in April of 1970, but it was not until September of the following year that the first seeds were truly planted. Running an evening class in an 'out-of-town' centre produced only one member (who is still a member) and after five weeks, the class closed. However, luck was on my side, for I was offered a Keep-fit class in Newport and it was the practice for this class to include some Scottish national dancing. It wasn't long before Scottish National dances were replaced by Balkan and Israeli dances, and so the idea of 'international' dance in Newport became accepted. Soon we put on dance items at local 'Keep-fit' rallies.

In the meantime, running a course on International Dance for the local Junior School teachers had brought about a friendship between the Head Mistress of one of the schools and myself, and it was she who urged me into launching the group, and who offered us the free use of her school hall.

And so the N.I.F.D. was born in September, 1974. Initially, we met the first Monday of each month. At the start of our second year, the group decided to meet every Monday. This proved to be a very wise move, and it wasn't long before our enthusiastic members asked if we could dance to raise funds for a little Newport girl to enable her to go to Russia for an eye operation. This the group did one frosty morning in our town square (appropriately called 'John Frost Square'), and in two hours, we collected over \$80.00. The seal was set, and since then, we have accepted almost every invitation to dance that has come our way, even to giving two shows a day. Mostly, we dance for charity and will not accept any expenses or fees. However, we also dance for Women's Institutes and similar organisations from whom the group will accept a donation to the club's funds. In the autumn of 1977, we were asked to provide the spot entertainment at the German and later, the Russian nights being run by an enterprising Newport motel. Although neither the group nor the individual members within it could afford new costumes appropriate to the country we were representing, we did produce programmes of all-German and all-Russian dances. It is our normal procedure to put on an international program with dances from at least a dozen countries and we wear a selection of international costumes.

In 1976, N.I.F.D. opened a specialist class which is run on the first Thursday in each month in another part of town and in 1977, our weekly meeting was transferred from Monday nights in the Convent school to Tuesday nights at Brynglas House Community Centre, which is our present venue. We welcome dancers of all standards and any age. Visitors are also welcome and we hope to one day welcome more visitors from over the water. For those becoming members (the annual adult subscription is still only \$1.00, and you must be a member to attend the special Thursday class), you also receive a quarterly issue of the Folk Review, use of club costumes, and a priority in demonstrations of which we do many. An N.I.F.D. member also has reduced rates at all meetings (10p; visitors 20p.) and various other benefits. Non-dancing members are also welcome as costume-makers, etc., or simply as supporters. We also enjoy film shows, day-courses (read Calif. institutes), sponsored walks, folk dance weekends, and of course, informal 'get-togethers'.

Now it is 1979, and N.I.F.D. is as vigorous as ever. We have already given several evenings entertainment (since start of January) for old people and have several more lined up, but our most important date will be when we take part in a Kaleidoscope of movement and dance, sponsored by the Sports Council For Wales in early March. Wish us well...!

-- Sue Clark --

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THE FOLK MEDIA N. I. F. D. G. FOLK REVIEW



NEWPORT
INTERNATIONAL FOLK
DANCE GROUP

The Folk Review, news bulletin of the Newport International Folk Dance Group, is issued quarterly by the members of that very active club, and edited by the group's founder, Sue Clark. It is generally comprised of three legal-sized pages, sometimes nicely on offset, and sometimes by Roneo or mimeo gratis, which helps the club treasury of course. The contents and material, while primarily covering club activities, also carries reviews of major events in the British Isles (and occasionally abroad) by members who travel thence (they seem to move as much as we do in California, to attend things). Information on "where to buy" folk material is carried for the convenience of members, and an up-to-date list of upcoming events and club activities for about the next three months. It is the most informative and chatty of single-club newsletters that I have come across and thoroughly enjoyable to read. Free to all N.I.F.D. members.

* * * * *

--P.T.P.--

FOLK DANCE SCENE

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The Folk Dance 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, but neither the Federation nor this publication shall be used as a platform for prejudicial, controversial matter.

The entire financial proceeds of this publication - from subscribing members, from advertising, and from donations, etc. are used to help pay for the expenses of its printing, postage, and related supplies.

We urge you to send in all newsworthy information related to folk dance and folkloric events. There is minimal or no fee for inclusion if acceptable. We reserve right to edit. Comments of contributors do not necessarily reflect the views of 'Folk Dance Scene' or the Federation. Nor do we assume responsibility for accuracy of dates, locations, and other information sent in.

All news articles, items, flyers, and advertisements must be received at the Editorial offices above (Ida Avenue) by the deadline date (at foot of this column each month preceding issue). See item this issue for advertising and flyer specifications etc., or phone or write us. This is not a commercial enterprise and therefore, all of the material must be folklore related!

DEADLINE FOR APRIL 1979 ISSUE:
MARCH 14 - 1400 flyers required.

all delivered here to the Ida Avenue address. All fees should be included when submitting any ads, flyers, or chargeable material. Thank you!
(Flyers - except "commercial", should be accompanied by a volunteer "body" to help on collating night.)

COMING EVENTS

(some major events of the next two months)

- MAR 3 - Los Angeles - 32nd Int'l Folk Dance Fest.
 - MAR 9 - Henderson, Nev - B.Y.U. Concert
 - MAR 10-11 - Sacramento - Camellia Festival ¶
 - MAR 10 - San Bernardino - B.Y.U. Concert
 - MAR 10 - Ridgecrest - China Lake Dances Festival**
 - MAR 11 - Santa Ana - Dunaj Concert §
 - MAR 11 - Santa Barbara - Symposium Reunion
 - MAR 11 - Staten Island NY - Duquesne Tamburitzans
 - MAR 12 - Lancaster - B.Y.U. Concert
 - MAR 13 - Bakersfield - B.Y.U. Concert
 - MAR 14 - Newport Beach - B.Y.U. Concert
 - MAR 15 - Escondido - B.Y.U. Concert
 - MAR 16 - Santa Ana - B.Y.U. Concert
 - MAR 17 - Los Angeles - The Irish Rovers
 - MAR 17 - Hemet - B.Y.U. Concert
 - MAR 23 - Santa Monica - The Chieftains Concert
 - MAR 24-25 - New Brunswick, NJ - Hungarian Folk Fest.
 - MAR 24 - Torrance - Bella Levitsky Dance Theatre
 - MAR 25 - Los Angeles - Aman Ensemble at Music Ctr.§
 - MAR 25 - Detroit - Duquesne Tamburitzans
 - MAR 31 - Mill Valley - President's Ball ¶
 - MAR 31 - West Los Angeles - Boys of the Lough UCLA
 - MAR 31 - Pullman WA - WSU Int'l Folk Dance Festival
 - MAR 31-APR 1 - Santa Maria - F.D. Festival **
 - APR 22 - Hollywood - Teacher Training Institute **
 - APR 27-29 - Corvallis - Hoolyeh Festival Weekend
 - APR 29 - Culver City - Westwood Coop Festival **
 - MAY 26-29 - San Diego - Statewide '79 **,¶
- (** - An official Federation South event)
(§ - An event of a Federation South club)
(¶ - An event of the Federation North or area)

OUR COVER STORY

March 1 is St. David's Day, and honors the patron saint of Wales. So this year we go to that picturesque country. The young woman, dressed in an authentic costume of rural Wales, with the famous conical hat, sits before the hearthside of the West Arms Hotel in the town of Llanarmon. Photo is by courtesy of the British Tourist Authority here in Los Angeles.

FROM THE EDITOR

Due to the fact that I had to leave directly from the collating session last month and head for the hospital, I was not able to secure the list of good people who were there helping put "Scene" together. We will surely list them next month though, and do thank them all sincerely for giving their time. PTP.

Folk Dance Scene
13250 Ida Avenue
Los Angeles, CA 90066

SLAINTE!

Enclosed please find a check in the amount of \$4.00 (\$6.00 foreign) for a one-year subscription to Folk Dance Scene, to begin with the next regular mailing.

NAME _____
ADDRESS _____
CITY & STATE _____ ZIP _____

SPECIAL EVENTS

CHINA LAKE FESTIVAL

Tired of this old fog? Want to breathe some fresh, pure air? Then take a nice long drive starting in the brisk early morning of March 10, and head out onto the desert of Mojave, and to the town of Ridgecrest, adjacent to the military reservation of China Lake. It is the occasion of the 4th annual Lech Lamidbar Folk Dance Festival, hosted by the China Lake Desert Dancers* - our distant, but very active and friendly Federation member club which always puts on a swell show for us. This year, due to a conflict in scheduling, it will not take place in its usual China Lake Community Center, but in the multi-use room of Burroughs High School in nearby Ridgecrest. Since that town is outside the limits of the Naval Weapons Center, there is no need to have to pass through the guarded center gates in order to attend the festival and party.

As on previous occasions, the day will include a warm-up dance session at 1:30 pm, and the admission to this is free; and the evening festival dance starting at 8 pm., with an admission of \$2.50. The Desert Dancers have a tradition of offering a program of live music at their festivals, and so most of the evening's program will be played by the very fine Nama Orchestra. However, due to a rather limited amount of space, spectators cannot be accommodated at the evening session. A list of motels-hotels, for those wishing to stay over, was given in last month's issue of FDS, as was an ad with the program of the evening dances, and road directions. The people in China Lake want to remind you though that March can be a period of unsettled weather, so it is advisable to bring jackets or sweaters in case of cold or blustery weather. Howsoever the climate may be, there will be a warm reception accorded their visitors by the China Lake folk, and you should have a pleasant day dancing in the upper Mojave. Any info, call 714/375-7902 (Ex 4381)

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SANTA MARIA FESTIVAL

Also celebrating the "fourth" - their fourth famous Spring Affair, are the Santa Maria Folk Dancers* who will be hosting a festival for all to participate in March 31-April 1.

Saturday activities begin with registration for the institute at 1 pm. at the Veterans' Memorial Bldg., Tunnell and Pine Sts. in Santa Monica. Teachers here will be Dean Linscott from the North and Bora Gajicki from the South. Yugoslavian and Portuguese dances will be taught for a fee of \$2. Free festival international dancing starts at 8 pm at the Veterans' Hall with exhibitions representing both Northern and Southern California.

The Kopachka Band from Mill Valley will provide music for the afterparty, and some of the regular program also at the Vets' Hall. If anyone still has strength left, there will be an after-after party at Turtle Inn. The Sunday festival starts at 1:30 pm, and there will be more exciting exhibitions from both regions. Arrangements will be made for those desiring a real Santa Maria-style Beef Barbeque. For sight-seeing, one can visit Solvang, or travel a little north to the famous Hearst Castle. The Santa Maria dancers' last festival was in 1976, so do go to Santa Maria and help celebrate a new beginning! See flyer!

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CAMELLIA FESTIVAL

The Annual Camellia Festival (the folk dance part at least) is co-presented by the Folk Dance Federation of California, Inc. and the Sacramento Council of Folk Dance Clubs. The dates for 1979 are March 10 and 11. The institute on Saturday runs 1-3:30 pm., with teachers Grace Nicholes presenting 'Fandango Espana' and a Mexican 'Paso Doble'. Neal Sandler will offer a Spanish contra-dance, 'Quita-y-Pon', and 'Folias'. (Events at the Civic Auditorium in Sacramento, California we think - no flyer on hand at this moment) There will be folk dancing at the festival, Saturday night, 8-12 pm, with some exhibitions. The kolo party is in a separate room, 10 pm-2 am. Then on Sunday, there will be a Folk Dance Pageant, 1:30-3 pm. with - at last count - 8 fine performing groups participating; Ballet del Sol, Mexican of Sacramento; Ensemble International of San Jose, with Swiss dances; Scottish Country Dancing by dancers from the Peninsula area; Portuguese dances by the San Francisco Terpsichoreans; Camtia Dance Ensemble of Sacramento will do an Austrian-German medley; Dance Arts of Oakland, a Balkan medley; the Croatian Cultural & Language School of Sacramento dancing Croatian dances and Filipinas Dance Group of Pittsburg, California, Philippine dances of Spanish origin. . . Following the Pageant, there will be a folk dance program, 3:30-6 pm. with live music for part of the time. Two well filled days of pleasure.

Part of the week-long 51st Annual Camellia Festival, will be the annual Camellia Show, on Saturday March 3 and Sunday March 4, 10 am-6 pm - admission free. There will be international exhibits in conjunction with the show. The week between will be filled with various activities - horse show, racing, parades, and Queen-crowning. All to help keep one busy in the interim - as well as many noted historical spots - and wineries!

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MUSIC CENTER INTERNATIONAL FESTIVAL

The 32nd edition of the International Folk Dance Festival will be presented twice in the Dorothy Chandler Pavilion of the Los Angeles Music Center on Saturday March 3 this year. Curtain times are 2:30 and 8 pm. This second matinee performance has been added in order to accomodate those hundreds of folk dance enthusiasts who are regularly turned away from this annual sold-out event.

Of the hundreds of dancers, singers, and musicians appearing, more than half will be new to the Festival audiences. Among them are Carmen Mora, flamenco virtuoso from Spain, with her troupe; the Tonga Company of Polynesia, in love and war rituals; Vasanti Jayaswal of India and her chorus of Kathakali Chanters; the Nirkoda Israeli dancers, singers and musicians; the Korean Classical Dance Group, with a vivid sorceress fan dance; Japan's Kinnaro Drummers in Buddhist rhythm movements and music; and the show stopping Lockers, who have been termed "the Moisevey dancers of Watts". Also, Jasna Planina, dancing Bulgarian dances, the group directed by Nancy Ruyter; the Ukrainian Spirit Dancers; Liberty Assembly in hornpipes and chanteys; the Polish Krakusy Dancers; Pamanlaki Dance Ritual of the Philippines; the American Indian group, American Horse Inter-tribal Dancers; the return of the hilarious Richmond Shepard Mimes; and many others. The entire program will be narrated by the noted dance team from India (see picture), Sujata and Asoka. Choral accompaniment will be made by the Eastern Washington University Chorus under the direction of Dr. Ralph Manzo. . . . The Festival is an annual production of Mr. Irwin Parnes, and is sponsored by the International Concerts Exchange. For ticket information, please contact the Music Center Box Office or the I.C.E. office at 213/272-5539.



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BRIGHAM YOUNG U. INTERNATIONAL FOLK DANCERS

The International Folk Dancers from Brigham Young University of Provo, Utah, will appear at several locations in Southern California and surrounding areas during mid-March. For times and locations of performances, see the flyer with this issue of FDS. Cities and dates are Henderson, Nevada at the LDS Stake Center, March 9; San Bernardino at Clock Auditorium, March 10; at the LDS Stake Ctr. in Lancaster on March 12 in Bakersfield Civic Aud., March 13; at the Marriott Hotel in Newport Beach, March 14; in Escondido, March 15; Disneyland 11 am March 16 and at Valley High School in Santa Ana that evening; and in Hemet at Mt. San Jacinto College, March 17.

The group, directed by Mary Bee Jensen, has performed in many famous theatres, including Lincoln Center in New York, Carnegie Hall in Pittsburgh, Mercur Theatre in Copenhagen, and the Trocadero in Paris. Last summer, the BYU Folk Dancers completed their 14th European tour, visiting Italy, France, Switzerland, Belgium, Israel and England, and on route, participated in four International Folk Dance Festivals, including the one that celebrated Israel's 30th Anniversary. The group was invited to participate in the prestigious Schoten Festival as one of the best groups to perform there during the past decade - they are the only group to have performed there four times. More than a dozen different authentic costumes provide audiences with a sparkling swirl of color as they perform the folk dances of Latin America, the United States, Poland, Yugoslavia, Israel, Hungary, and other lands. Indeed, wherever the BYU Folk Dancers appear, they receive tremendous acclaim. For additional information about tickets, etc., check the aforementioned flyer. This is the first visit by this group in several years, and their many friends here will most certainly wish to catch them in one of these current performances.

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DUNAJ FOLKLORE ENSEMBLE will present a concert of International Folk Dance on Sunday, March 11 at 3 pm. in Phillips Hall, Santa Ana College, 17th and Bristol in Santa Ana. Dances of the Middle East, Eastern Europe and North Africa will be featured, including a new dance cycle from Transylvania, not previously performed on the West Coast. For information, call 714/962-6187.

(Special events continue on next page)

STATEWIDE '79

Statewide '79 time is fast approaching - and you will find a flyer with registration information and a tentative dance program among the papers at the back of this issue of FDS. Registration is required for all events, and although pre-registration is not mandatory, it is very advisable, for it enables the Statewide committee-people to process your "package" beforehand, and saves you a lot of waiting in lines at the door to sign in while the music goes round and around inside! Besides, it saves you money!

Headquarters will be at the U.S. Grant Hotel, 3rd and Broadway, one block from the Community Concourse, where most of the activities will be taking place. Three afterparties have been combined with the registration. Friday evening dancing will be at Balboa Park; the Sunday brunch at the hotel; Monday afternoon dancing at Balboa Park Club in Balboa Park again, with a Balkan hour 1-2 pm; general dancing 2-5 pm.

Saturday's institute, dancing, and afterparty - and Sunday's Concert, dancing and afterparty will be at the Concourse. Noted callers will be on hand for the squares, and the exhibition program is in the hands of Eugene Ciejka. This is California's biggest annual folk dance event, when groups from one end of the state to the other gather to join in for a long weekend of folkdancing and merriment. Watch for more news next month, and in the meantime, plan ahead for the weekend May 25-28. A good time to think about making hotel/motel reservations now, as last minute accommodations are not always easy to find at holiday time in San Diego.

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BOYS OF THE LOUGH

Los Angeles seems to have the luck of the Irish when it comes to special events from old Erin during St. Patrick's month of March. Again, those to whom the sounds of music of the old country mean much, will have the chance to see and hear the famous Boys of the Lough, March 31st, at Royce Hall, UCLA. This year it is a co-presentation of the UCLA Fine Arts Productions and McCabe's Guitar Shop of Santa Monica. Time is 8:30 pm. You can obtain tickets at UCLA Box office (phone 825-2953); Muskadine Music; McCabe's (phone 828-4497), Mutual Tickets, and others. (See flyer attached - maybe - we seem to be a bit short - so use the above info if you don't receive one!)

The Boys of the Lough are returning on their North American tour with their unique and exciting combination of music and song, and this post-St. Patrick's concert will feature traditional music of Ireland, Scotland and the Shetland Islands. Guests, Jay and Lyn Ungar. The Boys started playing together in a rather loose arrangement about 1971, then, following a couple of changes in personnel, were joined by Dave Richardson in 1973, at which time they began to play together on a full-time basis. With this, the group found themselves a permanent line-up, and rapidly moved on to become recognized as one of the most outstanding traditional bands in the British Isles. Although steeped in their own individual traditions, each of the Boys of the Lough is in full accord with the music of the rest, and therefore, the music of the three lands is played with a virtuosity which has earned them well deserved acclaim. In the group, Robin Morton plays the bodhran and concertina; Cathal McConnell, the flute and pennywhistle. They are both Ulstermen and do most of the singing. Dave is a Northumbrian from Tyneside, and plays the banjo, cithern, and others. Aly Bain is from the Shetland Islands, that unique group of Scottish isles far to the north that still show some of the Norse heritage in custom and speech, and who learned his fiddle-playing from Tom Anderson, the expert on traditional Shetland music and lore.

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A WORKSHOP for FOLK DANCE TEACHERS and RECREATION LEADERS

TECHNIQUES for TEACHING the ELDERLY

Cal. State Univ. (Los Angeles) Sat., Mar. 3, 1979

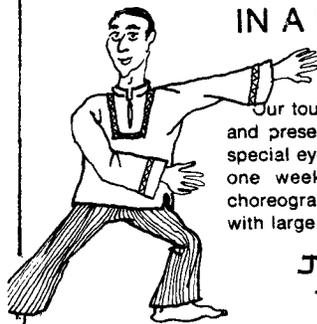
SUBJECTS:

1. Physical and emotional problems related to aging
2. Modifications of dances (tempo, steps, etc.)
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FEATURE ARTICLES

WELSH DANCING - YESTERDAY & TODAY

ALEXANDER HAMILTON

The last 200 years have witnessed the decline and re-emergence of national social dance in Wales. During that time, as in other countries, folk dancing has evolved and progressed from the status of a vice to that of a natural expression of cultural identity. In describing this progress, I hope to provide a background for readers who may have encountered Welsh dancing and would like to know more about it.

Historical descriptions of social dancing in Wales are rare, and none of any real value are known prior to the 18th century. The best-known, and certainly the most interesting account is that given by an English clergyman, the Rev. Richard Warner, as a result of a visit to South Wales in 1798, which I venture to quote in extenso: "No sooner was our supper dispatched, than Mrs. Jones gave us notice, that at a neighbouring public-house, the villagers had met, and were dancing to the sound of the village harp. The idea of a genuine Welsh ball pleased us highly; and Mr. Gilpin having previously discovered that our company there would not be considered as intrusive, we immediately adjourned, under his auspices, to the scene of festivity....."

"...Our reception was most cordial, for men and women individually solicited us to dance. As the females were very handsome, it is most probable we should have accepted, had there not been a powerful reason to prevent us - our complete inability to unravel the mazes of a Welsh dance. 'Tis true there is no great variety in the figures of them, but the few they perform are so complicated and long, that they would render an apprenticeship to them necessary in an Englishman. We therefore contented ourselves with looking on, and were really astonished at the agility and skill which these rustics displayed. Our surprise, however, was still more excited by the observance of a custom which, as it is not practiced at the Bath balls, we were not prepared to expect. On a sudden, the dance ceased, and the harper, running his finger rapidly down the chords of his instrument, gave the accustomed signal, on which every gentleman saluted his partner three or four times with considerable ardour. The dancing then recommenced with such spirit, as convinced us that this interlude had added to the energies of all parties concerned."

Unhappily, Warner's enthusiasm was not shared by the Welsh clergy. Those writers who condescended to allude to dancing at all were united in condemnation of it. Rhys Prydderch for instance, a minister of the Gospel in Carmathenshire, lists 12 sins of the time "profitable for this foolhardy age to consider, and think seriously of the Reckoning asked by God on account of them." (translation). The first of these sins is Mixed Dancing -- for comparison, the second is Cock-fighting, the twelfth, Long Hair! This attitude, for which there is ample further evidence, extended also to secular music and song in general, and continued well into this century. In consequence there is scarcely any material relating to Welsh dancing at this period, but three important sources do survive and these I will now discuss.

Sometime late in the 18th century, Edward Jones, known as Bardd y Brenin (King's Bard) from his position as harper to King George, received a letter from a Mr. William Jones of Llangafdan in Montgomeryshire. This may have been in response to an enquiry from Edward Jones, who is noted chiefly for his publication, in several volumes, of a collection of Welsh airs and discourses on Welsh music and poetry. The letter contains a detailed, if not entirely lucid description of three dances: 'Aly Grogan', 'Lumps of Pudding' [1], and the 'Roaring Hornpipe' - now known as the Llangadfan dances.

These fully confirm the Rev. Warner's observations on Welsh dancing. Each dance, for three couples, consists of three parts called respectively: the Leading or Man's Part, the Tracings or Woman's Part, and the Turnings or Cross Part. Each part has three figures, similar to those in the English dances published by John Playford, except that each figure is followed by two heys, or a hey and a ring [2]. As if that were not enough, each part is followed by an interlude called a Round 0 - a simple dance in double circle formation. As William Jones says, "They may at first appear very perplexing, but, when the theory is once understood, they will soon become familiar to persons of tolerable skill and activity." Finally, a sound piece of advice: "Whoever enters a party of six must not rest the sole of his foot nor withdraw his attention a moment during the whole dance."

The second group is a pair of dances from Llanover in Monmouthshire (now Gwent): The 'Llanover Welsh Reel' and 'Rhif Wyth' (Figure of Eight). These were recalled by Mrs. Gruffydd Richards, whose father, Thomas Gruffydd, was a harper in Llanover Hall until his death in 1887. Apparently it was the custom at the Hall to entertain visitors with

(please continue on next page)

-WELSH DANCING Cont.

a performance of these dances by members of the household in traditional Welsh costume. The 'Llanover Reel' is a courting dance for a man and two women, usually done as a three-some in a column. There are 14 figures, with two heys between each. 'Rhif Wyth' uses a three-couple set like the Llangadfan group, and consists almost entirely of heys. The two tunes, of which the former also goes under the name of 'Jones's Hornpipe', are among the most typical of all Welsh dance tunes. To hear them played on the harp, as is proper, is to taste the trueflavour of Welsh dance music.

A set of dances from the area around Nantgarw in East Glamorgan comprises the third group, all of them from the recollections of Mrs. Margaretta Thomas, who died in July 1972 at the age of 92. Throughout her long life this remarkable lady was blessed with a keen perception and a photographic memory - were it not for that, the Nantgarw dances would certainly have perished. As a young girl, "Gretta" loved nothing so well as to watch the dancing at the annual Sunday school tea parties in the neighbouring villages of Nantgawr and Groeswen, or at the fairs at Caerffili and Tongwynlais. Dancing was also a feature of local harvest suppers and private "evenings". Not that Gretta herself ever took part - her mother strongly disapproved of dancing - but she often managed to persuade other children to perform the dances with her while out collecting firewood in the woods, out of sight of the grown-ups. By the time Gretta reached her teens, the dancing she loved had vanished.

As one might expect in dances destined for public exhibition, these dances differ somewhat from those I have described earlier. There is much more variation in the steps and the figures, the performance covers a greater area, and the whole presentation is much "showier". In 'Dawns y Blodau' (The Flower Dance), the girls carry garlands of wild-flowers; in 'Dawns y Pelau' (The Ball Dance), the dancers hold a small ball with ribbons attached; in 'Rali Twm Siôn' (Tom Jones' Rally) they carry bells. Most distinctive of all perhaps, is the woman's solo dance 'Morfa Rhuddlan' (The Marsh of Rhuddlan), said to commemorate the disastrous battle of the same name in 1282 as a result of which Wales lost its independence to England.

This dance, which moved even Gretta's straight-laced mother to tears, was performed by one Ann Rosser, better known as Ann Lansan, after her husband's native village of Llansanffred-in-the-Vale [3]. With the aid of a large shawl, the dancer mimes the story of the battle, ending with the defeat of the Welsh forces. The footwork, described as "reeling" by Mrs. Thomas, consists of a rapid succession of tiny steps (rendered invisible by the dancer's long gown). The effect of these is a smooth, gliding movement as though on wheels. In Victorian households the maids were usually taught to move like this [4], but I have never seen it in a modern performance. [5]

Apart from these three major sources, there are a number of minor ones. Several dances published by Playford, Walsh and others may be of Welsh origin, to judge by their names or tunes. At the same time not many of them contain features readily distinguishable from those in English dances of the same period. 'Meillionen' (The Clover) from Walsh's 1740 edition is probably the most typically Welsh of these, as well as being one of the best known. There are also fragments from other sources, for instance two dances collected by Miss Maud Karpeles in the Gower Peninsula in 1927, but these are rarely performed nowadays.

A second eyewitness account is worth quoting. In 1881, Mr. Wirt Sikes, formerly United States Consul in South Wales, published "Rambles & Studies in Old South Wales". This contains the following passage: "...A small brass band is playing a brisk tune and I penetrate through a circle of rustics to find a few couples of men and women dancing on the greensward. The women clutch their partners firmly, one arm about the man's waist and the other on his shoulder. The dance is a queer sort of quadrille, the like of which I have not before seen in which there is much of individual and unsupported whirling on the part of the women and of solemn leg-lifting (like a serious Can-can) in the part of the men, but of the men only - and which breaks periodically into a romping waltz, in which the couples go prancing madly over whole rods of greensward and come back panting and dishevelled, to resume the balancing, the leg-lifting, and the whirling as before. With all this, there is a great solemnity of demeanor as of people with their duty to do - a solemnity more befitting a religious rite than a merry-making, and a vigour which causes every dancer to sweat profoundly, though the day is a cool one." Although there is corroborative evidence for the type of dancing seen by Mr. Sikes, sufficient detail for the dance to be constructed is unfortunately lacking.

Before moving to the present day, I should perhaps mention one other source. In 1947, a book of dances for children was published by Miss Alison Howie of Denbighshire, including

(please continue on next page)

WELSH DANCING, Cont.

such titles as 'Migildi-magildi' and 'Robin Ddiog' (Lazy Robin). These are still performed - for a long time they were almost the only "Welsh" dances available on disc - but some would hesitate to call them truly Welsh. Despite the inclusion of Welsh stepping sequences, and their undoubtedly Welsh tunes, there is little obvious relationship to the known traditions of Welsh dance and, in my view, dances contrived principally for children are not folk dances at all.

The present era of Welsh folk dance begins, more or less, in the 1930's. In 1930, Mrs. Lois Blake, a Londoner by birth, moved with her family to North Wales. Being a keen dancer, she was disappointed to find that virtually no tradition of folk dancing had survived in Wales. In 1932, Mr. W. S. Gwynn Williams, the architect on the International Eisteddfod at Llangollen, published Welsh National Music and Dance, an outstanding work which even today has no rival in its field. Mrs. Blake at once contacted him, and there began a collaboration which saw the publication of most of the known repertoire of dances with tunes and suitable notation.

Some time later, in 1949, the Welsh Folk Dance Society (Cymdeithas Ddawns Werin Cymru) was founded, under the chairmanship of 'W.S.' and with Mrs. Blake as president. It is worthwhile to record that, at that time, the majority of people in Wales had never heard of Welsh dancing, and there were barely 20 dances in existence. Since then, the number of dancers has grown enormously, enabling teams to visit the United States and elsewhere with increasing frequency; the repertoire of dances has expanded, thanks to the efforts of researchers and callers alike; best of all, the Twmpath (village dance) has brought Welsh dancing back to the Welsh heartland, just as the Eisteddfod (competitive festival) has brought it to the public eye. In the country districts of Wales, Welsh dancing has established itself as the most popular recreation of its kind among young people, and gives healthy expression to the nationalistic fervour which has grown up in recent years.

* * * * *

Footnotes: [1]. Although nothing to do with the dance itself, it may be of interest to note that the tune given is almost identical to that used by John Gay for the finale of his highly successful "Beggar's Opera", which prompted Handel to remark that his own operas had been driven from the English stage by Lumps of Pudding!

[2]. This is perhaps the most characteristically Welsh feature of the dances: the inclusion of a hey or figure of eight at every opportunity, be it a Cross Hey, Hey between, Hey with your own, or Double Hay proper or improper.

[3]. Ann's activities did not escape notice and reproof of the chapel elders, to whom she is said to have replied, "You can excommunicate me if you like. I've danced all my life and I'm going to dance what's left of my time. And what harm is in it? The Old Book says that David danced before the Ark, and if the Almighty was willing to accept the dance as a sacrifice of praise, who are you to blame us? I can't see any harm in it!" (translation from the Welsh).

[4]. A good example occurs in the old movie, "The Barretts of Wimpole Street", starring Charles Laughton.

[5]. (In non-Welsh dances however, entrancing examples of a similar movement have been seen in the women's dances of Azerbaidjan and Georgia by those Ensembles).

* * * * *

[Ed. note. Many thanks go to Mr. Hamilton for writing this article for Folk Dance Scene. We had been trying for about seven years to find someone who could do this for us, and though we knew Mr. Hamilton was in America, never expected to meet him. It was quite a welcome surprise then when we got a call, via Rich Langsford, that he was staying for a couple of days in the Los Angeles area, at a motel not half a mile from the house. We met, breakfasted, and he promised to send a special article in time for the March issue and St. David's Day. He had been in the United States for almost three years, living in Baltimore, where he was the accordionist for a Polish exhibition group in that city - had collaborated in making and playing for a recording of Welsh dances - and was now en route back to his home in Gloucestershire, England, where he has taught Morris and English dances for near 20 years. In addition to the recording, he has published two volumes of traditional Welsh dance music and was for a while, editor of the official publication of the Welsh Folk Dance Society. A most charming personality, and to you, Alexander Hamilton, (hope my Welsh is okay) I say, Diolch yn fawr!

* * * * *

NATIONAL EISTEDDFOD

Pam Eisteddfod? Ystyr y gair yn wreiddiol oedd sesiwn Rhaid oedd cyhoeddi'r Eisteddfod a'r testunau flwyddyn ynlaen llaw ledled Prydain. Ar ol eisteddfod Aberteifi ym 1176, ychydig o son sydd am eisteddfodau tan 1450 pryd y cynhaliwyd eisteddfod yng Caerfyrddin.

Let us start over again in English. The Welsh term Eisteddfod originally meant, to hold a session. The holding of an Eisteddfod must be proclaimed a year in advance throughout the British Isles, together with the subjects - music, songs, etc. - to be considered as subjects for the competition. After the session in Cardigan (Aberteifi) in 1176, very little more on the subject was to come for centuries. Then in 1450 or thereabouts, an Eisteddfod was held in the town of Carmathen (Caerfyrddin), at which time Dafydd ap Edmund, the noted Bard, laid down the rules which must be followed by poets in selecting the measures of their verse. Some rules changes were made in 1523 at the Caerwys Eisteddfod, and 45 years later, Queen Elizabeth I decreed an Eisteddfod there to put the check on those "itinerant (and other) poets and singers calling themselves minstrels," but not, in the opinion of the Court and adjudicators. By now, musicianship had become part of the competitions. In the year 1789, the Corwen Eisteddfod began to assume its present pattern with the presence of the general public. The one in Caerfyrddin in 1819 was the one in which the great Gorsedd of Bards participated with the full Druidic ceremonies.

The modern Eisteddfod may be said to have begun in 1858 in Llangollen when a National Council of Eisteddfodau planned a single National Eisteddfod to be held annually, alternating between North and South Wales, and in 1937, the National Eisteddfod Association merged with the Gorsedd of Bards, forming the present body known as the Court of the National Eisteddfod of Wales. This is the National Eisteddfod background, and last year, held in South Wales. This year, it will be held in Caernafon in the North, early August.

The International Eisteddfod, held annually in Llangollen, is world acclaimed, and is an invitational in which selected choral, musical and dance groups from around the world participate. The rules are strict, and purism is a requisite. For a folk song or folk dance group to win the top honors at Llangollen is indeed a great thing to have done. It is to Llangollen that most folk dancers who have the opportunity and are in the British Isles during the first week in July will head - the dancing generally takes place on the Wednesday only, but there are impromptu performances throughout the entire six days. The 1979 dates are July 3-8, and for an account of the 1978 one, read Sue Clark's story here in this FDS, or the Ontario Folk Dancer where there was also a review by one of the participating teams. Viltis has had several reviews over the years, also.

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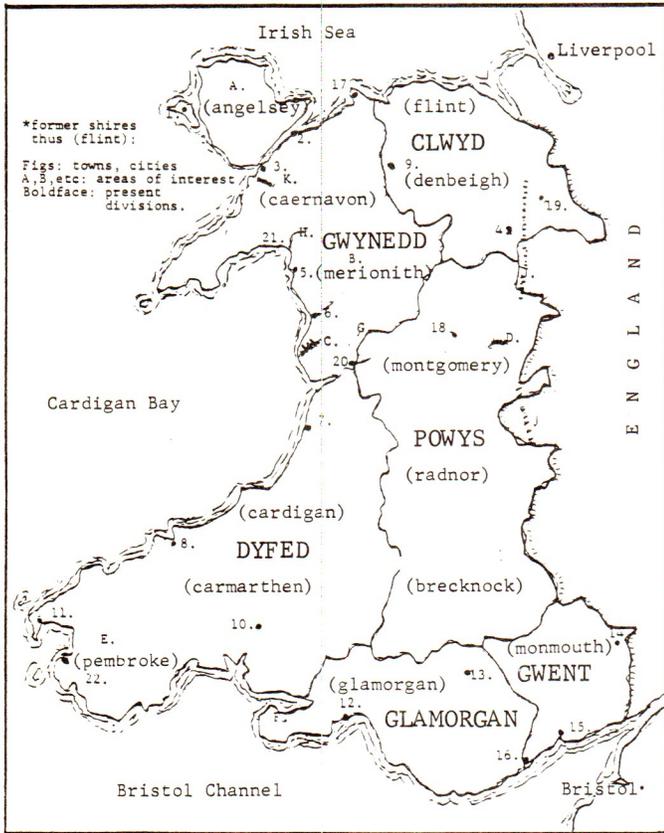
LLANGOLLEN INTERNATIONAL EISTEDDFOD

Last year, Tricia provided us with a very colourful report of Llangollen, and Vic and I, having made our first visit to the Festival, can only agree with all she said. It is truly International - 22 folksong and 17 folk dance groups taking part this year (from various corners of the world). It is also a very friendly event. We were there for only the one day, leaving Newport at 5 am., and we spent the whole day in the field. On the commercial front, we couldn't help but notice how reasonable all the prices were at the various stalls and booths on the field. That, and the friendliness of the officials put us in a good mood right away, in spite of the rain. Oh, how it rained! The worst on record. Several times during the first hour or so, the gentle sounds of the folk songs were drowned out (almost literally) as the rain burst through the seams of the gigantic marquee (it holds 10,000). All credit is due to the organisers as they pushed the water away with their brooms. No one actually got wet though. The flowers seen there have to be seen to be believed. Their quite fantastic colours could only be matched by the colours of the many international folk costumes. Each day, limp blooms are replaced so that they continually have that "fresh, first-day look". Outside the Pavillion, the people milled around, trying hard to forget the rain. The competitors graciously posed for photographs, signed autographs, and babbled away in a couple of dozen languages. Even the police - bobby and inspector alike, posed and signed! As for the dancing? Well the folk dancing is only a part of the event, but what a part! We loved every minute of it from the subtle movements of the Sardinians to the almost brash dancing of the Cloggers from Philadelphia. It was interesting to observe audience reaction. They seemed to enjoy the noisy, the fast, and the Canadians whose dances anyone could do. The adjudicators did not necessarily agree with them. The Germans from near Hanover showed us yet another Windmill and the Latvians also danced one at the evening concert, but we were not able to see it. Happily, the sun did get through and the H.TV were able to film outdoors, the Indian 'Diwanas'; this year's Festival Trophy winners. We joined an enthusiastic group of spectators who cheered them in the evening sunlight.

-- Sue Clark --

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HEN WLAD FY NHADAU



CITIES, TOWNS, VILLAGES

- | | |
|------------------------------|----------------------------|
| 1. Caergyhi (Holyhead) | 12. Abertawe (Swansea) |
| 2. Bangor | 13. Merthyr-Tydfill |
| 3. Caernafon (Carnarvon) | 14. Monmouth |
| 4. Llangollen | 15. Casnewydd (Newport) |
| 5. Harlech | 16. Caerdydd (Cardiff) |
| 6. Abermaw (Barmouth) | 17. Llandudno |
| 7. Aberystwyth | 18. Llangadfan |
| 8. Aberfeili (Cardigan) | 19. Rhosllanerchrugog |
| 9. Betws-y-Coed | 20. Machynlleth |
| 10. Caerfyrddin (Carmarthen) | 21. Portmadoc |
| 11. Tyddewi (St. David's) | 22. Milffwrdd (Milford H.) |

HISTORICAL, INTEREST SITES

- | | |
|------------------------------|---------------------------|
| A. Isle of Anglesey (Druids) | F. Gower Peninsula |
| B. Snowdonia Nat. Park | G. Merion Mills (Weaving) |
| C. Talylyn Railway (1864) | H. Ffestinog R.R. |
| D. Llanfair Rwy. | J. Offa's Dyke |
| E. Pembroke Coast N. Park | K. Snowdon Cog Railway |

attachments [Ed. we seem to run into that gent regularly, don't we - last month we had him in the West Indies!] .. Not too far away is the area from which the monoliths at Stonehenge were quarried and transported - we know not how - to that distant English site.. A small but noted village is Rhosllanerchrugog, famed for its miners' choir...

Then there are the Welsh crafts and arts. Tapestries are strikingly bold, woven as at the looms of Dinas Mawddwy; potters in Cymer still use the same methods, unchanged for several centuries - to make their handsome wares. Slate carving is intricately done by artisans in North Wales, and slate for roofs at one time was one of the country's major resources. Wales has literally hundreds of craft shops devoted to the various folkcrafts listed in the booklet "Crafts & Rural Industries" available in bookshops in the country. . . The museums are interesting and unusual - the Quarrying Museum in Llanberis; the Llywernog Lead Mine Folk Museum in Ponterwyd; the Geological Museum at Bwlchgwyn - and the Welsh Folk Museum at St. Fagin's. In the ecclesiastical picture, the famous Tintern Abbey and St. David's Cathedral. And, writing of ancient - there may still be a few coracles - one of the oldest forms of water-transport - remaining on the rivers of South Wales. . . And last but not least, Snowdon, the highest point in England and Wales - heart of Snowdonia National Park! There is indeed, a lot to see in Wales in which folk culture and lore is intertwined with ancient history and modern life.

* * * * *

A Massachusetts-area, Los Angeles-population sized land jutting westerly from the spine of England - a land of mountains, green valleys, lovely resort beaches, ancient great castles, and little mean row-houses in the mining villages and towns...Wales, a principality, a capital in Caerdydd (Cardiff), but its prince does not sit there. Conquered in 1284 by England, and officially incorporated with her since 1536, it nevertheless remains a Celtic land, though true, less than 40% of its people speak Welsh, and only 1% know it as their only tongue. However, the language, along with the Welsh poetry, music, folklore and heroic history together combine to make a cement that holds Wales - or Cymru - together as a fiercely proud and individualistic nation.

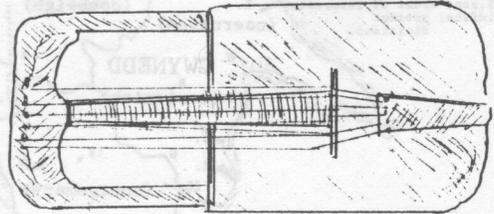
Recently, undoubtedly due to the resurgence of nationalism following World War II, the political boundaries have been redrawn, and the old shires formed following the conquest no longer exist. Monmouthshire has been returned - and English-sounding names like Flint, Monmouth, Pembroke and Montgomery were replaced by Clwyd, Gwent, Dyfed and Powys.

Points of interest include Anglesea, or Mona, last stand of the ancient Druids against the Romans; Offa's Dyke, built back in the 8th century to hold back Welsh border raids against Anglo-Saxon farms; Harlech and Caernafon, two great and historic castles (there are many others, too, but the one is famed in song - the second, where the Princes of Wales are invested. There are the 8 or 9 little railroads, short-lines unique in their style, useful, and much of attractions to tourists. In the quaint old town of Machynlleth, Owen Glendower established a Parliament during a brief revolt in 1404 - he is one of Wales' great names. . . It was from Port Madoc that Prince Madoc was reputed to have set sail in 1170, to America and up the Mississippi beyond St. Louis...Milford Haven saw a reverse flow of migration when Lord Hamilton brought whaling men over from Nantucket to try and establish a whaling industry there..It was also the locale of another of Admiral Nelson's

MUSIC AND CUSTOMS OF WALES

Without any doubt, the best known and most loved of all of the native musical instruments of the Welsh people is the harp. There are others, including the crwth - a stringed type instrument of the viol family (see sketch); the pibgorn, a seven-holed hornpipe somewhat resembling a clarinet, with a reed mouthpiece and an amplifying horn at the open end; and of lesser note, a Welsh drum and bagpipes. A few examples of the old crwth exist - some in museums and, according to Mr. Hamilton, a few are now being produced by artisans in Wales, who it would appear are dedicated to bring back some of the forgotten areas of Welsh musical heritage.

As for the harp - it is considered the national instrument, and is pictured almost as much a symbol of the country as is the Red Dragon or the leek. Many of the traditional folk dances of Wales were played by harpers, and still are. In fact, they were probably only thusly preserved, in ancient collections of harp music, along with those used in the collections by Walsh and Playford.



A crwth, circa 1742, Wales

Although superseded by the popularity of the more contemporary pedal harp, the old triple harp is considered more capable of flexibility and tone quality. As might be indicated from its name, it has three rows of strings, with the two outer strings tuned identically to a diatonic scale, and the middle row tuned to the intervening chromatic notes. In ancient days, the harper was a very important personage in the town and court or manor in Wales, highly respected, and there were even special laws passed regarding punishment for anyone doing harm to the harper! However, during the Puritanical era and the religious revision that engulfed Wales during the 17th through 19th centuries (extending in some districts even into the present one), the harper, along with secular music, and especially dancing, fell into disrepute. One sometimes wonders to what heights music - both classical and folk, along with dance and the development of musical instruments - would have ascended in such an inherently musical nationality of the Welsh would have risen had it not been for the stern intolerance of the religious movement there! As it is, the songs of Wales are still prolific, especially those of religious nature, as well as many of folk nature that managed to survive despite repression. Three of the best-known airs of the English-speaking world are of Welsh origin: the lullaby, "Ar Hyd a Nos" (All Through the Night); the carol, "Nos Calan" (Deck the Halls); and the stirring march "Men of Harlech". But, great Welsh composers, musicians, and balletomanes are rather rare!

There must be something about mountains and valleys that lends itself to the development of choral music. Witness the glorious choirs of Iceland, Georgia in the Caucasus Mts., and Wales. It is said that if you get three Welshmen together, they are bound to form a choir. There is a spirit of hwyl - a something special to Wales, the term not exactly translatable in English, but "togetherness" might come close. The choirs of Wales are world renown, and the beauty of it is, that they as a rule are not composed of professional singers, trained in music conservatories under famous teachers, but of the average miner, shepherd, or tradesman of the town. Every village seems to have its chorus - and some of them have won awards at the eisteddfodau; appeared in command performances before the Court, and toured abroad in concerts. Their practice sessions, like as not, will have been done, singing as they swung in cadence, marching to or from their shift in the coal mine next to their village. The polyphonic singing of the Welsh is well-known, but less familiar is the penillion singing - cerdd dant, or singing with the harp, in which the singer sets verses in counterpoint to the tune played by the harper. For an interesting description of this. Mr. Hamilton describes this form of singing in the March 1978 issue of Viltis. Reading just recently in a magazine about a championship Rugby match in Caerdydd - at halftime, the writer of an article was astonished when, instead of jiggly cheerleaders and marching bands and card stunts - the entire assemblage, spectators and players alike, some 60,000 of them, joined in perfect harmony, singing the hymns and folk songs they had known all of their lives - the songs of the Land of Song.



Carving Love Spoons at Abertawe

MUSIC & CUSTOMS OF WALES, Cont.

Several seasonal Welsh customs, though in detail specific to Wales, also show a similarity in manner and/or origin to those of other Celtic lands. On St. Valentine's Day, young men would present love spoons, carved out of wood, to their sweethearts. The degree of elaborateness (servicability was of no consequence) was indicative of the amount of ardor! Valentine card-sending is also a custom of considerable antiquity in Wales, going back into mid-last century. May Day was another occasion for a processional and dance. Then on Midsummer's Day, there is Fedwan Ifan, or St. John's Birch - a ceremonial procession with dancers, the traditional man-woman, the Fool, etc. who went around the town and at each stopping place, performed several dances. Hallowe'en, or rather, the day after, was a very ancient festive day, marking the end of summer in Wales and other Celtic lands, with ceremonies and bonfires or "burning of the leaves" - cleansing ritual. (We burn our leaves in the autumn here, too - is it not also a sort of ceremonial?). The ceremony of Mari Lwyd, the Grey Mare, is another processional more common to South Wales, which in parts, quite resembles the Wael Hael of neighboring Cornwall across the Bristol Channel. In fact, the participants are called Gwassailwyr, and it takes place during the winter holidays between Christmas and Twelfth Night. March First is St. David's Day, and the occasion of the feast of the patron saint of the country - also a national holiday. It is not known exactly where St. David came from - he may have been Welsh, but more possibly Irish. At any rate, he was appointed Archbishop of the area now known as South Wales in the late 6th century and his chair was in Caerlon, near Newport, then transferred to Menevia, or St. Davids, on the Pembrokeshire coast, which makes that the smallest city in Great Britain as the site of a Holy See. It is also where you will find one of the most charming cathedrals in the land.

Welsh literature is romantic - perhaps bardic - and most ancient examples consist of poetry: The Book of Taliesin and Mabinogian are very ancient examples - the latter something like the Icelandic Eddas, but less bloody. In modern times, Dylan Thomas is considered the most noted of Welsh writers, and so popular that there are several tours for Thomas fans scheduled from New York and San Francisco this coming summer. But, for the hard life and times of the working miner in Wales, and vivid description of the Welsh countryside in general, Richard Llewellyn's "How Green Was My Valley" is a beautiful example, told in style and prose almost poetical, that characterized the average Welshman of the end of the last century.

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PHILATELIC FOLKLIFE

Not being a stamp issuing country yet, Wales has nothing in the philatelic field other than those few items by Great Britain. Folklorewise, a Celtic cross from Glamorgan and some intricate gates of Caernarvon Castle issued for the investiture of Prince Charles in 1969 plus the two (8½ and 13 p.) of the Folklore series of 1976, showing a Welsh harp and the Gorsedd of Bards are the sum total. (However, one we missed last month, issued by Great Britain was a sixpenny in 1965 showing a group of Trinidad folk dancers celebrating Carnival on Mardi Gras!)

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RECORDS & BOOKS IN REVIEW

WELSH DANCES - with Mr. Alexander Hamilton playing the accordion - GBH 1 - is produced and recorded by Gene Baron and Nathan Gerber, 1977, 1978. The record contains 13 dances, and there are dance notations for each included in a syllabus, notated by Mae Fraley. With the exception of 'Dawns Gwyl Ivan' - the Dance of the Feast of St. John - (see reference in other articles) - they are all recreational type dances and relatively easy to do, if you know the basic English dance steps, and they are described well. Mr. Hamilton is an accomplished accordionist and musician, and the music is enjoyable even if you don't know the dances. As for the dances themselves, with perhaps two exceptions, I believe they are all new to the West Coast folk dancers - 'Meillonon Cylch' (Clover of Merionedd) and 'Robin Ddiog' (Lazy Robin). The former is written in the notes for a Sicilian circle formation - I believe the version taught here was the 18th century longways one. Welsh dances until now have been scarce in general, especially here in Southern California - and besides the two mentioned above, the only others that come to mind were both taught and danced by the Happy Valley group in Ojai, 'Pant Corlyn ar Gwyn', and 'Rhif Wyth'. Here then is an opportunity to learn a bunch of new ones.

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PLEASE NOTE

AGAIN, REMINDERS: If you are MOVING, we must have your address change before next mailing date--Mar. 17; the same goes for Mar. renewals and for NEW subs. The postoffice will not forward the former, and the high cost of individual mailing makes it necessary to start your late renewal or new subscription with the next regular mailing, unless a 50¢ postage and handling surcharge is added. Sorry about all this, but it's the way the mop flops now!

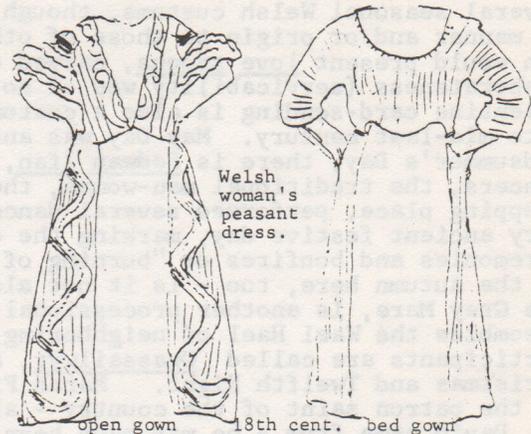
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COSTUME CORNER

WELSH PEASANT COSTUME

Welsh costume is something about which it is more usual to have a general idea of than exact and detailed information, and that it is described as "Welsh" or "National" or "peasant" indicates some confusion in interpretation concerning it. Perhaps the main question is, did this form of dress originate in Wales and was it national - worn by the people of Wales in general, or merely confined to a limited area of the demographic community?

All recorded or documented information, such as drawings, effegies, wills and inventories, where dress is mentioned, portraits, correspondence, etc. from fairly early Welsh mediaeval history down to about 1700, plus actual items of clothing since, would indicate that the wealthier Welsh people dressed no differently than those of like social or economic stature in England and other advanced European lands - at least, not substantially different. Fashion was perhaps a little longer arriving there than in the major and more advanced cities and provinces though.



open gown 18th cent. bed gown

In the case of the peasant class - or the poorer townspeople and tradesmen, considerable documentation also existed - and exists, but minus such things as portraits, etc. which were affordable only by the rich. By the early years of the 19th century, sketches and paintings by artists began to show the clothing worn by the people in the market-place and rural scenes (see later in text) - and with the advent of daguerreotypes and photography, a large quantity of material became available for researchers. According to F.G. Payne, in his tract, "Welsh Peasant Costume" issued by the National Museum of Wales in St. Fagans (from which much of the material in this article is borrowed), his research turned up nothing that could be considered characteristically Welsh until the 18th century. It seems that ordinary folk, too, as far as they were able, followed the fashion of the day, albiet from afar - but from the second half of that century on, there emerged a form of feminine costume that became more "divorced" from the haute-monde fashion of the day, and this lasted until the latter part of last century.



It would appear that the basics of the Welsh dress for women came from England - or at least, were not exclusively Welsh, for illustrations of the 17th and 18th centuries show countryfolk of the rest of Britain wearing the same elements that characterize the "traditional" Welsh costume - the bedgown, open gown, the shawl, petticoat, apron, cap and kerchief, and even the tall beaver hat, which in exaggerated form from the originals, became the symbol of Welsh costume. A painting by the artist J.C. Ibbetson, done in the latter part of the 18th century, shows a street scene in Llangollen in which many of the pieces of the Welsh "national dress" or "peasant costume" begin to appear.

In the sketch above, one of the main fashionable garments of that period was the open gown, which consists of a bodice and skirt, with the lower part of the gown open to show the petticoat beneath. It was usually made of fine material, of silk brocade. The bedgown on the right (betgwn) is essentially the same but made of heavy Welsh flannel (gwlanen). The short gown (cwn bach) was more similar to a short jacket or bodice. Whether or not there was a diversity of costume from county to county remains a point of controversy somewhat. Artist Ibbetson, who travelled extensively through Wales painting his scenes of rural life shows a similarity in many of them, although the locations are quite distant. On the other hand, T.J.L. Prichard's descriptions in his novels and travel stories tend to describe in colorful detail, quite a number of differences from place to place. Prichard however (a rather distant relative?) was a bit of a romanticist as well as Chamber-of-Commerce type publicist, and though Welsh (also from Brecon), wrote in a manner to appeal to the English traveller. Payne argues that while no doubt Prichard did see the dress in colors and fabrics described in the various towns and counties mentioned, nevertheless, they were not limited to, nor even common to, those locales, but could be found throughout Wales and Monmouthshire.

SQUARE CIRCLES

THE MAMMOTH LAKES SQUARE DANCE FESTIVAL, June 1, 2 & 3 (well right now, it's ski-time, but summer is a-cumin in, and the square dance people always plan aheeeehead, you know!) will feature Bob and Edna Faudree of Long Beach teaching and cueing rounds, and the caller for squares will be Earl Johnson, of Lakewood. Friday night 8-midnite, Saturday am round dance workshop and afternoon square dance ditto. The evening festival 7-11 with an afterparty and guest Southern California and Nevada callers. Sunday afternoon, the Trail's End dance. All at the #2 Warming Hut in the Mammoth Ski Area. Contact Bill or Julie Gardner at P.O. Drawer A-7, Mammoth Lakes, CA 93546 for info, etc. Bill used to dance down here in metro-suburbia before opting for the aroma and briskness of pine trees and fresh mountain air!

CALLERLAB has been selected to conduct the Callers' Seminar at the National Square Dance Convention to be held in Milwaukee, June 28-30 this year. The staff for this 12-hour seminar includes some of the outstanding caller trainers in the square dance field today. Subjects covered will parallel the curriculum designed by Callerlab and will include six 2-hour sessions to be held daily, 9-11 am and 2-4 pm., and covering a multitude of subjects. A rare opportunity to get so much talent in one place, and to get first-hand knowledge that these leaders have accumulated over years of experience.

A NEWLY REVISED BOOK entitled "Plus One and Two" has just been published by American Square-dance Magazine, and written by choreographer Will Orlich. It reflects the latest Experimental, Plus One and Plus Two groups of movements as established by Callerlab at its 1978 convention, and will be current for at least two more years (except for new quarterly experimentals as they may be chosen). A unique feature of this book is that a description of each movement is included as well as hundreds of example figures, workshopped by dancers, ready to use by callers who need them. From American Squaredance, PO Box 788, Sandusky, OH 44870.

AN ARTICLE, "DON'T GET CAUGHT IN A SPEED TRAP", by Jack Lasry, Chairman of the Board of Callerlab last week - we plan to run it next month here in Folk Dance Scene, for the points brought out for square dancing equally apply to the folk dance movement. Other like warning signals have been going up with frequency lately even in some folk dance circles, for these people, at least some of them have long memories, and squaredancedom, at least, went the route once a quarter-century ago - they at least, don't want a repeat of it.

ASHKENAZ FOLK DANCE CO-OPERATIVE in Berkeley (1317 San Pablo Ave.) is a place you can square dance every alternate Friday with Bob Black calling 8 pm-? There'll be a 6th Anniversary show March 17 with performances by international groups - "Khadra", "Matija Gubec", "Kopachka Orchestra", and Nancy Yates to fill the evening of entertainment. 415/525-5054.

* * * * *

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RAVA *Weds., Mar. 7*

FOLK DANCE CAMP

IDYLLWILD FOLK DANCE WORKSHOP has set the dates June 22-29 (weekend June 22-24) for its 1979 session at Desert Sun School in Idyllwild. The staff will include Carol and Ed Goller, teaching Scandinavian dances; John Pappas, Greek; Bernardo Pedere, dances of the Philippines; and Glen Weber, Polish dances. Registration is limited, so plan early. See the ad in this issue of FDS, and for information, you may call: Los Angeles area, 213/737-3500; San Diego area, 714/281-0174,

STOCKTON FOLK DANCE CAMP will again offer two identical one-week sessions, July 22-28, and July 29-August 5. This is the 32nd annual repeat of this most popular camp, and it will have a staff of outstanding teachers. In addition to several of the "regulars", some new/and relatively new/comers will be on hand, including Ciga Despotović, Yugoslavian dances; František Bonus, Czechoslovakian; Alexandru David, Russian dances; Morry Gelman, (back after many years) Bavarian dances, including 'Schuhplattlers'. Additional emphasis will be placed on folk singing this year, with a formal class being offered each day. More information will be coming each month, plus a registration/flyer. Meanwhile, you may contact Mr. Jack McKay, Director Folk Dance Camp, University of the Pacific, Stockton, CA 95211 for information.

SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE will have a one week main conference, Aug. 12-19, preceded by the usual Teacher/Leader workshop, Aug. 10-12, to be held at the usual place, the campus of SDSUSD. The staff includes Ciga Despotović, Ada and Jas Dziejwanowski, Ted Sofios, Jerry Helt, C. Stewart Smith, Bora Özkök, and František Bonus - plus another teacher yet to be confirmed. That for the main week. For the weekend, the teachers will be Audrey Silva, Bora Gajicki and also, one to be announced. (The missing one may be teaching Disco.) For a brochure or information, contact the director, Valerie Staigh, 3918 2nd Ave., Los Angeles, CA 90008.

* * * * *

CAFE DANSSA

Folk Dancing Nightly

Admission \$2 per person. Lessons optional, 75 cents each.

Mon.	INTERNATIONAL	Beginners Class—8:00 Intermediate Class—8:45
Tue.	ISRAELI	Intermediate Class—8:00 Beginners Class—8:45
Wed.	BALKAN	Advanced Class—7:30 Beginners Class—8:00
Thu.	ISRAELI	Intermediate Class—8:45 Basic Greek Dances—8:00
Fri.	GREEK	Other Greek Dances—8:45
Sat.	ISRAELI—INT'L.—DISCO	Beginners Class—8:30 Beginners Class—8:00
Sun.	ISRAELI	Intermediate Class—8:45

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Participate/film/Record: Village Weddings-Feasts-Music-Costumes, Folk and Dance Orientale workshops-Parties-Bazaars, Swim-Hike-Play at Mediterranean 'Holiday Villages.'

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A LA CARTE

by GLORIA HARRIS

In Wales--

Biting cold weather in winter strikes to the bone and damp mists hang low over the ground. The short summers are mild and warm. In any season, the weather is fidgety and can change from a sparkling sunshine to moody cloudiness in a matter of minutes.

If the weather is capricious, the people of rural Wales and their life-style have barely changed since the 18th century. Many Welsh folk still live in 3-room grey stone houses out of the past. They still cling to the mannerisms and habits of old. Even their food recipes are unchanged from centuries ago. Of Celtic, Germanic and Norman ancestry, the Welshmen still live a simple but hard life, farming the land and raising cattle and sheep.

For them, a good breakfast is a tradition. Their ancestors started the day with cold roasted meat or cheese and ale and oat-cakes rolled thin and baked on a hot stone. Today a man will sit down to sausage, bacon, fried eggs, tomatoes, fried potatoe cakes and the same kind of oat-cakes (now baked in a heavy frying pan) and hot tea. His lunch (now, as before) will probably be a lump of cheese and home-baked bread, washed down with buttermilk or ale.

Some Welsh countrymen still make their own cheeses although most farmers find it easier to bring their fresh milk to a factory for processing. A famous cheese dish, created in Wales when rabbits were scarce but cheese was not, was then jokingly called Welsh Rabbit. That is the true name, 'though now, we call it Welsh Rarebit and no joke, it is delicious.

The 'tea' custom of the British Isles is perhaps even more looked-forward-to in Wales. To leave the fields and tramp home in the middle of a wet, grey windy afternoon---to warm hands in front of a blazing fire and drink strong, scalding hot tea has got to be pretty close to being in heaven. After being warmed by the tea and fortified by the accompanying hot scones, buckwheat jannocks and biscuits dripping with butter and heaped with marmalade, one can again brave the elements and face any adversity.

All the fresh, pure foods of the land goes into the baking of biscuits and breads; the wheat, the oats, the butter and cream. In season, jams and jellies are boiled down and preserved. Summer fruits are baked into pies and served with custard or thick cream. Vegetable gardens flourish in Welsh soil and are used to the fullest. Relishes, pickles and chutneys (adopted from India) are made to brighten the winter meals. Wines are brewed from almost anything: elderberries, raspberries, plums, apples and cherries. Also, and this might make a Frenchman turn pale, wines are made from carrots, turnips, oak-leaves and tea-leaves. Ale and stout are the favorite beverages of Wales and cider is popular, too.

Dinner in Wales is a heavy meal--of plain cooked and wholesome food for the big appetites of hard-working out-of-doors people. Dinner might be any of; boiled ham with mashed potatoes, boiled beef and cabbage, steak and kidney pie, leek pie, toad-in-the-hole (leftover sliced roast or sausage dipped in batter and baked til crisp and brown)--or deep fried fish and chips--or baked stuffed pike. Fresh vegetables and lots of bread and butter are always on the table and dinner is not complete without a sweet like custard, bread pudding, trifle or gooseberry fool.

If, at this point, your appetite is aroused like mine, we could meet some day and sample some of the best of Welsh food in a family home in the small town of Llanfairpwllgwyngyllgogerychwyrndrobwlllantysiliogogoch. (Honest!) 'CYMRU AM BYTH' - Wales for ever!

* * * * *

Book consulted and recipe from: The Cooking of the British Isles
Adrian Bailey and Editors of Time-Life Books
* * * * *

Thought For The Month: "We will go to Port Moresby for the ceremonies, and afterwards, we will come home to our village and dance the dances of our country to celebrate our independence!" (What a lovely idea!)- from a schoolgirl in Papua New Guinea, September 15, 1975.

* * * * *

FEDERATION SOUTH -- 1978 -- OFFICERS -- 1979 -- FEDERATION NORTH

President Dorothy Daw :	President Bruce Wyckoff
12527 Chadwell St. . .Lakewood, CA 90715	1215 Chesterton A..Redwood City, CA 94061
Corr. Secretary Elsa Miller :	SecretaryGenevieve Periera
3455 Loma Lada Dr. .Los Angeles, CA 90065	1275 A St. Room 111 . .Hayward, CA 94541
Information South phone . .(213) 398-9398	Information North phone . (415) 581-6000

TEACHING THIS MONTH

Clubs and classes listed below, marked with an asterisk, are members of the Folk Dance Federation of California, South, Inc., and as such, are entitled to 4 lines listing gratis (exclusive of the initial headline). All non-Federation listings may be included herein at the nominal classified fee. Where phone numbers have been obtainable, they are given for readers' convenience. If in doubt, phone, as some classes are curtailed due to school "dark nights" and other preemptions. Folk Dance Scene assumes no responsibility for changes of program, place, etc. as this is information given to us at this time.

WESTWOOD CO-OPERATIVE FOLK DANCERS * (Thursday)

At Emerson Jr. High, 1670 Selby Ave., West Los Angeles (in the gym). 8-10:30 pm. March teaching: 'Haman Ginah Sheli' by Sheila Ruby; 'Gružanka' by Wes Perkins; 'Zenska Siptorka Igra', Yugoslavian. March 29 is party night, to be held at Temple Isaiah, 10345 W. Pico Blvd., West Los Angeles.

SOUTH BAY FOLK DANCERS * (Friday)

At Valmonte School, 3801 Via La Selva, Palos Verdes Estates, 7:30-10:45 pm. Beginning teaching 1st hour. Miriam Dean teaching intermediate at 9 pm.: 'El Gaucho Tango' and 'Disco' for folk dancers. Phones, 213/373-6502; 213/831-4421.

SAN DIEGO INTERNATIONAL FOLK DANCE CLUB * (Wednesday)

At Balboa Park Club, Balboa Park in San Diego, 7-10 pm. Beginners, intermediate levels. Info, phone 714/422-5540. Teaching by Alice Stirling.

SAN DIEGO FOLK DANCERS * (Monday)

At Casa del Prado Room, 102 or 103, in Balboa Park, San Diego. 7:30-10 pm. Intermediate, advanced class. Co-op teaching. For info, call 714/460-8475.

KARILA HARMONY DANCERS (Thursday)

At the YMCA, corner of Wilson and N. Louise in Glendale. Taught by Karila, internationally known teacher. Time 8-10 pm. Line and circle dances, Greek Romanian, plus many other international dances. Phone for info.; days 213/388-2181 X-18; eves, 213/248-2867.

KARILA VENICE DANCERS (2nd and 4th Sundays)

At the Universal Life Alliance, 1031 W. Washington Blvd., Venice. Line and circle dances, Greek, Romanian, plus many other international dances. 2-4 pm. Taught by Karila. Phone 213/399-3221 or 213/248-2867

INTERNATIONAL RENDEZVOUS FOLK DANCE CLUB (Saturday)

At L.A. Valley College in the Field House, 5800 Ethel Ave., Van Nuys. Teaching 8-9 pm. International requests follow, 9-11. For a monthly schedule, call 213/781-1200 X277 (Mon.Fri.)

SETS 'N SQUARES (2nd and 4th Sundays)

At Reseda Park rec. rm.(upstairs). Ventura Fwy to Reseda Blvd., 1 mi. no. to Victory. Right ½ blk. 1-4 pm. Mar. 11: 'Sauerlander Quadrille' and 'Kreuz Koenig', Walt Philipp. Mar. 22: Squares with John Savage. Partners not required tho desirable. Call Marilyn McDonald for info: 342-3001, 996-0556 (ans.serv). \$1 donation requested for instructor.

HOLLYWOOD PEASANTS * (Wednesday)

At West Hollywood Reg. Ctr., 647 N. San Vicente, West Hollywood. 7:30-10:30 pm. March teaching: 'Somogyi Kanastanc', by Gloria Silvern; 'Bashana Haba'a', Israeli cpl. by Morrie Schorow; 'Sev Acherov Aghcheek' reteach by Ruth Margolin. The Dorothy Sosin and Joe Posell Scholarships can be applied for by filling form and give to committee chmm., Jack Margolin.

DESERT INTERNATIONAL DANCERS * (Thursday)

At Everybody's Village, 538 N Palm Canyon Dr., Palm Springs. Beginners 7-8:15 pm., intermediates, advanced to 10:30 pm. Sam and Vikki Margolin, teaching. Phone 714/343-3513.

FRIDAY NIGHT HIGHLAND DANCE CLASS (2nd and 3rd Fridays)

At Highland House, 732 N. Highland Ave., Hollywood. Phone 213/462-2262. Teaching by John Savage. Dances and reviews start 7:30 pm.; requests and dancing follow until 11 pm. Watch for special events to come. Phone for info.

KIRYA FOLKDANCERS * (Wednesday mornings)

At West Hollywood Rec. Ctr., 647 N. San Vicente Blvd., near Melrose. Rhea Wenke teaching beginners 10-11:20 am. Intermediate 11:30 am.-1 pm. For more information, call Rhea at 213/645-7509.

THE FOLK DANCE FUNLINE - Call 213/397-4564 and have your pen and paper ready for the FDU listings of college classes in the L.A. area for those with a "limited budget".

(please continue on next page)

TEACHING THIS MONTH, Cont.

CAMARILLO FOLK DANCERS (Friday)

At the Camarillo Community Center, rooms 4 and 5 - located just N. of the freeway. (use the Carman off-ramp) about 3/4 mi., corner Carman and Bernley. John Tiffany teaching the 1st half of the evening; requests follow. Time 8-10:30 pm.

SHALOM FOLK DANCERS * (Tuesday)

At the Highland, 732 N. Highland in Hollywood... Phones 462-2261, 838-0268, 939-7175. Time 8-10:30. 'El Llanero', Venezuela; 'Berovka', Macedonia - Harry Cimring teaching.

WHITTIER FOLK DANCE CO-OP * (Saturday)

At Gunn Park, 16130 Gunn Ave. in Whittier, Easy dances and run-thrus 7:30-8:30 pm.; Mar. intermediate teaching: 'Tarantella Montevergine' by Willard Tidwell, 9-9:30 pm. General dancing, requests to 10:30. Party night last Saturday of each month.

ORANGE COUNTY FOLK DANCERS * (Friday)

In the Dance Studio, Santa Ana College, 17 and Bristol, Santa Ana. \$1.00 non-members, 50¢ members. Schedule: Mar. 2, 9 - 'Graj Kujawiak' with Gene Ciejka; Mar. 16, 'Cucersko Oro' with Pat McCollom; Mar. 23, special institute with Mario Casetta, 'Hyakunen' and 'Hibari Ondo', Japan; 'Timone Dvojce', Serbia; 'Zonaradikos', Greece - note: fee of \$1 for members, \$1.50 non-members this night. Mar. 30, All-request night. For info, 213/330-8215 or 714/962-6187. Time - Fridays 9-11:30 pm.

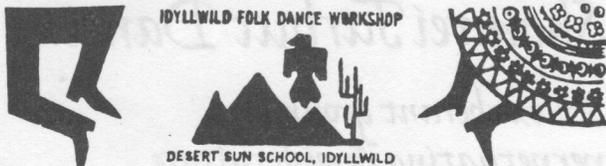
STONER STOMPERS * (Friday)

At Stoner Ave. Rec. Center, Stoner Ave. at Missouri in West Los Angeles, 7:30-10 pm. Teachers Dave and Fran Slater. Intermediate level. March teaching: 'Sprett Mazurka', 'Trata', 'Zillertaler Laendler', 'Divčibarsko' and one dance from the latest Laguna Institute. For info, call 213/556-3791.

HIGHLAND FOLK DANCERS * (Monday)

At the Highland House, 732 N. Highland Ave. in Hollywood. Teaching by Ruth Margolin, Sam Schatz and John Savage. Reviews 7:30-8:15 pm. Teaching and dancing 8:15-9:15 pm., dancing including requests 9:15-11 pm. Laguna Institute dances being taught this month - coffee and tea served. See ad this issue FDS for ethnic dinner. Phone 213/462-2261 for info.

(please continue "Teaching" on next page)



IDYLLWILD FOLK DANCE WORKSHOP - 1979
DATES - JUNE 22 TO JUNE 29, 1979
(WEEKEND - JUNE 22-24)

REGISTRATION WILL BE LIMITED TO 80
FOR THE WEEK

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TEACHING DANCES FROM
CAROL AND EDWARD GOLLER .. SCANDINAVIA
JOHN PAPPAS GREECE
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FOR FURTHER INFORMATION & AN APPLICATION
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Please write to - Elma McFarland,
Executive Secretary
144 S. Allen Ave.
Pasadena, Ca. 91106
Tel. (213) 681-7532

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BROOKLYN, NY 11230**

TEACHING THIS MONTH, Cont.

WEST LOS ANGELES FOLK DANCERS * (Friday)

At Brockton School, 1309 Armacost in West Los Angeles, betw. Barrington and Bundy, 1/2 blk. N. of Santa Monica Blvd. Time 8-10:30 pm. Beverly Barr will teach 'Bruil de la Fagaras', Romania; 'Farewell to Achterader', Scottish set; and dances to appear on upcoming festival programs. For info, call Beverly at 478-4659 or 836-2003.

CRESTWOOD FOLK DANCERS * (Monday)

At Brockton School, 1309 Armacost in West Los Angeles, betw. Barrington and Bundy, 1/2 blk. N. of Santa Monica Blvd. Time 8-10:30 pm. Beverly Barr will teach 'Stara Vlainja', Serbian; 'Gammal Schottische', Swedish; plus dances to appear on upcoming festival programs. March 5 only, class will meet at University High School, corner Barrington and Texas. For information, call Beverly at 478-4659 or 836-2003.

NARODNI DANCERS * (Thursday)

At Millikan High School girls' gym, near Palo Verde and Spring in Long Beach. Begin.-Intermed. teaching 7-8 pm; open dancing 8-10:30. Please carry soft-sole shoes. Call Chuck 433-2686 or 498-4080 - or Sue at 597-2028 for further information.

WEST VALLEY FOLK DANCERS * (Friday)

At El Camino Real High School girls' gym., Valley Circle at Mariano, Woodland Hills, 7-10 pm. March 2, 'Pentozali by Art Hurst; 'Joshua', S. Martin; March 9, 16, 'Bekesi Paros', John Tiffany; March 9, 16, 23, 'Ali Ali', F. O'Brien; Mar 23, 30, 'Hopak', N. & J. Pinthus; March 30, 'Zenska Siptarska Igra', L. Aurich. General info, 805/527-3878 or 213/781-7895. Teaching info, 213/340-5011 eves.

WEST HOLLYWOOD FOLK DANCERS * (Monday)

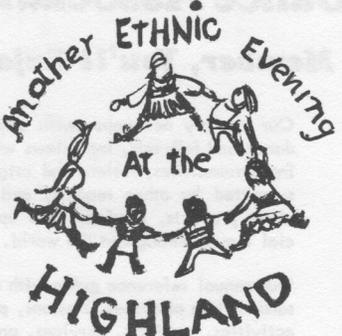
At West Hollywood Rec.Ctr., 647 N. San Vicente Blvd., West Hollywood. Time 7-10 pm. Beginners first hour. Ruth Oser will teach 'Ha Manginah Sheli', Israeli and 'Retko Kolo', Serbian. Phone 657-1692 for information.

INTERMEDIATE FOLK DANCERS * (Friday)

At Emerson Jr. High in the gym, 1670 Selby Ave., West Los Angeles. Time 8-10 pm. March teaching, 'Ha Manginah Sheli' and 'Di Doi Din Banat', plus reviews and requests. Phone 213/397-5039 or 213/657-1692 for information.

* * * * *

Another ETHNIC Evening
At the
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PERSONS. PLACES. THINGS

IT SEEMS IN ORDER that we should start the Persons Places column off with a bit of Irish news in March - and tell you that Allyn Anderson, editor of the Hibernian Independent, L.A.'s and California's largest Irish newspaper, was selected the Hibernian Man of the Year for 1978. Allyn is a cheerful bit of Erin to talk to, and keeps us at Scene, and you out there, informed of things Irish worth watching for in the Southland.

THE IRISH ROVERS will be in the Southland mid-March, with appearances in the Fresno Convention Center, March 11; in Tempe, Arizona, March 13; San Diego's Civic Concourse March 16; and the Los Angeles Music Center, (2 perfs., matinee and evening) on St. Patrick's Day.

THE CHIEFTAINS, the great exponents of Irish traditional music will have their only Southern California appearance on Friday March 23, evening, at Santa Monica Civic Auditorium.

THE BOYS OF THE LOUGH, who we have had excellent reviews of here after their previous visits, will wind up the March Irish invasion with a concert March 31 at UCLA's Royce Hall. Tickets for all these appearances at respective box offices.

TO REMIND ANYONE PLANNING ANYTHING MAY 6 - Forget it! That is the date for the annual famous Music-and-Dance-on-the-Grass which will be presented by the Associates of Ethnic Arts at the lovely UCLA outdoors site. Many of the finest of performing groups will be participating in it, and this all-day-almost event is becoming the lookedest-for-most spring folk activity in the area.

WATCH TOO FOR, early in March - March 3 to be exact, a workshop for folk dance teachers and recreational leaders at Calstate L.A. stressing techniques for teaching the elderly led by Bessie Steinberg and Annette Cwring. (See ad herein for more details).

IN THE NORTHWEST, the Pullman International Folk Dancers' Festival is to be held March 31 with Shlomo Bachar as guest teacher, in Compton Union Bldg., WSU Pullman, Washington. For info, contact Hedy Herrick, Rt. 1, Box 331, Pullman, WA 99163. Always a great festival!

IN ANSWER TO INQUIRIES and suggestions, we would indeed like to someday have the set-up to make FDS easier to read, with a new typewriter and a font easier on the eye. However, until income exceeds outgo, and by a justifiable amount, funds won't allow it. As for 'justify' by the way, you'll have to get along with flush left, ragged right for as long as it takes for to get some volunteer to take over the typing job - and the same would have to go for double columns, too - for every moment of possible allowable time is already spent by yours truly (and then some), editing, assembling, layout, and such as well as typing what we now have. We'll do our best to improve as can however!

A REMINDER AGAIN that the Henry Ruby Memorial Fund for scholarships may be donated by sending contribution to it, % Acct. #013522 at Security Pacific National Bank, Hollywood & Western Ave., 1811 N. Western Ave., Los Angeles, CA 90027.

MILLIE LIBAW will be stopping off this spring or summer, to visit with the Eugene Tso's in New York, and teach some Greek dances at their classes, at their invitation. Millie and the Tso's have known each other for many a moon, and this should be a happy revisitiation.

EL CAMINO COLLEGE in Torrance has about concluded its folk type activities for the season, having been semi-curtailed by #13. The remaining dance activity is Bella Lewitzky's troupe on March 24 at the College Aud. Jazz addicts can pick up Dizzy Gillespie March 18 at 7 pm.

RE THE DUQUESNE UNIVERSITY INSTITUTE OF FOLK ARTS and its Graduate Program. Duquesne, as many of you know, sits high upon a bluff overlooking downtown Pittsburgh - an innovative and independent co-educational Catholic University, noted for its fine academic and creative arts. The Institute (Dutifa) was created in 1973, a logical outgrowth of the Tamburitzans, and includes a library, museum and archives, a community school and a cultural center along with its academic program. The Graduate Program in Folk Arts, leading to a Master of Folk Arts Degree with an Eastern European emphasis requires 32 semester credits - and the curriculum is designed with a core program of 14, an elective program of 12, and a thesis or practical field research project of 6. Considered are such subjects as folk dance, folk music, costumes, traditions, customs, language and other related subjects. For additional information, you can write to the Director of the Graduate Program, DUTIFA, 1801 Boulevard of the Allies, Pittsburgh, PA 15219.

FOR THOSE INTERESTED IN MATTERS HUNGARIA - Karikazo, the newsletter edited by Judith Magyar, (4 issues per annum \$3 - Box 262 Bogota NJ 07603) lists what seems to be a complete roster of folk dance groups performing in North America. There are about 70 in the United States and Canada. About 20 are international folk dance groups which are strong on Hungarian dance, including Aman, Westwind, Dunaj, Ensemble National here in California, plus others such as the Tammies, BYU, Zadruga, Ball State, and so on. A lot of bokazos there we must say!.

(please continue on next page)

PERSONS, PLACES & THINGS, Cont.

RED HUNGARIAN DANCING BOOTS and black Character shoes - cannot perform without them -- Stolen at El Camino during the "Pirin" performance. No questions asked if returned - reward. Please call 213/943-3149 (eve) or 213/863-7011, Ex 4309 (days). Thank you.

DUNAJ* will hold auditions for men dancers on Sunday April 8 at 3 pm. in the Dance Studio, Santa Ana College, 17th and Bristol, Santa Ana. Bring dance boots. Phone 714/962-6187 for info.

HUNTINGTON LIBRARY, Gallery and Botanical Gardens sends a note to remind those interested that it is now necessary to have a ticket to be admitted on Sunday, due to a new city ordinance. Tickets are still free, but must be applied for by sending a self-addressed, stamped envelope a week in advance to: SUNDAY TICKETS, Huntington Library, 1151 Oxford Rd., San Marino, CA 91108, so you folks who are planning researching, take note ere you start.

WHAT'S DOING IN SILVERADO? Well, officers were elected for 1979, with Tom Daw, Pres.; Frank Almeida, Vice-Pres.; Eleanor Gilchrist, Sec'y.; Mart Graeber, Treas. Dorothy Daw is teaching the new special beginners' class each Tuesday, 8-9 pm.. Marie Steiner has just returned from a trip to the Carribean. Silverado wishes Marion Wilson a speedy recovery from her illness.

A NEW CATALOGUE of authentic village music and dances of Hungary on Hungaria Records is just out, and a copy seems to be available from P.O.Box 2073, Teaneck, N.J. 07666.

MEMBERS OF FOLK DANCE ASSOCIATION of New York may be eligible for special discounts on many tours, camps, etc., and some record and other purchases. See the ad in this issue for details.

NAM announcements! Plenty of opportunity in March to dance to live music of the Nama Orchestra. Wed. Mar. 7 at the Intersection; Sat. Mar. 10 at the China Lake Festival (with singers Trudy Israel and Susan North); Fri. Mar. 23 at Beseda in the UCLA Women's gym; Sat. Mar. 31 at Zorbas. The latter two will include singer Barbara Slade who is becoming more active with Nama now that Trudy and Susie are heavily involved with their new singing group Nevenka.

HUNGARIAN & UKRAINIAN styling will be emphasized at the West Valley Folk Dancers'* in March by guest teachers John Tiffany and Jerry and Nina Pinthus (see "Teaching") There is lots of room and admission is free. Exit Ventura Fwy at Valley Circle Bl., go N. 1/2 mi. to El Camino Real High School. Teaching starts at 7 pm.

LIVE BALKAN MUSIC with the "new look" as Koroyar* Folk Orchestra is on tap at Calliope's Coffee House in San Diego, Sat. March 3 starting at 9 pm., and at the Los Angeles City College women's gym Room 206 Fri. March 30, 7-10 pm.

A CONCERT OF YIDDISH MUSIC on Fri. March 2, with Nama Orchestra and singer Pearl Rottenberg Taylor at the Yablon Jewish Center, 7213 Beverly Blvd., sponsored by the 2nd Generation Club. Phone 644-1456 for info.

A CLASS IN SCOTTISH COUNTRY DANCING is now operating in Ridgecrest, with Dwight Fine as the teacher. It meets at Las Flores School, Wednesday eves, 7:30-9:30 p.m.

NOT JULES VERNE, but Bora Özkök around the world in 80 days, teaching in Australia, Taiwan, Switzerland, Netherlands, England, France and Germany. (In addition to his camp sessions this year!) Bora will be leading tours to his native Turkey (see ad). As for developing a fine folk dance teacher, we can take pride in our "California product".

(please continue on next page)

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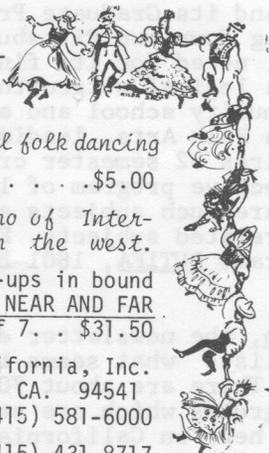
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BOB BROWN
1979

It is with profoundest regret that we have to announce that Bob Brown passed away on February 8, following injuries sustained in an automobile accident that occurred February 2. While on his way from his home in Kernville to China Lake, Bob skidded on a patch of ice while rounding a sharp curve and a collision ensued. He never regained consciousness. A memorial service was held for him in China Lake on February 10. The Lech Lamidbar Festival on March 10 will be dedicated to his memory, and a memorial scholarship in his name is expected to be established in his name to the Idyllwild Folk Dance Camp.

Bob began his dancing in the Boston area in 1949 with a Methodist Youth Fellowship, and it was there that he met Cindy who became his partner in dancing and in life. After coming to California in the early '60's, the Browns soon established themselves as top-rank teachers and dancers. They were very active with the Pomona Folkartees and other dance and exhibition groups in the Southland. Bob helped organize and was a staff member at the Idyllwild Folk Dance Camp held each summer. Soon after his move of residence to Kernville, he became very active with the group in China Lake in 1971, teaching at the regular Thursday class - staying over from work to do that teaching before going home to Kernville; was teacher at the area's beginning classes; and he also held workshops and parties at his home - all of which held his in great esteem by his fellow dancers. Bob was also equally as well respected by those co-workers of his at his job, and his teamwork with them, and his loyalty to principles, work, and fellows is a memorial to him that they remember and revere.

To Cindy, and to the rest of his family who showed such a strong foundation during this most trying of times, we and folkdancers everywhere extend our deepest condolences.

PERSONS, PLACES & THINGS, Cont.

THE DUQUESNE TAMBURITZANS have a very busy March ahead of them, according to the program just received, appearing in no less than seven states from Maine to Michigan. Of interest to Southlanders though is their appearance in Fontana, May 27. This is of course a time conflict with Statewide. Arizonans can see them in Phoenix on May 25 and in Sun City, May 26. They'll be up north in Cupertino May 30 and Denver, June 2.

MARTIN CARTHY (for those who thrill to fine folk music) will appear at McCabes in Santa Monica March 2 and 3 - an outstanding English traditional singer and guitarist. With him will be Bob Stewart, Scots multi-instrumentalist, who is flying to California specifically for this concert. He is the master psaltery player who was a hit at 1977 San Diego Folk Fest.

CAL STATE L.A. will host the 3rd annual Intercollegiate Folk Dance Festival May 4 and 5 this spring. It will be in the Cal State gym, as in the past, and will have dancing both Friday and Saturday evenings and an institute in the afternoon. Live music, exhibitions, at the festivals. More details will be forthcoming in next issue. The usual bargain rates will prevail despite inflation, so says Jim Brownfield, co-director of the event. Diki Shields is the other co-. For info in the meantime, call Jim at 224-3216.

THE FEDERATION RECEIVED a large collection of beautifully clear photos, mostly of the 1949 Santa Barbara festival, but some others, taken by John Chesluk, who is now living in Pennsylvania. They will be displayed, and people may help identifying those pictured in them. Many of those recognized by your editor were members of the Santa Barbara Club, the Gandy Dancers, Glendale Folk Dancers, and Happy Valley, plus officers of the Federation for that period. Many thanks, John - they'll make a fine addition to our Historian's books!

-THE JEWISH CENTERS ASSOCIATION of Los Angeles is starting an 8-week class in international folk dance designed to meet the needs of residents of the San Gabriel-Walnut-Pomona Valley area. It requires registration in advance, and will be held at Temple Beth Israel, 3033 N. Town Ave, Pomona, Tuesdays starting Mar. 27, 8-10:30 pm. Ann Litvin will teach the class which will feature folk dances of the world with some emphasis on heritage dances of the Jewish people. The public is invited. For regis. or info, call 213/444-4584.

FOLKWEAR PATTERNS have come up with some new goodies in their interesting line of patterns from times past. This time they're a quilted skirt of the 18th century, a Gibson Girl blouse, and an Irish Kinsale Cloak. In their attractive packaging, even if you didn't know the difference between the eye of a needle and the eye of a camel, the Folkwear line would make a unique collection to start for someone who wanted something "different".

* * * * *

BEGINNERS' CLASSES

Classes marked with an asterisk (*) are sponsored by a member club of the Folk Dance Federation of California, South, Inc. and as such, are entitled to a 3-line listing below gratis. Non-federation classes may be listed at the regular classified ad rates. Phone numbers have been given where available for your convenience.

SAN DIEGO (Thursday)

At Balboa Park Club Bldg. in Balboa Park. From downtown, go N. on Park, turn L. into the Park on Presidents' Way. Time 7:30-10 pm. Beginners, with intermediate after 9 pm. Sponsored by the Cabrillo International Folk Dancers*-teacher, Vivian Woll.

WHITTIER (Thursday)

At Gunn Park, 10130 Gunn Ave., 7:45-9:45 pm. Will continue through April 5. Sponsored by the Whittier Folk Dance Co-op* For further information, call Art King, 213/692-2496.

IRVINE (Wednesday)

At Park West Apts. Rec. Ctr., Culver and Michelson. 8 p.m. Fee \$2.00. Richard Duree, instructor. Sponsored by the Dunaj Folk Ensemble*.

SANTA ANA (Friday)

At Santa Ana College in the Dance Studio, 17 and Bristol. A 10-week Beginners' class, starting March 9, Richard Duree instructor. Sponsored by the Orange County Folk Dancers*, and make check payable to same (OCFD) Fee, \$10. Time 8-9 pm.

WEST LOS ANGELES (Monday)

At Stoner Ave. Rec. Ctr., Stoner and Missouri. Time 7:45-10 pm. A continuing class for beginners - start anytime. Sponsored by the Westwood Co-operative Folk Dancers and taught by Dave Slater.

CHULA VISTA (Friday)

At Fellowship Hall, First United Methodist Church, 3rd Ave near J St. Time 7:30-9.30 pm. Beginner, intermediate international folk dancing. Alice and Archie Stirling teaching.

WEST LOS ANGELES (Tuesday)

At Temple Isaiah, 10345 W. Pico Blvd. Time 8-10:30 pm. Beverly Barr teaching beginning 1st hour; advanced-beginners follow. For information, call Beverly at 213/478-4659 or 213/836-2003, or the Temple at 213/277-2772.

LAWDALE (Monday)

At Lawndale Civic Center 14717 Burin Ave. Time 7:30-9 pm. A nine-week class starting March 5, through April 30. Sponsored by the Lawndale City Rec. Dept., and taught by Christine White. Register 1st night; \$15 the course. Phone 973-4321, Ex 37 for information.

EAGLE ROCK (Friday)

At Eagle Rock Rec. Ctr., 1100 Eagle Vista, just off freeway. 7:30-10 pm. Sponsored by Virgileers Folk Dance Club*, taught by Josephine Civello. Phone 213/284-4171 for information.

* * * * *

FEDERATION IN FOCUS

The next meeting of the Federation South Council will be the last opportunity to make nominations from the floor for candidates for elective offices - term 1979-80. If you have a candidate eligible for any of these offices, have your delegate present the name at that meeting. Remember, the person must be willing to serve and also capable of carrying out the duties involved. Ballots will be sent out to clubs in good standing following the meeting, and presumable will be tabulated at the Westwood festival meeting.

We have a new member club in our midst - the Panegiri Greek Folk Dance Ensemble, led by Nick Varvitsiotis - an advanced exhibition group. Also, Rose Cohen, instructor at WLA College is an associate member. Welcome aboard our good ship, mates! . . . Fran Slater has 1979 directories available at \$1.25 each (plus postage if mailed). . . And the Teacher Training Institute has been postponed one day (also new location) due to time/site conflict. The revised items are: Sunday April 22, at Plummer Park in Hollywood. That is a really nice hall by the way. See more on this next month, or contact Chairman Joe Martin for info.

The Federation Scholarship Committee interviews will be held April 29, the morning of the Westwood Festival. A limited number of tuition scholarships to folk dance camps will be awarded to individuals who have made, and or/ who have the potential for making, outstanding contributions to the folk dance community: You may apply for a scholarship for yourself or nominate someone else. For an application form or further information, write to F,D,F,C,S, Scholarship Committee, % D. Hurst, 20556 Califa St., Woodland Hills, CA 91367, or call, 213/340-5011.

* * * * *

CAFE SOCIETY

THE INTERSECTION (nightly)

At 2735 W. Temple, Los Angeles. Phone 386-0275. Mon. Israeli; Tues. Disco; Wed. Balkan; Thurs. Greek; Fri/Sat. International; Sun. Greek. Special in progress, new Balkan class with Sherry Cochran and special guest teachers, live music whenever possible. Fri nite with Sherry, live music monthly; Sat. night with Paul Sheldon 2 beginner classes (Rest of week classes Beg. and intermed.) Watch or phone re schedule and announcements of "Specials" See ad this issue.

CAFE DANSSA (nightly)

At 11533 W. Pico West Los Angeles, phone 478-7866 for info. Noted instructors for all classes. Beginners, intermediates. See ad. Mon, international; tues-Thurs-Sun, Israeli; Fri., Greek; Wed., Balkan. Sat, Int'l-Israeli-Disco.

VESELO SELO (various nights)

At 719 N. Anaheim Blvd., Anaheim. Phone: 714/635-SELO; 213/439-7380. Disco, Jazz, Balkan, International folk dance classes. Open House March 11, 6-10 pm. Free admission - live music, other surprises; Easter Egg Workshop - March 24 and April 7; 2nd Anniversary Party - April 14. Call for information, 213/439-7380.

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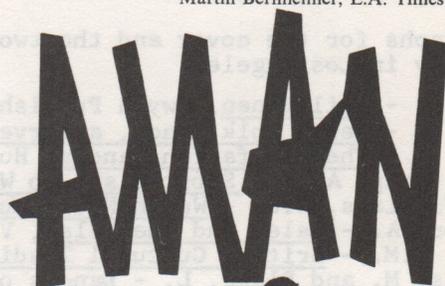
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THE CABOOSE

TEMPLE BETH TIKVAH of Fullerton announces a new beginners' class in folk dance starting Mar. 7, 7:30-8:30 pm at 1600 N. Acacia, Fullerton. Regular intermediate dancing will continue as usual 8:30-11 pm. Info, call 714/871-3535 or 714/529-6396.

HAPPY FOLK DANCERS (Wednesday); CULVER CITY FOLK DANCERS (Thursday morning)

At Webster Jr. High, 11330 Graham Pl. West L.A. - Miriam Dean teaching 'Avrameance', Romanian, 7:30 for beginners; intermediate at 8:45 pm. At Veterans' Mem. Aud, 10 am. for beginners, 11:30 intermed. Thurs. morning, teaching new dances. Phone 213/391-8970

SANTA MONICA DANCERS (Wednesday morning) (Thursday evening)

At Miles Playhouse, Lincoln at Wilshire, Santa Monica 9:15 am. begin., 10:45 intermed. Teaching easy dances first hour. On Thurs. eves at Marine Park, 1406 Marine St., S.M. Beginning 7:15 pm; intermed. 8:45 pm. Miriam Dean teaching 'Avrameance'. Phone 213/391-8970.

SAN PEDRO (Monday)

At the Yugoslav American Club, 1639 S. Palos Verdes St., corner of 17th and Palos Verdes. Time 7:30-10 pm. International folk dancing taught by Anne Turkovich.

"AMAN"

Once again, the Dorothy Chandler Pavilion of the Los Angeles Music Center will resound with the vibrant music and dancing feet of the members of the Aman Folk Ensemble - Los Angeles' nationally acclaimed folk dance group. No other theatrical troupe of similar kind has ever appeared as often in this prestigious theatre as has Aman. The date is Sunday March 25 at 8:30 pm.

There will be seven premieres on the program - four of them are suites world premiered, the other three are new to Music Center audiences. Included in the newest is a Shope suite, choreographed by Dick Crum (Dick, by the way, has just been elected to the Aman Board of Directors.) The Aman Orchestra is to present a Gypsy musical number featuring "mouth music", and another of the world premieres is a suite of dances from the Georgian S.S.R., as arranged by Graham Hempel. Other audience-favorites of the past will complete the program. Those who have never seen an Aman performance are urged not to miss this scintillating show. Those who have seen the ensemble before - some many times - will need no urging.

* * * * *

Bibliography, reference and source material, and credits (for this issue) about Wales:

Photographs for the cover and the two pictures inside issue courtesy of the British Tourist Authority in Los Angeles.

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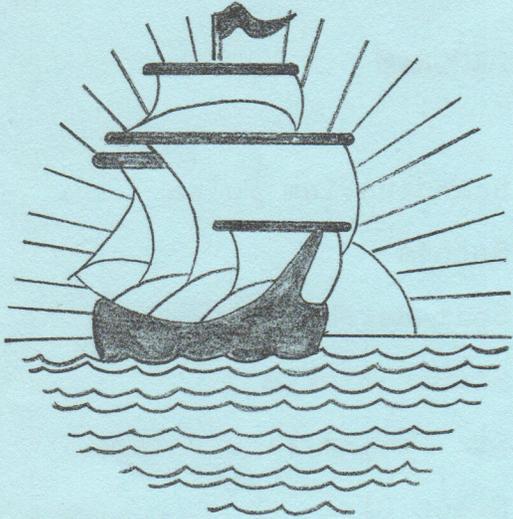
NOTES

First I wish to thank the many of you for your gestures and good wishes to me during my hospitalization last month. I feel fine now, except that doctor's decree is no dancing or lifting weights or even driving for a month - which is frustrating as the dickens. You don't realize how often it is that you hop in the car and go places until something restricts you. As it is, thanks to those who were able to run errands for me, especially Ed and Perle, this issue of "Scene" seems to have been completed on schedule.

And finally, thank you for your cooperation in sending your news releases and listings in on time. We have very few late-comers nowadays, and it sure helps, - the earlier the better. For instance, had everyone waited until deadline time this month, there would have been a real problem - I could never have made it in time. Besides, it is to your advantage to get your news in early - where possible, we try to go on a first-come, first-served basis, and your listing will come higher up in the column if it means anything. So, thanks again for your co-operation.

* * * * *

Nannu, nannu!
* * * * *



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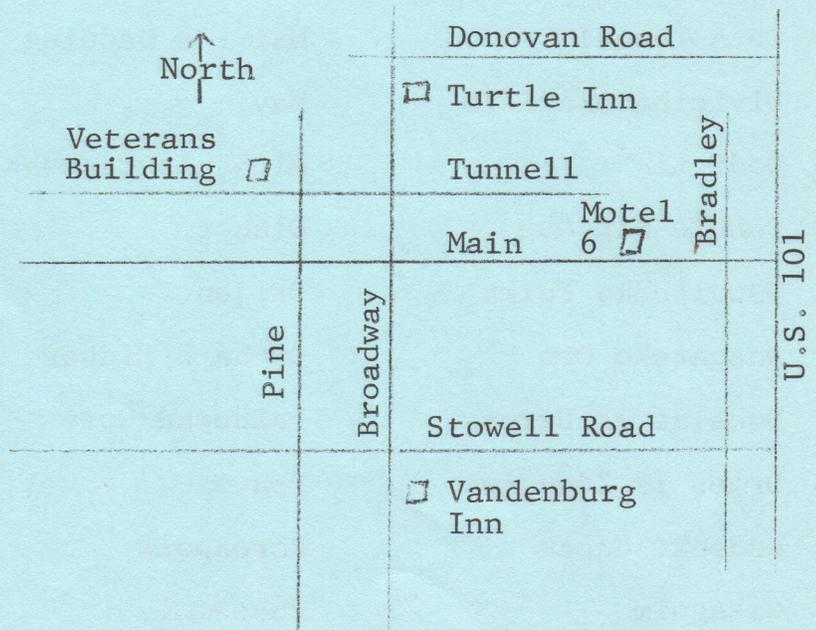
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- 11:30 p.m. After Party - Live Music - Kopatchka Band from Mill Valley
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- 1:30 p.m. Festival Dancing - Free - Vet's Hall - Pine & Tunnell

For information:

Santa Maria Folkdancers
332 East Morrison
Santa Maria, CA 93454
Phone: (805) 925-3981

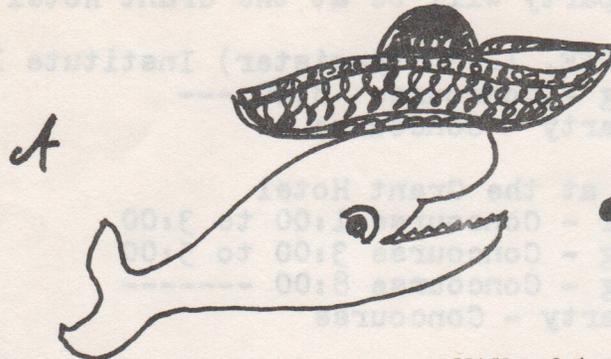


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Apat Apat	Kendime	St. Gilgen Figurentanz
Alexandrovska	Korcsardas	Sweet Girl
Armenian Turn	Joshua	Syrtos
Bekesi Paros	Korobushka	Sleeping Kujawiak
Belasicko	Konyali	Strumicka Petorka
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Baztan-Dantza	Le Laride	Sulam Yaakov
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Cimpoi	Legnala Dana	Sardana
Corrido	Lesnoto Oro	Sauerlander Quadrille
De A Lungul	Mairi's Wedding	Tzadik Katamar
Divicibarsko Kolo	Mayim	Three Bourees
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Double Sixsome	Olahos	Trip to Bavaria
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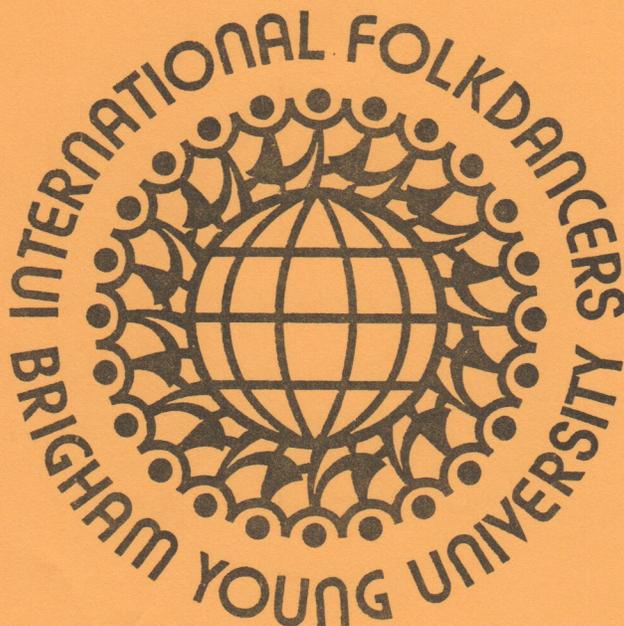
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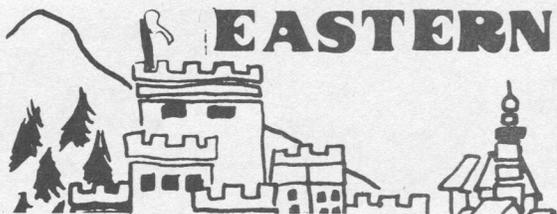
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- 3 Rzeszow: Excursion to Lancut Castle. Fascinating ride through countryside of villages.
- 4 Krakow: Main Market Place, one of the most magnificent squares in Europe. Time to shop.
- 5 Zacopane: Enroute we will visit the Wieliczka salt mines. Then into the mountains for a picnic supper with the Highlanders Folk Dance performers and stay overnight.
- 6 Vychodna, Czech. After a good look at Zacopane, we'll head across the border and find ourselves right in the middle of THE FESTIVAL. Two days here to enjoy.
- 7 Kosice: A brilliant daylight tour through mountain villages with lunch stop at Presov. Three go for bread, four go for cheese, five go for wine. And twenty dance!
- 8 Eger: Across the border into Hungary and time for the arts and crafters to go bananas. The absolute richest area of embroidery, pottery, woodcarving, weaving, etc.
- 9 Gyongyos: Matra Folk art museum, P aloc area near Salgotarjan, Matyo decorative art.
- 10 Kecskemet: The great Hungarian plain and a fascinating collection of buildings.
- 11 Budapest: The big Dobosh-torte. Sightseeing of the old and new town, excursion to the Danube Bend, the Baroque town of Szentendre, Vaci Street for shopping, national dinner with folklore show, and 5:00 a.m. workshop in Hungarian pastry.
- 12 Kamarom: Overnight in a small town, with stop at ethonographic museum at Mosonanagyovar.
- 13 Trnava: Return across border into Czechoslovakia. An impressive town, called the "Slovak Rome" for its numerous churches and monasteries. Show and tell night.
- 14 Znojmo: The wine center of southem Bohemia. Rivers, cliffside castles and chateaux. A feast for the eyes. Small cafes with gypsy violinists, excellent food.
- 15 Tabor: A historical national cultural monument -- the whole town. Dates from 1420.
- 16 Prague: Bus trip today takes you through the whole panorama of architectural monuments-- Gothic, Baroque, Renaissance, Classical, Neo-classical, and Oh-Wow! Travel through southern and central Bohemia and arrive at Prague for a gala "last night" folklore show and party. Don and Ellie Hiatt, Dave and Fran Slater
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Send for complete itinerary. Reserve by mid-April for discount Apex Fare seat, but reserve SOON as space is filling up and the 3/E tour is designed to be a memory-making, marvelous experience!

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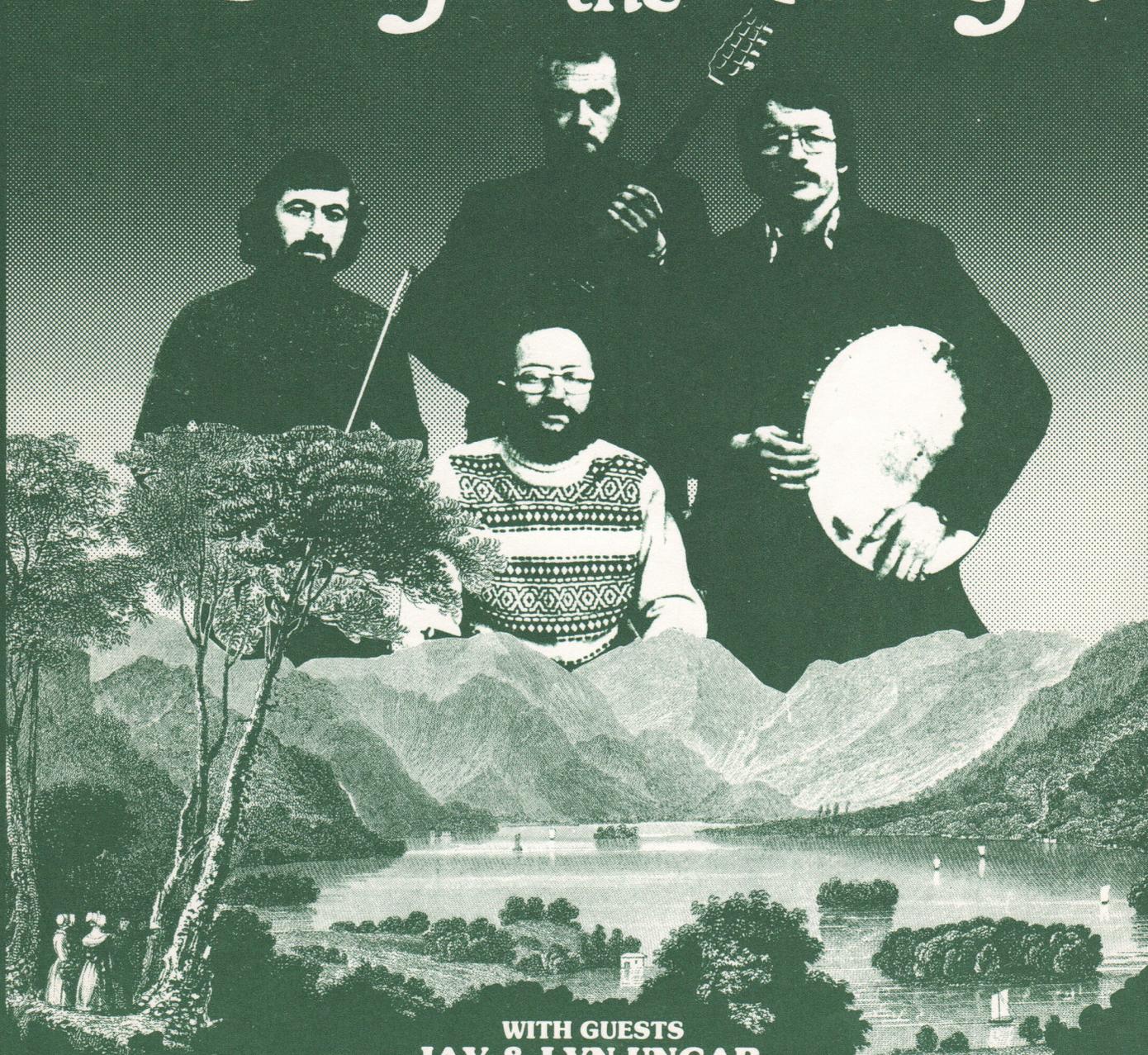
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