

CZECH



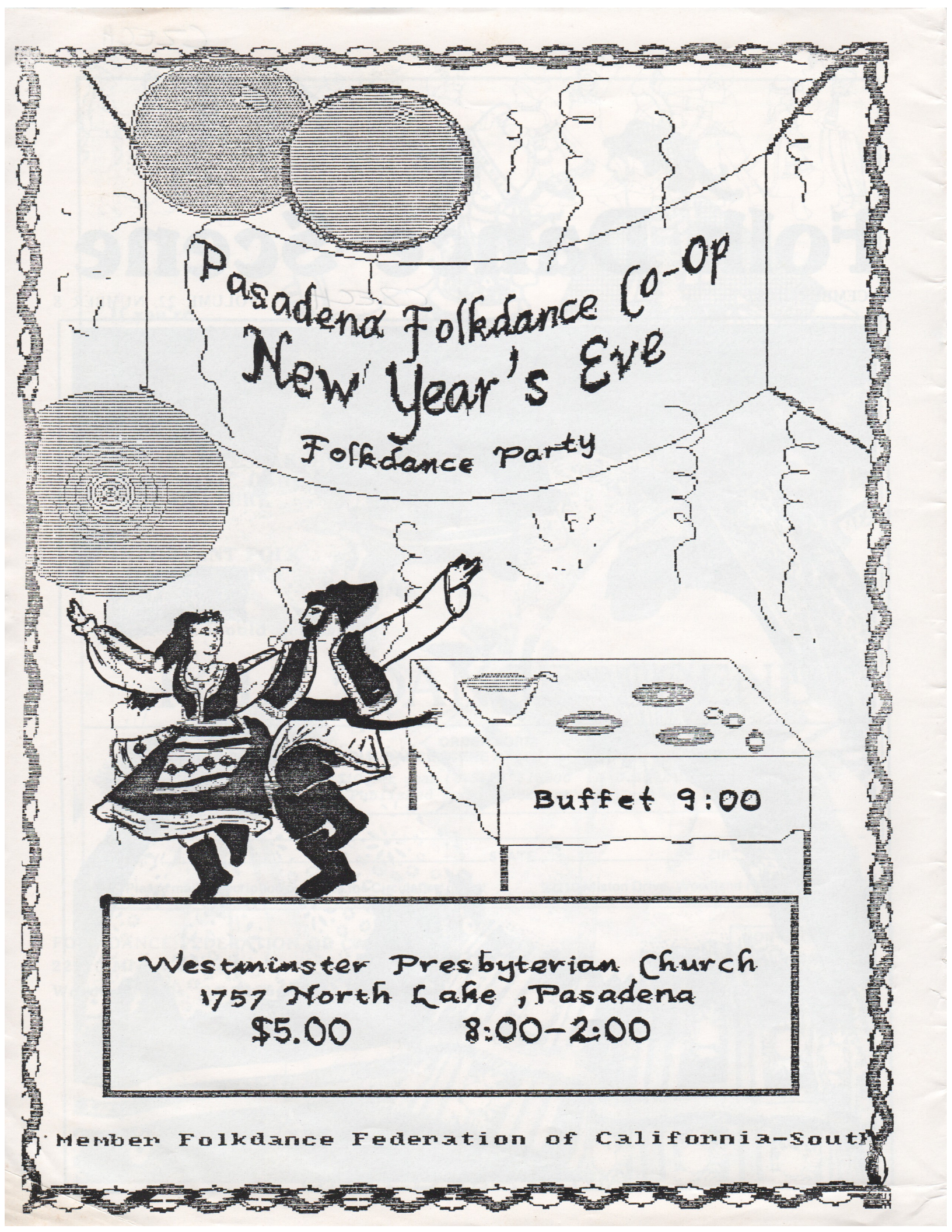
# Folk Dance Scene

DECEMBER, 1987

CZECH

VOLUME 22, NUMBER 8





Pasadena Folkdance Co-Op  
New Year's Eve  
Folkdance Party

Buffet 9:00

Westminster Presbyterian Church  
1757 North Lake, Pasadena  
\$5.00 8:00-2:00

Member Folkdance Federation of California-South



DECEMBER 1987  
VOLUME 22, NUMBER 8

# Folk Dance Scene

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

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

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

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

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

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Our thanks this month go to Lisa Codman Arkin and Jana (Rozehnalova) Julian for their articles.

# Calendar

## CALIFORNIA

\*Federation sponsored event

### DECEMBER

- 5 \*5 Cities Folk Dance Fest, Ventura
- 12 Karpatok Hungarian Dancers, El Camino College, Torrance, 8 pm, info 1/800/832-ARTS
- 12 Concert by women's singing group Nevenka, Gypsy Camp, 3265 Motor Ave., LA, 10 PM, info 213/558-0746
- 13 \*Beginners' Festaival, Woodland Hills Rec. Ctr, 5858 Shoup Ave, Woodland Hills, 1:30 - 5:30, \$2.
- 19 Skandia Christmas Party, Womens Club, Orange, 7:30 - 11:30 pm
- 31 New Year's Eve Party, Gypsy Camp, 3265 Motor Ave, LA, info 213/558-0746, beg 8:30
- 31 New Year's Eve Dinner/Dance Party, Vet's Memorial Hall, Solvang, info Irwin & Beverly Barr, 213/202-6166; 213/478-4659
- 31-1/3 New Year's Wkend, Vet's Memorial Hall, Solvang, info Irwin & Beverly Barr, 213/202-6166; 213/478-4659
- 31-1/3 Folk Music & Dance Camp, Camp Hess Kramer, info Clark & Elaine Weissman, 318/342-7664

### 1988 JANUARY

- 2 3rd Annual Aman Folk Dance Party, Vet's Memorial Audit, cnr Culver & Overland Blvd, Culver City, info 213/625-1846
- 10 \*Pasadena Festival, Glendale Civic Audit, 1:30 pm
- 22 The Chieftains, Irish music ensemble, Royce Hall, UCLA, 8 pm info 213/825-9261
- 22 Bayanihan Philippine Dance Co., El Camino College, Torrance, 8 pm, info 1/800/832-ARTS
- 23 Band of Grenadier Guards & Drums, Pipes and Dancers of the Gordon Highlanders, Ambassador Audit, Pasadena, 8:30 pm, 818/304-6161

- 24 Bayanihan Philippine Dance Co., Ambassador Audit, Pasadena, 2 & 8 pm, info 818/304-6161

### FEBRUARY

- 5 Aman Concert, Claremont, info 213/625-1846
- 5 Gathering of the Clans: Highland Fling of Scottish Music, Song and Dance, El Camino College, Torrance, 8 pm, info 1/800/832-ARTS
- 5 \*So. CA Folk Dance Conf. Scholarship Party, Laguna Beach, Women Gym
- 5-7 \*Laguna Festival, Laguna Beach H.S. Women Gym,
- 6 Lola Montes & Her Spanish Dancers, Orange Coast College, Costa Mesa, 8 pm, info 714/432-5527
- 7 Gathering of the Clans, Ambassador Audit, Pasadena, 8 pm, info 818/304-6161
- 12 Belgrade Folk Ensemble, El Camino College, Torrance, 8 pm, info 1/800/832-ARTS
- 13 Belgrade Folk Ensemble, Ambassador Audit, Pasadena, 8:30 pm, info 818/304/6161
- 13-14 Scandia Fest, Vet's Memorial Bldg, 200 Grand Ave, Oakland, info SASE, Brooke Babcock, 55 Chumasero Dr. #12E, San Francisco 94132, 415/334-5152; 408/248-5786

### MARCH

- 5 41st Internat'l Fest., sponsored by Irwin Parnes, Dorothy Chandler Music Ctr, LA
- 5-6 Lech Lamidbar Fest, China Lake
- 6 Music, Song & Dance of Egypt & Israel, Univ. of Judaism, Gindi Audit, info Irwin Parnes, 213/272-5539
- 9 Belgrade Folk Ensemble, Ambassador Audit, Pasadena, 8 pm, info 818/304-6161
- 13 \*Treasurer's Ball, location to be announced

- 16 The Irish Rovers, Royce Hall, UCLA  
8 pm, info 213/825-9261
- 19 The Boys of the Lough, Ambassador  
Audit, Pasadena, 2 pm, info 818/  
304-6161
- 26 Karpatok Dance, Orange Coast Coll-  
ege, Costa Mesa, 8 pm, info 714/432  
-5527

APRIL

- 8-10 \*Ojai Festival, Nordhoff H.S., Ojai
- 15-17 Westwood Wkend at Camp Mess Kramer
- 24 \*Westwood Fest., Culver City Audit,  
corner Overland & Culver, 1:30 pm

MAY

- 1 Dance on the Grass, UCLA
- 15 Aman Concert, Glendale, info 231/  
625-1846
- 27 Peking Acrobats, El Camino College,  
Torrance, 8 pm, info 1/800/832-ARTS

- 27-30 \*Statewide '88 "Inter'l Folke Faire  
Palo Alto

JUNE

- 24-26 \*Idyllwild Folk Dance Camp Wkend,  
ISOMATA, Idyllwild, info Fran Slater  
1524 Cardiff Ave., LA, 90035, 213/  
556-3791
- 24/7-1 \*Idyllwild Folk Dance Camp, see  
above for info

JULY

- 14-17 \*So. Calif. F.D. Conf. Univ. of S.D  
(Catholic), Darcy Linkey, P.O Box  
17075, Irvine, 92713, 714/543-5928  
Dorothy Daw 213/924-4922; Vicki  
Maheu 619/459-7302
- 24-8/7 Folk Dance Camp, UOP, Stockton  
95211

OUT OF STATE

HAWAII

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

IDAHO

- 7/22-8/1 1988 Idaho Inter'l FD Fest, Rexburg

MASS

- 12/11-12 Fest of Light & Sound, 88 Tremont  
St., Boston

SQUARE DANCE

- 1/14-17 40th Annual Tucson's So. Ariz S&R  
Dance Fest, info Lynn & Lorraine  
Ruka, 8090 Ft. Lowell Rd, Tucson,  
AZ 85715, 602/886-2046
- 5/5-7 1988, 23rd Aloha State Convention  
info 1/800521-2346 in CA
- 5/27-29 Memorial Classic, Ventura City  
Fairgrounds, Ventura, CA, info 714/  
838-3013; 818/894-5621; 805/489-6721

FOREIGN

CANADA

- 12/5-6 Xmas Around the World, North York  
Civic Ctr, 5100 Yonge St, Toronto

MEXICO

- 12/27-1/1 Mexico 21st Folklore Fest Morelos,  
Mexico, info Manuel Gomes Jr, 219  
Rolling Green, San Antonio, TX  
78228, 512/432-6958

GERMANY

- 12/28-1/2 Hung Inst, Munich, tchr Sandor  
Timar, info Theodora Gyorgyi, Sil-  
vastr, 2, 8000 Munich 81, W.Germany

DEADLINE DATES

FOR CALENDAR LISTING:

- January issue - due Nov 25  
February issue - due Dec 25  
Send to:  
Tom Daw  
12527 Chadwell St.  
Lakewood, CA 90715  
213/924-4922

FOR ARTICLES, ADVERTISING, CLUB ACTIVITIES

- January issue - due Nov 25  
February issue - due Dec 25  
Send to:  
Marvin Smith, Editor Folk Dance Scene,  
229 Catalina Ave., #3  
Los Angeles, CA 90004  
213/385-7944



# ON THE SCENE



## NEW!! A RUSSIAN DANCE CLASS IN THE L.A. AREA!!!

At last, there is someone in the greater Los Angeles area who is able to teach Russian character and folk dance!

Iosif Izrailov immigrated to Chicago from the USSR in 1979, bringing with him the experience and talents of his years as a folk/character dancer with the Moiseyev Dance Ensemble, the Lezginka State Dance Ensemble and several other Soviet dance troupes. He has also served as a choreographer for these and other groups.

Iosif is currently teaching a Russian Character Dance Class on Monday and Friday evenings at the Russian Orthodox Church on Argyle in Hollywood. The class is NOT a typical folk dance class, in which emphasis is on learning a number of different dances. Here, emphasis is placed on learning HOW to dance in the Russian style, on the numerous characteristic dance STEPS and body positions needed. Then the movements are put together in sequences. All is done to the accompaniment of Russian folk music.

For more information on these classes, call Iosif Izrailov at (213) 650-5438.

## NEW FEATURES AND SPECIAL EVENTS AT THE GYPSY CAMP

There is now a Country/Western dance class on Sunday evenings at 6:30 pm. The teacher is Frank Nagle. Admission is for the one hour class plus open dancing afterwards. All are welcome and partners are not necessary.

Also, a Belly Dance class started in November, on Tuesday and Thursday evenings from 7-8:30 pm. The class is taught by Samira.

Another regular feature is on the first Friday of every month, when Alison Snow teaches dances of Turkey, followed by an evening of International dance.

Saturday, December 12th, Nevenka, the well-known women's singing group, will be performing a concert at 10 pm.

In addition, it's not too early to reserve a place for the Gypsy Camp New Year's Eve party on (when else?) Thursday, December 31. Julie, Joyce, Joe and the rest of GYPSY will be hosting an evening of food, drink and dancing.

For more information on any of the above, call (213) 558-0746

## BEGINNER'S FESTIVAL 1987

The Beginners' Festival will be held on Sunday, December 13 at the Woodland Hills Recreation Center, 5858 Shoup Avenue. The program starts at 1:30 pm with dancing continuing until 5:30 pm. Included in the program is teaching, an exhibition of Flamenco dancing by Desplante (new Federation members), and, of course, Dave Slater calling squares. The Beginners' Festival is constantly on the move and is trying to find locations for all folkdancers, looking for new dance areas.

Please join the festival even if you haven't in the past. We look forward to your company.

## AUDREY SILVA

Audrey Silva has a face that is certainly familiar to many, many folk dancers. But few of

us know about her many and continuous contributions to the folk dance world.

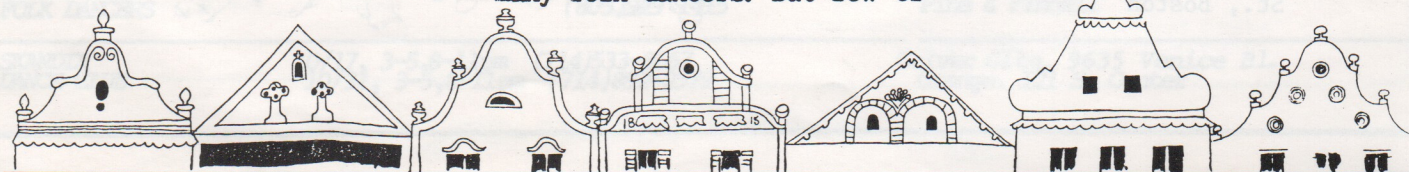
She presently teaches ballroom dancing privately with the Academy of Dance and also with the Santa Maria Recreation and Parks Department. She also teaches folk dance in the elementary schools and has long taught folk dance at the Hancock College, as well as being involved in a special program for physical education teachers at Cal Poly-San Luis Obispo. She's the spearhead behind the Santa Maria Folk Dance Club and runs programs for senior citizens in ballroom dance.

On April 4, 1987, the Santa Maria Arts Council honored her by giving its yearly Arts Grants in her name. She was also the guest of honor on February 28th when the Council gave its annual Monte Carlo night party, an event which raises money for the study grant. The grants are given to local students in the areas of dance, drama, music and the visual arts.

## IN MEMORY OF JACK MARGOLIN

Jack Margolin, a LONG time member of the Hollywood Peasants Folk Dance Club, died on October 22, 1987. In addition to his participation in folk dance, he was an active volunteer with the Jewish Family Services, on the faculty of Emeritus College and a member of the Workmans Circle.

The family has requested that donations be made to the Jewish Family Services or a favorite charity in Jack's name.





# BEGINNERS' Folkdance FESTIVAL

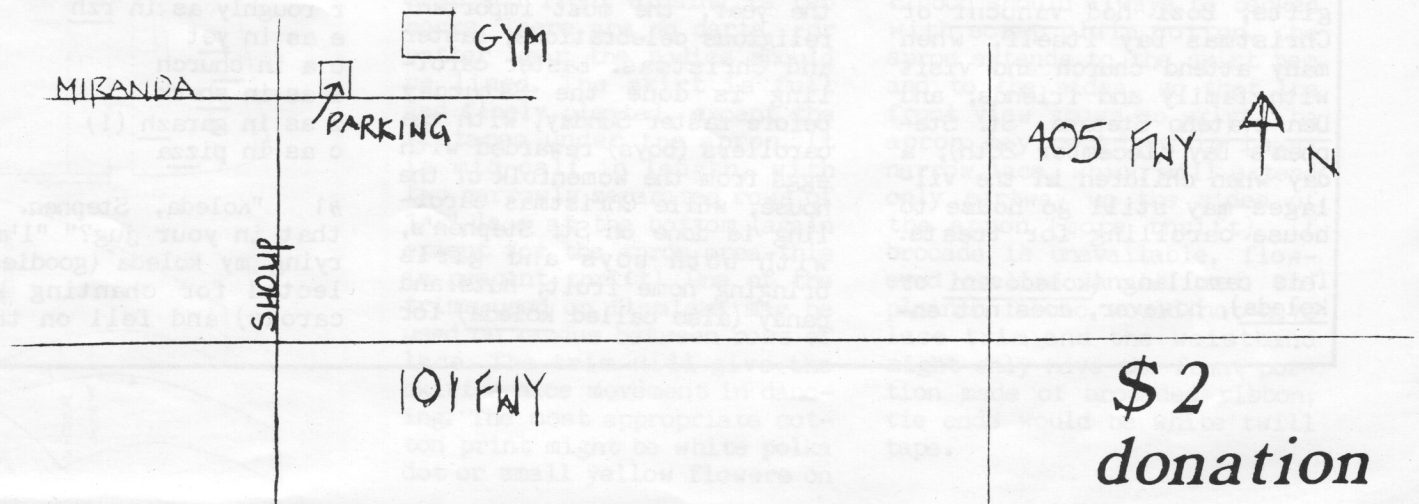
*Sunday December 13, 1987 1:30 - 5:30*

*Woodland Hills Recreation Center  
5858 Shoup Avenue*

*Easy dances*

*Fun people*

*Exhibition by DESPLANTE*



# CZECHOSLOVAKIAN

Půjdem spolu do Betléma,  
dujdaj, dujdaj, dujdajdá!  
Ježíšku, panáčku, já tě budu kolíbat,  
Ježíšku, panáčku, já tě budu kolíbat.

Začni, Kubo, na ty dudy:  
dujdaj, dujdaj, dujdajdá!  
Ježíšku, panáčku, atd.

A ty, Janku, na písťalu:  
hudli, tydlí, hudlidá!  
Ježíšku, panáčku, atd.

A ty, Mikší, na housličky,  
hudli, tydlí, hudlidá!  
Ježíšku, panáčku, atd.

A ty, Vávro, na tu basu,  
ruma, ruma, rumadá!  
Ježíšku, panáčku, atd.

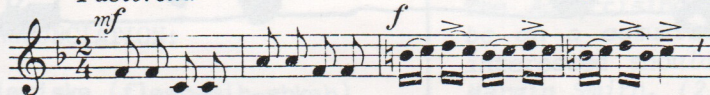
## 497. PŮJDEM SPOLU DO BETLÉMA

Z vánoční hry s jesličkami

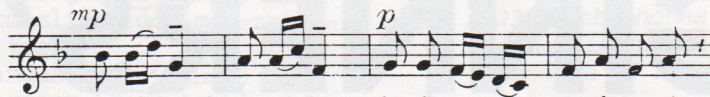
Česká

Erben, 51 (M 571)

*Pastorella*



Půjdem spolu do Betléma, duj-daj, duj-daj, duj-daj-dá!



Je-žíš-ku, pa-ná-čku, já tě bu-du ko-lí-ba-ti,

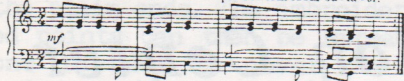


Je-žíš-ku, pa-ná-čku, já tě bu-du ko-lí-bat.

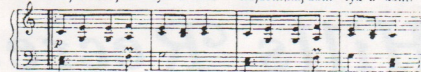
### 23. PÁSLI OVCE VALAŠI

*Allegretto*

1 Páslí ov-ce va-la-ši při bet-lem-ském sa-la-ši.



Hajdom, hajdom tyd-li dom hajdom, hajdom tyd-li dom.



Anjel sa jim ukázal,  
do Betléma ist' kázal:  
Hajdom...

3 Vstaňte hore a choďte,  
Pána Krista najdere:  
Hajdom...

4 Najdere ho v jesličkách  
ovinutého v plienočkách:  
Hajdom...

In keeping with the season, here are a few Christmas carols, familiar to both Czechs and Slovaks (folk dancers may recognize the tune of one of them as well). The Christmas holiday in Czechoslovakia traditionally consists of three days: Stedry den, with a carp dinner and the exchange of gifts, Bozi hod vanocni or Christmas Day itself, when many attend church and visit with family and friends, and Den svateho Stepana, St. Stephen's Day (December 26th), a day when children in the vil-lages may still go house to house carolling for treats.

This carolling (koledovani or koleda), however, does not en-

compass the usual Christmas songs, but consists instead of specific chants. I call them chants although the word koleda refers both to Christmas songs and to these rhythmic drones, which have at most a range of three or four notes. Such chanting door to door is actually done at two times of the year, the most important religious celebrations, Easter and Christmas. Easter carol-ling is done the Saturday before Easter Sunday, with the carollers (boys) rewarded with eggs from the womenfolk of the house, while Christmas carol-ling is done on St. Stephen's, with both boys and girls bringing home fruit, nuts and candy (also called koleda) for

their efforts. So here with the carols are a few chants to try as well.

### PRONUNCIATION

a, e, i, o, u as in Spanish  
J and in yell  
ch as in German Kirche  
n as in Spanish mañana  
r roughly as in rzh  
e as in yet  
c a in church  
s as in shark  
z as in garazh (!)  
c as in pizza

#1 "Koleda, Stephen. What's that in your jug?" "I'm carry-ing my koleda (goodies col-lected for chanting koleda carols) and fell on the ice



# CHRISTMAS CAROLS

Submitted by  
Jana (Rozehnalova) Julian

## 489. EJHLE, CHASA NAŠA

Moravák z N. Hrozenkova  
Bartol I, 169 (404)

*Moderato*

*mf* Ej - hle, cha - sa na - ša bě - ži ze sa - la - ša.  
*mp* o - bu - škama pleska - jü, ja - kü - si ra - dost ma - jü,  
*f* ská - ka - jü, vý - sku - jü, ga - j - du - jü, tan - cu - jü,  
*mp* neb so - bla - kd od an - de - lá ra - dost ve - li -  
*mf* kü - ču - jü, bé - ha - jü, zhd - ha - jü, chy - tá - jü,  
la - pa - jü, k De - tě - mu po - spl - cha - jü  
u ú - tá - tku po ko - zlátku dá - va - jü.

Ejhle, chasa naša  
běží ze salaš,  
obukama pleskajú,  
jakúsi radost majú;  
šákajú, vyškajú,  
gajújú, tančujú,  
neb s oblakú od andělú  
radost veliku tujú;  
běhajú, zhdájajú,  
chytajú, lapajú,  
k Bětěmu pospichajú  
s dětátkú po kozlátku dávajú.

Co ty, Kubo, vezmeš?  
Ty spíš hned, jak lehneš;  
nabij dobře svůj pluhák\*)  
a vem na seba sajdák\*)  
přichyťaj, nachyťaj,  
co chytíš, s chůfú dáj;  
co patří tomu dětátku,  
hleď, abys to nezmeškál,  
šivíce lahovicu,  
s pohánky kroupicu:  
naplň ňú plnú fasku,\*)  
aby dítá živo bylo i s matkú.

Núš, my neměkajúme  
a jemu zahrájme  
na ty naše husličky;  
klekneme před jesličky,  
ty, milý Ježíšku,  
veselbu svou radíčku,  
potřebuj nás, tvoje ovce,  
nám milý pastýřičku,  
o naší Ježíšku,  
nám milý panáčku,  
zahrájem ti valásku,\*)  
když umřeme, proukaž nám tvú lásku.

Běžela liška po ledu,  
ztratila klíček od medu;  
kdo ho má, ať ho dá,  
ať se liška nehněvá.

BĚŽELA LIŠKA PO LEDU Czech Christmas chant

BĚ-že-la li-ška po le-du, ztra-ti-la klí-ček od me-du. kdo ho má, ať ho dá,  
ať se li-ška ne-hně-vá.

Běžela liška k háji,  
hoňte si ji, páni!  
já ji honit nebudu,  
zmeškal bych já koledu

BĚŽELA LIŠKA K HÁJI Czech Christmas chant

BĚ-že-la li-ška k há-ji hoň-te si ji, pá-ni Já ji ho-nit ne-bu-du,  
(boys) { Zme-škal bych já ko-le-du. }  
(girls) { Zme-ška-la bych ko-le-du. }

Koleda, koleda, Štěpáne,  
co to neseš ve džbáně?  
„Nesu, nesu, koledu,  
upad jsem s ní na ledu,  
psi se na nás sběhli,  
koledu mi snědli.  
Co mám smutný dělati,  
musím jinou žebřati.  
Koledu mi dejte,  
jen se mi nesmějte!“  
Koledu mi dali,  
přece se mi smáli.

KOLEDA, KOLEDA ŠTĚPÁNE Czech Christmas chant

Ko-le-da ko-le-da Ště-pá-ne, Co to ne-sr-ěš ve dž-bá-ně? Ne-su, ne-su ko-le-du,  
u-pad jsem s ní na le-du. Psi se na nás sbě-hli, ko-le-du mi sně-dli

Z Cech

\* Koledou se chodilo na Štěpána (26. prosince)

with it. The dogs gathered around me and ate it all up. What am I to do, I'll have to go beg another one. Give me a koleda, don't laugh at me!" "They gave me a koleda and laughed anyway."

#2 The fox ran along the ice and lost the key to her honey store. Whoever has it, give it back so the fox won't be angry

#3 The fox ran toward the woods, gentlemen, you chase her. I won't go chase her because I'd miss the carolling.

#23 The shepherds were watching their flocks at a Bethlehem salas (Slovak herder's hut). An angel appeared and

bade them go to Bethlehem. "Rise and go, you will find Christ the Lord there. You will find him in a manger, wrapped in swaddling clothes."

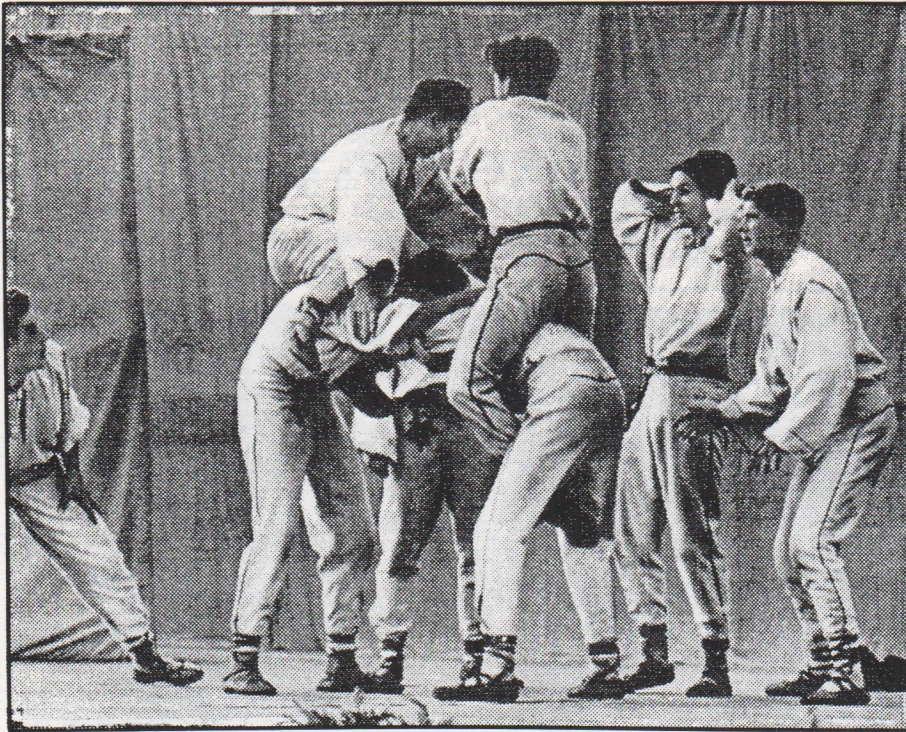
#489 Lo, our lads are running from the salas, striking their staves. They are joyful, they jump, yell, pipe, dance, for they have heard joyous news from the angels in the clouds. They run, hunt, chase, catch and hurry to Bethlehem and give the Child each a kid goat /And you, Jake, what will you bring? You fall asleep as soon as you hit the ground. Load your pistol, take your pouch, prepare whatever you've caught and willingly give the Child what is His. Hurry, don't be

late--bring wine, a vat of groats, so the Child and its mother may live. Let's not delay and play our fiddles for Him. We will kneel before the manger. Lord Jesus, extend your hands and bless us, your flock, oh Shepherd, our dear Jesus. We'll play you a Vlach tune. When we die, show us your love.

#497 We'll go together to Bethlehem (bagpipe interlude)/(chorus). Lord Jesus, I will rock your cradle./ You, Jake, start on your bagpipe./ And you, Johnny, on your whistle./ Now you, Mike, on your fiddle/ And you, Larry, on that base.. Lord, Jesus, I will rock your cradle.

Lisa  
Codman Arkin

# Traditional Slovakian



I have been to Czechoslovakia traveling extensively throughout the country with the purpose of viewing and recording folk dance. My main sources of contact with folk culture were events showcasing folk dance performance. During my two trips in 1980 and 1985, I went to the festivals at Stražnice, Východná, Detva, Zvolen, Myjava and Hel'pa, and also attended rehearsals of various performing ensembles. How I treasure the people I made friends with, the hand-sewn costume pieces I was given, the hours of video tape I filmed and all that I learned of Czechoslovak dancing! I've become very familiar with the regional steps, styling and costuming of Slovak dance. Yet when I was contacted about writing an article on Slovak folk dance for the Folk Dance Scene, I balked. After all, most of what I'd seen of Slovak dancing was in the form of ethnic dance performance. Did I really know enough about the dance culture of this nation to write about it?

In my desire to share my experiences, I decided to address the topic from the viewpoint of folk traditions maintaining their vitality through stage performance. For knowledgeable and dance-wise readers, it would seem more interesting to explore the dance in view of its cultural relevance as well as its value and place in today's society. What is the contemporary meaning of traditional folk dance for the Slovak people and how do they include it in their present life style?

All folk dance has its origins in ritual observance, for from antiquity until the Middle Ages, dance was integral to the complex traditions with which people lived their daily lives. Ritual served a vital function for ancient humanity by expressing the ineffable, bonding groups of people and acting as a cultural identifier. For many centuries dance has been the link between the driving forces of culture and the rites of participation in that culture.

The need for dance expression in society has been buffeted by the waves of Intellectualism, Industrialization, Technical Mechanization and Automation. Rather than being intrinsic to our expression of reality as in the past, dance has separated off onto a parallel track which reflects our feelings about ourselves and our world. It no longer shapes our involvement with reality.

Slovakia has, naturally, followed this international trend to dissociate folk traditions from the patterns of daily life. The dance I have seen in Slovakia no longer contributes in an integral way to the functioning of the village. Even so, how can one explain the tremendous amounts of energy that go into producing the summer folklore festivals? Such efforts can be in the form of an administrative position on a festival committee or the months of rehearsals for the performances, or the hours that people sit in the amphitheatres to watch and cheer the folk dancing taking place on the stage. Thus, there seems to be an incongruence in what we know to be a decades old decline in the importance of dance in village culture and this apparent deep level of involvement in a contemporary folk dance event.

What is the function of these folklore festivals in contemporary Slovak culture and what in their content is so meaningful to the people?

The theme of many of the performances dealt with dance as a major aspect of the customs and habits common to agricultural communities. These customs were a part of Slovak national culture, but have lost their importance with the advance of technology into rural village areas. However, customs that remain in the cul-

# Folklore in Performance

ture through dance expression include celebrating certain ancient rites such as solstices and animistic ceremonies, warrior dances, gatherings involving spinning, weaving and sewing, dances of courtship, and so forth.

Reviewing what little exists in the literature on Czechoslovakian dance, I found few references to the dancing occurring during ceremonies, holidays, and daily activities. Nonetheless, contemporary festival performances provide an insightful and descriptive study of dance customs that is not easily found in ethnographic literature. Although reenactments of many dance customs were performed at the various festivals that I attended, I would like to describe some of the scenes most often presented.

Shrovetide is the time preceding Lent which corresponds to our Mardi Gras or Carnival. As in many cultures, there is an immense celebration involving much merrymaking which lends contrast to the seriousness of Ash Wednesday and the sacrificial nature of the Lent season. The celebration begins on Fat Thursday and lasts until Ash Wednesday. On Carnival Sunday, the entire village gathers to dance. There is a special dance performed at this celebration called "Ruchadia" which incorporates movements symbolizing ploughing. But the most memorable dance activity of Shrovetide is Fašiangy, the procession of maskers and mummery which takes place on Monday (and possibly Tuesday). Accompanied by musicians, the dancers go from house to house, their disguises increasing the merriment of the occasion. The special costumes include a clown, a devil, a ghost, a bear, a horse, an ox, a Jew, men dressed in women's skirts

and Perchta (a horse's head with a nosebag full of pastries). Most popular is the costume of Baba, an old woman carrying a basket with a boy inside. Actually, the costume is only an illusion for in reality it is a grown man inside a basket with a dummy of an old woman strapped to his front. A "dummy" couple also uses the same idea, where a man had a "partner" strapped to his chest and waist allowing all sorts of antics and suggestive dance maneuvers to be play-acted.

The Fašiangy processions I observed were choreographed as performance pieces at the festivals in Východná and Detva, as well as a performance in Prague. All of the above costumes were used with the possible exception of the Jew. When the celebration was portrayed in Bohemian style, dance steps centered around a polka motif. This included polka in singles, couples or

groups which progressed forward, a pivot step pattern and lots of skipping. In the Slovakian version, csardas and ridas steps were included. The steps were used to help facilitate the interaction between the townsfolk and the masked characters, this interaction being the heart of the whole affair. Bears danced with the young girls, horses kicked the men, the clown conducted more antics, the "dancing couple" amused all with an energetic polka and the devil figures tried to frighten the crowd.

Shrovetide has its foundation in the rituals performed in pre-Christian times. The activities of Shrovetide represent the remnants of the Cult of the Bear, which in such an impressive form has survived in connection with the festival of winter solstice (1). Later this became tied to Christian religious observances. Although a performance of Fašiangy can only give us a nar-



row glimpse into the original Shrovetide celebration, the fact that it is included in the repertoire of major performing ensembles in this decade suggests the profound impact that this observance once had in Slovak culture.

Also connected with Shrovetide and winter folk customs were the spinning rooms, where the "night life" of the village took place. Starting in November and on through winter until Ash Wednesday, girls and women used to gather each night to beat flax and spin thread. It is in these spinning rooms, called "burzas", that the soul of the village was kept alive through singing, game playing and dancing. The "burzas" no longer have a function in modern society where thread and cloth is purchased from commercial sources. Yet, spinning rooms and the customs associated with them must have made a significant imprint on Slovak culture and are remembered quite fondly based on the large number of groups staging the spinning room scene.

The amateur ensembles often began with the girls coming out on stage to set up the benches and tables, spindles,

distaffs, tow and other tools of spinning craft while singing beautiful folk songs. As more girls arrived and took their places on the benches, pleasing harmonies were created as the girls began to pay as much attention to each other as to their work. Soon the dancing would begin with the inevitable feats of dance virtuosity. The girls would compete by dancing with a strand of flax, or dancing over a bottle. At times, one girl would dress up as a man and jokingly dance with all the others. And, when the girls least expected it, the boys would sneak in and create havoc by stealing the tows and distaffs and inventing other pranks. Of course, when boys and girls (men and women as well) get together, the couple dancing starts. The style of dancing is dependent upon the region being represented.

Unlike the amateur ensembles who would portray the entire spinning room evening in a long scene with speaking parts and singing, the profession ensembles tended to present memories of the spinning room in a more abstract manner. Their performances took one theme and wove an artistic choreography out of that ele-



ment. For example, at the Detva festival in 1985, Lucnica, a well known ensemble based in Bratislava, performed a lovely and very clever spinning room choreography. The girls came on stage holding strands of flax and the wooden boards used to beat it. As the beating began, the dancers soon built up an orchestrated arrangement



graphies, whether professional or amateur, the audience was treated to a view of the camaraderie of the spinning room and the bonds that are established when people work together. The performances demonstrated the importance of the spinning room as a place where folklore once flourished

Folk legends of the Slovak people have also influenced their dance. The Slovak Robin Hood, Janošik, is one of the most popular folk heroes. The axe, rather than the bow and arrow, was Janošik's weapon. Woodcuts from the 18th century illustrate Janošik and his men dancing by their forest camp fire and show glimpses of him suspended in a tremendous leap over two crossed axes that he is holding. Although Janošik lived over two hundred years ago, we still see his spirit in the axe dances of the people of the Goral Mountains (Nizke Tatry). These dances are called either "valashka", referring to the axe itself, or "zbojniki", meaning brigands (Janošik's band of men), or "hajduch", a familiar Slavic term for men's dancing involving squats and other strenuous movements.

The axe dances are an exciting part of Slovak folk dance and are particularly well

suited to stage performance. At Východná, Hel'pa and Detva festivals many renditions of axe dances were performed, ranging from exhausting solo work to elaborate choreographies depicting the entire Janošik legend. Young men executed virile squats and leaps, while swinging the heavy woodcutters axe under their legs and over their heads. Similar to the Polish Goralski style, the dance steps were light and fast, including many pas de basques and crossing steps. Older men tended to concentrate on the footwork rather than the acrobatics and wielded the axe with assurance and firmness. Often there was a "show off" section where the men could perform their best dance step. Originally, this may have been expected of Janošik's men, similar to the Verbunk recruiting dances of Hungary.

At the 1980 Východná festival, Slovakia's national folk ensemble, 'S'luk, performed a stirring choreography of the Janošik legend. The nearly 20 minute piece took the audience through his life, from the time he began recruiting his brigands to his death, and included wonderful axe dancing. Because 'S'luk is a sophisticated and highly trained folk ensemble, this choreography

of percussive rhythms. This in itself was entertaining enough but the girls went on to display their dance prowess to each other - or in this case, the audience. They performed lightening fast turns, jumps and even squats (as in the Cindrushka dance form).

In each of these stage choreo-

## TRADITIONAL SLOVAKIAN FOLKLORE IN PERFORMANCE

treated the legend with a beautiful sense of metaphor and abstraction. However, amateur ensembles tended to portray the brigand aspect simply as men gathering to join Janošik's forces, making use of the showmanship nature of the valashka dancing.

In contrast, local village groups from the Liptov area (Northern Slovakia) combined the vlashka with a much older dance form. This dance was referred to as the "bear" dance, or in Slovak was called "medvedi tanec". Both the music and the movements were easily recognizable as imitating a bear. The style was ponderous and deliberate. In the opening sections the men actually held up their arms at shoulder height and let their hands droop, like a bear that has stood up to get honey from a tree! In the final sections, the heyduch included strenuous gymnastic movements utilizing the floor. Facing the floor on both hands and feet, the dancers would do something resembling a push-up where both hands and feet come off the floor simultaneously. As one dancer would push off the floor in this manner, another would roll underneath him.

Is the excitement of an axe dance, the rich folklore of the spinning room, or the color of the Fašiangy celebration merely good family entertainment? Bascom, in his chapter "The Four Functions of Folklore", reassures us that "folklore cannot be dismissed simply as a form of amusement. Amusement is, obviously, one of the functions of folklore, and an important one. Folklore (also) reveals man's frustrations and attempts to escape in fantasy from repressions imposed upon him by society..(2) This suggests that folklore (a significant part of which is folk dance) provides a means by which people can vicariously enjoy what they would like to be doing, if only there were no constraints. One need only witness the wholehearted



*The Folk Hero*

audience involvement and appreciation at each of the summer festivals to acknowledge the truth of this statement. Without fail, the audience (90% Slovaks) greeted each melody, dance step and song with unrestrained enthusiasm, no matter how many times that same motif had already been seen during the festivities. Cheering and clapping began long before the end of a performance, and more often than not, broke out continually throughout each piece. Yes, the audience was finding enjoyment, even fulfillment through vicarious involvement,

in the performance of their native folklore.

The requirements of modern living may make active participation in the activities that were once centered around folk traditions impossible or unnecessary. Yet, these traditions may hold a deeply inherent value which is validated by vicarious involvement in the staged folk dance performance. "The festival is a prime device for promoting social cohesion, for integrating individuals into a society or group and maintaining them a members through shared, recurrent, positively reinforced performance. It is indeed the most concrete expression of collective emotions and loyalties."(3) Folk dance performances staged at the summer festivals throughout Slovakia play an essential role in preserving folk dance customs and folk traditions. And equally as important, the performances provide an avenue for cultural identification, allowing individuals to identify themselves within their community. Based on the substantial preparatory efforts and on audience response, it can be understood that folk dance performance plays an integral role in maintaining cultural integrity and continuity for the Slovak people.

*Janošik  
with his Axe....*

(1) Olejník, Ján. "Shrovetide Below the High Tatras", in *Folk Dance Scene*, Baton Rouge, Vol. 12, no. 2, March-April, 1984

(2) Bascom, William R., "Four Functions of Folklore", in *The Study of Folklore*, by Alan Dundes, Prentice Hall, New Jersey, 1965. Page 290.

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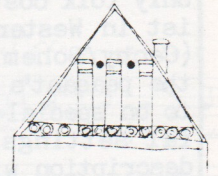
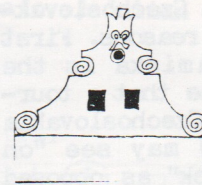
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By way of explanation: I chose to describe the woman's everyday costume from the area of Chodsko, Western Czechoslovakia, for several reasons. First of all, the Flamiska is the only folk costume that a tourist in Western Czechoslovakia (Cechy/Bohemia) may see "on the peasant's back" as opposed to on special days or in special settings. I hope that a description will help to identify it and to explain why it

alone survives. Second, my mother was born in Chodsko and wore the costume; I have seen it worn there, own several versions myself (including a homemade one) and have several source books which describe it. Third, because the Flamiska is both simple and comfortable for dancing, I hope this article will encourage anyone with modest sewing ability to make a copy to enjoy.

# The FLAMISKA

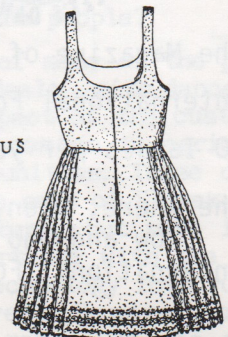
A Costume Survival  
Jana (Rozeňalova) Julian

If you travel to Czechoslovakia, you will probably go to Praha, the capital. There, among other sights, you may see middleaged women in bright red pleated skirts and puff-sleeved matching jackets, brilliant brocade aprons and a headscarf tied firmly under the chin. You will immediately think that folk costume is alive in Czechoslovakia and will spend the remainder of your trip looking eagerly around you for a glimpse of other natives in "native" dress. With the exception of staged performances and village feast day celebrations, however, you will see no other folk costume at all and you may wonder whether you imagined those ladies in red.

Actually, the ladies are tourists in Praha, just as you are --they come in by train to



FLAMISKA



KANDUŠ





shop, wearing the flamiska, street wear in the villages of Chodsko, which today is the only Bohemian region where folk costume still exists for "everyday". Even there, as one might expect, men no longer share the tradition and women who do wear costume were all born before World War II. This rich folklore area is located near the West German border; in fact, both its existence and survival into the 20th century are due to its location.

The peasants of these eleven villages around the old royal town of Domazlice (German Taus) were accorded special privileges in feudal times and were exempted from normal serf conditions in exchange for providing a service to the Bohemian crown--patrol and defense of the hilly, forested border area. Patrol was on foot over this terrain and it is said that the people (Chodove) and the area (Chodsko) take their name from this task (chodit, to walk). Such special status was a rarity in those times; it bred an exceptional feeling of solidarity and pride in the Chod people, who were set apart in their own minds and in the minds of their countrymen from the serf peasantry of other areas. The

Chods clung tenaciously to their individuality in all its manifestations, naturally including dress. Consequently the history and ethnography of this area provided much of the material of the 19th century Czech Nationalist Movement. To this day the Chods are looked upon by their countrymen as people of exceptional strength, courage, price and tradition.

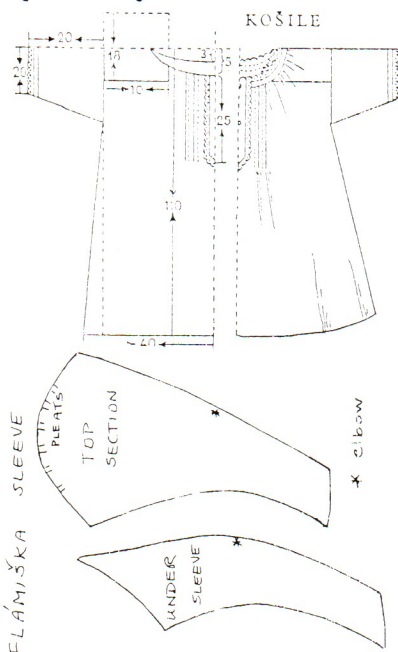
So, the costume you glimpsed in Praha still exists thanks to basic peasant stubbornness. It survives, however, not only because of tradition, but because it remains practical for village farm life. Made of simple materials, it has few pieces, no hand work, and relies on fabric color and pattern for impact. The important costume pieces are the jumper (kandus), jacket (flamiska--also the name for the entire ensemble). (A child might wear a white blouse with gathered short sleeves with the jumper instead of the jacket; women will wear the jacket at all times). Any 56" or larger bright cotton scarf is appropriate headgear, worn tied either under the chin or at the nape. The basic fabrics are cotton (kandus, flamiska, scarf, blouse if any) and brocade (apron), making this a good, light dance costume.

JUMPER (kandus) is high waisted and loose at waist seam. The front cutout is fairly deep and front closing is two hooks. There are no darts. For better wear the bodice should be lined. The skirt is full and finely pleated, except the flat area under the apron. It is mid-calf in length, with two narrowly separated rows of 1/2" lace at the bottom (again except for the apron area--this is peasant thrift). One of the trims used on flamiska may be used on kandus between rows of lace. The trim will give the skirt a nice movement in dancing. The most appropriate cotton print might be white polka dot or small yellow flowers on

a strong red background. Red is the festive color--all women and girls wear red except for widows, who wear a lively shade of blue. The striped flamiska is very rare.

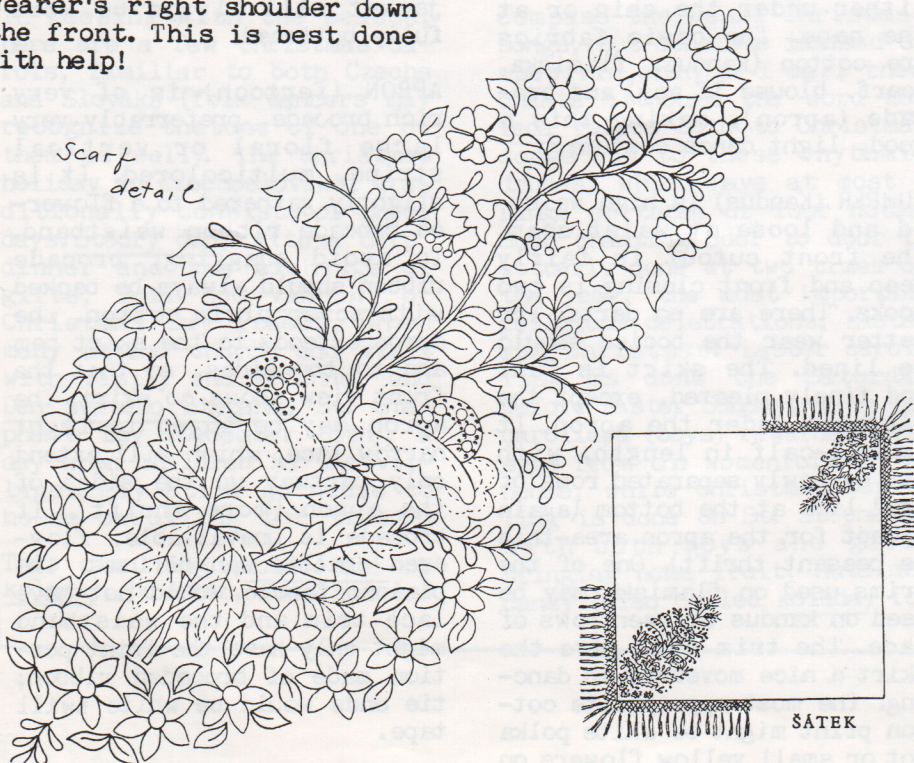
JACKET (flamiska) has characteristic puff sleeves, formed by pleating. Properly the sleeve is two pieces, sewn in a front and back seam, so that the puff will fold flat for storage. Fabric is identical to the jumper and it has no darts for a flat fit. Jackets come to the natural waist in front and slightly below in back, covering the jumper waist seam entirely. The jacket should be decorated with braid trim in light/mixed colors (white/blue/pink) if available or with various 1/2" cotton or brocade patterned ribbons. Back should have 4-5 rows of different trim, while cuffs, short standing collar and bottom should have 1-2 and jacket front should have 3-4 on either side of the button closing. Buttons should contrast in color but be small in size. A final row of decoration can zigzag around the buttonholes down the front. The jacket will always be worn fully buttoned.

APRON (fertocho) is of very rich brocade, preferably very large floral or vertical stripe, multicolored. It is slightly gathered to a flowered brocade ribbon waistband. To avoid snagging, brocade ribbon should always be backed with scrap plain cotton. The apron extends to the skirt hem and to the sides, so that the front view shows no skirt. The apron may be edged in light narrow lace, which will extend only partway up the sides of the apron (more thrift). If brocade is unavailable, flowered challis can be used. The plainer fabric would not have lace trim and the waistband might only have the front portion made of brocaded ribbon; tie ends would be white twill tape.



BLOUSE (kosile) is made of fine white cotton, with a neck fairly high and short, narrow sleeves. This piece is functional--no trim is necessary and the length is dictated by comfort. In the oldest versions, only the upper portion would have been of fine cloth, while the bottom third would have been either older or coarser fabric. This serves as the blouse for this costume. Only children might have a proper blouse, as mentioned above.

SCARF (satek) can be any large (often floral) cotton square. Occasionally the scarf from the festive costume is worn with the flamiska. This striking piece, however, entails handwork. The Sunday-best scarf is a 60" dense black cotton, hand-fringed around two opposite corners. These two corners are richly embroidered in a floral bouquet usually featuring poppies and ripe wheat (orange-red, green and yellow on black), executed in satin stitch. To tie, fold diagonally with plain corners together, place on head and tie flowered ends in firmknot at the nape (OVER, NOT UNDER) the plain ends. The embroidered points can then be spread, one in back to cover plain points, one hanging over the wearer's right shoulder down the front. This is best done with help!



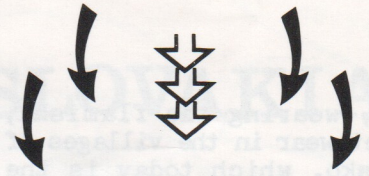
Since this is nominally a plain costume, no jewelry is worn and frequently footwear consists of clogs or slippers on bare feet. Alternatively, nylons or tights and conservative street shoes or character shoes would be appropriate. Boots would not be worn.

SOURCES:

Blazena, Sotkova, Nase Lidove Kroje, 1951.  
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PRONUNCIATION:

flamiska (flaah-mih-shkah)  
 Chodsko (khot-skoh)  
 Domazlice (doh-mah-zhlih-tseh)  
 kandus (kahn-duhsh)  
 fertoch (fyer-tokh)  
 kosile (koh-shih-leh)  
 satek (shaah-tehk)



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GOLYESTER 213-396-7429  
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ALPINE VILLAGE 213-327-4384  
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2428 NORTH GRAND SANTA ANA 714-542-9743

IRVINE 714-857-0142

# CLUB ACTIVITIES

## FEDERATION CLUBS

ALIVE FELLOWSHIP FOLK DANCERS (INT'L)	Wednesday 7:30-9pm	(714)677-7404 Wayne English	(714)677-7451 MURRIETA HOT SPRINGS, Alive Polaritys Resort
CABRILLO INT'L FOLK DANCERS	Tues 7:30-10pm	(619)449-4631 Joe Sigona	SAN DIEGO, Balboa Park Club Building Balboa Park.
CHINA LAKE DESERT DANCERS	CALL FOR TIME	(619)446-2795 (619)375-7136	Call for location Call for location
CONEJO VALLEY FOLK DANCERS	Monday 7:30-9:30pm	(805)498-2491 Ask for Gene	THOUSAND OAKS, Cultural Ctr., 482 Green Meadow Dr.
CRESTWOOD FOLK DANCERS	Mon. 8:15-10:30pm Tue. 8:15-10:30pm	(213)478-4659, (213)202-6166 Beverly Barr, Inst. new valley group begins Sept. 15, 1987	WEST L.A., Brockton School, 1309 Armacost Ave, VAN NUYS 17120 Vanowen
DESERT INT'L DANCERS	Mon. 7-10:30pm	(619)343-3513 Sam & Vikki Inst.	PALM SPRINGS, Village ctr for Arts 538 N. Palm Canyon Dr.
ETHNIC EXPRESS INT'L FOLK DANCE	Monday 7-9:pm	Ron (702)732-8743 Dick (702)732-4871	LAS VEGAS, Paradise Pk. Comm. Ctr. 4770 Harrison (off Tropicana)
FOLKARTISTERS	Friday 8-10:pm	(213)338-2929	COVINA, Las Palmas Jr. High. 6441 N. LARK Ellen Ave
FOLK DANCE CENTER	Mon, Fri, Sat call for times	(619)281-kolo	SAN DIEGO, Normal Heights, 4649 Hawley Bl.
HAVERTIM FOLK DANCERS	Monday 8-10:30PM	(818)786-6310 John Savage, instr.	VAN NUYS, Valley Cities Jewish Ctr. 13164 Burbank Bl.
HOLLYWOOD PEASANTS	Wednesday 7:30-10:00pm	(213)397-8110 or Ruth Oser 657-1692	WEST HOLLYWOOD, W. Hollywood playground 647 n. San Vicente
INTERMEDIATE FOLK DANCERS	Friday 8-10:30pm	(213)397-5039	CULVER CITY, Lindberg Park, Ocean Ave. & Rhoda Way
KAYSO FOLK DANCERS	Fri. 9am-12 noon Sat. 12:30-3pm	(619)238-1771 Soghamonian, instr.	SAN DIEGO, Casa Del Prado Rm 206 Balboa Park. on Sat. 4044 Idaho st.
KIRYA FOLK DANCERS	Tue. 10am-1pm Wed. 12:30-2:30pm	(213)645-7509 Rhea Wenke, instr.	LOS ANGELES, Robertson Pk. 1641 Preuss Rd. W. HOLLYWOOD, Rec. Ctr. 647 N. San Vicente
LAGUNA FOLK DANCERS	Wednesday 7:15-10:30pm	(714)494-3302, 559-5672	LAGUNA BEACH, Community Center 384 Legion Ave.
LARIATS	Friday 3:30-6:15pm	(818)500-7276 Billy Burke Dir.	WESTCHESTER, United Methodist Church, 8065 Emerson Ave. L.A.
LONG BEACH JEWISH COMMUNITY CENTER	Sun. & Wed. 7:30-10:pm	(213) 426-7601	LONG BEACH, 3801 E. Willow
MORE THE MERRIER FOLK DANCERS	Thursday 8-10pm	(213)294-1304 Ask for Frank.	INGLEWOOD, Rogers Park Aud. Eucalyptus & Beach
NARODNI DANCERS OF LONG BEACH	Thursday 7:15-10:30pm	(213)421-9105 Lucille (714)892-9766 Laura	LONG BEACH, Hill Jr. High Gym 1100 Iroquois.
NICHEVO FOLK DANCERS	Tue. 7:30-10:30pm Wed 8-10:30pm	(805)967-9991 Flora Codman	SANTA BARBARA, Carrillo Rec Ctr, 100 E. Carillo St.,
NORTH S.D. COUNTY FOLK DANCERS	Fri. 7:30-11pm	(619)747-1163 Faith Hagadorn	VISTA, Grange Hall, 1050 S. Santa Fe
OJAI FOLK DANCERS	Wed. 7:30-10pm	(805)649-1570	OJAI, Ojai Art Center, 113 S. Montgomery
ORANGE COUNTY FOLK DANCERS	Fri. 9-11:30pm	(714)557-4662 (213)866-4324	SANTA ANA, Santa Ana College W. 17th st. at N. Bristol
PASADENA FOLK DANCE CO-OP	Fri. 7:45-11pm	(818)749-9493	PASADENA, Throop memorial church 300 S. Los Robles
SAN DIEGO FOLK DANCERS	Mon. 7:30-10pm	(619)460-8475 Evelyn Prewett	SAN DIEGO, Recital Hall, Balboa Park
SAN DIEGO INT'L FOLK DANCE CLUB	Wed. 7-10pm	(619)422-5540 Stirling, Instr.	SAN DIEGO, Balboa Park club Balboa Park
SANTA MARIA FOLK DANCERS	Mon. 7-9:30pm	(805)925-3981 (805)929 1415	SANTA MARIA, Vet's Cultural Ctr. Pine & Finnell
SKANDIA DANCE CLUB	10/17, 3-5, 8-11pm 10/31, 3-5, 8-11pm	(714)533-8667 (714)892-2579	Culver City, 9635 Venice Bl. Orange. 121 S. Center

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

# CLUB ACTIVITIES

## BEGINNER'S CLASSES

ARMENIAN DANCE CLASS (8 week series)	M-T-W-TH-F 6:30-10pm	(213)467-6341 Tom Bozigian	Different locations each eve. Call for details
CABRILLO INT' FOLKDANCERS	THUR 7:30-10pm	(619) 449-4631 KIN HO	SAN DIEGO, Balboa Park club Balboa Parrk.
CRESTWOOD FOLK DANCERS	Mon.7-8:15pm Tue.7-8:15pm	(213)478-4659 (213)202-6166 Beverly Barr Inst. new group begins 9/15/87	WEST LA Brockton Sch. 1309 Armacost Ave. VAN NUYS 17120 Vanowen
DESERT INT'L DANCERS	Mon. 7:30-10:30pm	(619)343-3513 Sam & Vickki	PALM SPRINGS, Village ctr 538 N. Palm Canyon Dr.
GREEK POPULAR & FOLKDANCERS	Tuesday 7:30-9:30pm	(818)706-2852 Tom Barr	PIERCE, COLLEGE Woodland Hills.
HAVERTIM FOLKDANCERS OF VENTURA	Sunday 7-9:pm	(805)643-0897	BARRANCA, VI TA PK Ralston and Johnson
INT'L RENDEZVOUS FOLK DANCE CLUB	Saturday 8-11 pm	(818) 787-7641 (818) 988-3911	VALLEY, LA Valley college Field house 5800 Ethel Ave
ISRAELI & INTERNATIONAL	Tue 7:45-10pm	(213) 437-4232 Thea Huijgen (213) 375-5553 Ginger McKale	REDONDO BEACH, Temple Menorah 1101 Camino Real
KAYSO FOLK DANCERS	Saturday 1-3 pm	(619) 238-1771 Soghamonians	SAN DIEGO, 4044 Idaho st. North Park Rec.Center
LAGUNA BEGINNERS FOLK DANCE CLASS	Sunday 7-10:30 pm	(714) 553-8667, (714) 494-3302	LAGUNA BEACH, Community Center 384 Legion Ave.
NARODNI BEGINNERS FOLK DANCE CLASS	Thursday 7-8 pm	(213) 421-9105 (714) 892-9766	LONG BEACH, Hill Jr.Hi Gym, 1100 Iroquois
NORTH S.D. COUNTY BEGINNERS	Thurs.7:30-8:30pm Int. 8:30-9:30pm	(619)747-1163 Faith Hagadorn	ESCONDIDO, 4th & Kalmia. Methodist Church Rec. Hall
PASADENA CO-OP BEGINNERS CLASS	Friday 7:45-8:30 pm	(818) 794-9493	PASADENA, Throop Memorial Church 300 S. Los Robles
SAN DIEGO INT'L FOLK DANCE CLUB	Wed 7:00-8:15 pm	(619) 422-5540 Alice Stirling	SAN DIEGO, Balboa Park Club, Balboa Park
SCANDINAVIAN FOLK DANCE	Mon 7:30-10 pm Wed 7:15-8:30 pm Wed 7:30-10 pm	(714) 533-8667 (818) 355-6383 (619)281-7295	ANAHEIM, Cultural Ctr. 931 Harbor CULVER CITY, Peer Gunt, 3835 Watseka SAN DIEGO, 1934 - 30th St.
SIERRA MADRE FOLK DANCE CLASS	Monday 8-9:30 pm	(818) 441-0590 Chuck Lawson,	CALL FOR LOCATION
SOUTH BAY BEGINNERS DANCE CLASS	Fri.7:15-8:30pm	(213)375-0946 (213)541-1073	RANCHO PALOS VERDES Unitarian Church 5621 Montemalaga
TEMPLE ISAJAH FOLK DANCERS	Tuesday 8-10:30 pm	(213) 478-4659 (213)202-6166 Beverly Barr,	WEST LA., Temple Isaiah, 10345 Pico
THOUSAND OAKS FOLK DANCERS	Thursday 7:30-9 pm	(213) 498-2491 Gene Lovejoy,	THOUSAND OAKS, Conejo Community Ctr. at Dover & Hendrix
TIKVA's ISRAELI/ INTERNATIONAL DANCERS	Wed, 7:30-9 pm Thurs, 9:15-10:15am	(213) 652-8706 Tikva Mason	SANTA MONICA, SMC Muni Pool Rec Rm. BEVERLY HILLS, 9030 W. Olympic
TIKVA's ISRAELI/ INT'L DANCERS II.	Mon, 7:30-9 pm Wed, 5-6 pm	(213) 652-8706 Tikva Mason	ALHAMBRA. 225 S. Atlantic Call for location.
USC ISRAELI DANCERS	Tuesday 7:30-10:30 pm	(213) 478-5968	LOS ANGELES., USC Hillel, 3300 Hoover (across from Hebrew Union College)
VESELO SELO BEGINNERS CLASS	Wednesday 7-10pm	(714)893-8127 Carol (714)530-6563 Pat	ANAHEIM. 719 N. Anaheim Bl. between Lincoln & La Palma
WESTWOOD CO-OP FOLK DANCERS	Thursday 7:30-9 pm	(213)655-8539 (213)202-6166	WLA Emerson Jr. Hi 1670 Selby. behind Mormon Temple
WEST VALLEY FOLKDANCERS	Fridays 7:30-8:30pm	(213)455-1727	WOODLAND REC. CTR. 5858 SHOUP AVE.

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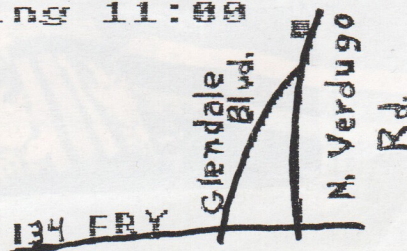
1:30-5:30

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Council meeting 11:00

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