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# Folk Dance Scene

NOVEMBER 1988

VOLUME 23, NUMBER 8





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NOVEMBER 1988  
VOLUME 23, 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.

**SUBSCRIPTIONS.** All subscription orders, renewals, claims and inquiries should be addressed to the Circulation Office. Subscription rate is \$10 per year (\$15 outside the U.S.). All subscriptions must be prepaid. Changes of address should also be mailed to the Circulation Office and should be received a month prior to the change in order to ensure delivery.

**ADVERTISING.** Current rates and specifications are available from the Editorial Office. All ads must relate to and be consistent with the purposes of the magazine. All ads must be camera ready and accompanied with payment.

**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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back row: David Hillinger, Maurice Noel  
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Masks copied from originals of the Baranja region of northeast Croatia by Marcus Trahan, at the request of AVAZ International Dance Theatre.



# Calendar

<u>CALIFORNIA</u>					
	*Federation sponsored event #Federation club event	10	Romanian Nat'l Choir, L.J. Williams Theatre, 1001 W. Main St., Visalia	15	Constanza Orchestra of Romania, Palm Springs High School, 2248 E. Ramon Rd., Palm Springs
<u>OCT</u>				<u>APRIL</u>	
1	#Jaap Leegwater workshop sponsored by 5 Cities F.D.	13	Los Folkloristas, Latin Amer. Folklore & Music, UCLA, Wadsworth Theater, 8 pm; info 213/825-9261	2	Dancers & Musicians of Bali, Ambassador Audit, Pasadena; info 818/304-6161 or 213/681-0212
1-2	*Octoberfest Festival sponsored by Kayso Folk Dancers, Balboa Park, Recital Hall; institute-Sat, noon-5 pm, \$3; Evening Party, 7-10 pm; Federation festival, Sun at 1-5 pm; free admission	15	Romanian Nat'l Choir, San Diego Civic Theatre, 3rd & "B" Sts, San Diego	<u>MAY</u>	
3	#Aman performance for Concerned Citizens for Peace, fund raiser, Leisure World Clubhouse #3, Laguna Hills	18	#Aman concert at El Camino College, Torrance, 8 pm; tickets info 213/329-5345	26-29	*Statewide Folk Dance Festival, Ventura
5	#Jaap Leegwater workshop sponsored by Tuesday Gypsies	24-26	37th Annual Kolo Festival, U.C. Berkeley; info, Sharon Skorup, 1186 Via Lucas, San Lorenzo, CA 94580	<u>JUNE</u>	
6	#Jaap Leegwater workshop sponsored by Ridgecrest F.D.	<u>DEC</u>		10	#Aman's 25th Anniversary Concert, UCLA, Royce Hall, 8 pm, ticket info 213/825-9261
7	#Jaap Leegwater workshop sponsored by Riverside F.D., U.C. Riverside	4	*Beginners' Festival, Eagle Rock Rec Ctr, 1100 Eagle Vista Dr. (Figueroa & 134 Fwy), Eagle Rock, 1:30 to 5	23-29	*Idyllwild F.D. Camp
8	#Jaap Leegwater workshop sponsored by Folk Dance Ctr, 4649 Hawley Blvd., San Diego, info 619/281-5656	10	#Christmas & Hanukkah Party by Kayso Folk Dancers, noon to 5 pm	<u>JULY</u>	
8	Maria Benitez Spanish Dance Co., Orange Coast College, Costa Mesa, 8 pm; ticket info 714/432-5527	18	Mexican Posada, Pico Reyes Adobe, watch for further info	4	*4th of July on the Slab, Lincoln Park, Santa Monica, noon to ?
9	#Ethnic & Amer. Dance + Ice Cream Social, 1st Presbyterian Church of Granada Hills, 10400 Zelzah St., (north of Devonshire) Northridge, 2-5 pm, donation \$7.50, sponsored by W. Valley F.D. & Beyond War benefit; info 818/716-5595 or 818/346-5152	24	#Aman performance at KCET Xmas program, Music Ctr, LA	<u>OCT</u>	
13	Tziganka Russian Folk Ensemble, Orange Coast College, Costa Mesa, 7:30 pm; ticket info 714/432-5527	31	#New Years Eve Party, Pasadena F.D. Co-op, 8-?, watch for ad	6-7	*Octoberfest, San Diego Inter'l FD Club, San Diego
14	Amer. Indian Dance Theatre, El Camino College, Torrance; tickets 213/329-5345		<u>1989</u>		<u>OUT OF STATE</u>
14-16	*Fed. Camp Hess Kramer Institute Wkend, Malibu; info 202-6166	<u>JAN</u>		<u>NEW YORK</u>	
15-16	Stockton Camp Reunion, Fresno	15	*Pasadena Co-op's Winter Festival, at Glendale Civic Audit, Glendale, 1:30 to 5:30	10/2-5	24th Annual Labor Day Camp by the Balkan Dancers of Buffalo; info, Lesley Chatot, 144 Merrymont Rd, Buffalo, NY 14225, ph 716/836-0133
29	#Aman, Concert at Beckman Audit, Cal Tech, Pasadena; tickets 818/356-4652	<u>FEB</u>			<u>SQUARE DANCE</u>
30	Slovak State Folk Ensemble, Terrace Theatre, 300 Ocean Blvd., Long Beach	5	Teatro de danza Espanola, Ambassador Audit, Pasadena; info 818/304-6161 or 213/681-0212	10/7-90	Empire State Festival '88, Buffalo Convention Ctr; info, Paul & Gloria Kunkel, 155 Temple Dr., Cheektowaga, N.Y. 14225, 716/681-2876
<u>NOV</u>		6	Teatro de danza Espanola, Civic Audit, Bakersfield		<u>FOREIGN</u>
4-6	#Scandia wkend at Harwood Lodge, Mt. Baldy, \$32; info Jim & Elaine Kahan 213/459-5314	10-12	#Laguna Folk Dance Fest & Institute Laguna Beach High School, Park Ave Laguna Beach	<u>CANADA</u>	
4-6	#F.D. Wkend at Camp Cuyamaca, sponsored by San Diego Int'l F.D. Club; info 619/422-5540 or 619/234-1066	11	The Chieftains, UCLA, Wadsworth Theater, 8 pm; info 213/825-9261	11/3-8	Alberta Showcase, Capacon Nat'l Trade Fair, Calgary, Allerta
6	*Tres. Ball - Polish Harvest Fest, Eagle Rock Rec. Ctr, 1100 Eagle Vista Dr (Figueroa & 134 Fwy) Eagle Rock, \$4, see ad	12	The Chieftains, Ambassador Audit, Pasadena; info 818/304-6161 or 213/681-0212		<u>DEADLINE DATES</u>
6	Slovak State Folk Ensemble, Ambassador Auditorium, Pasadena; info 818/304-6161 or 213/681-0212	26	Mazowsze Nat'l Dance Co. of Poland, Ambassador Audit, Pasadena; info 818/304-6161 or 213/681-0212	<u>FOR CALENDAR LISTING:</u>	
7	Slovak State Folk Ensemble, Long Beach Community Concert Series	<u>MARCH</u>		Nov. issue - due Sept 26	
		3	#25th Aman Alumni Reunion evening, Mayflower Ballroom, Manchester & 405 Fwy, LA; info Aman office 9-5 daytime, 213/625-1846	Dec. issue - due Oct 26	
		4	#Aman Instit & Party, Mayflower Ballroom, Manchester & 405 Fwy, LA; info Aman office 213/625-1846	Mail to:	
		4	Osipov Balalika Orchestra + singers from Bolsho Opera & the Bobkina Folk Ensemble, Ambassador Audit, Pasadena; info 818/304-6161 or 213/681-0212	Tom Daw	
		4	Mazowsze, Polish Folk Dance Ensemble, El Camino College, Torrance, 8 pm; ticket 213/329-5345	12527 Chadwell St.	
		12	Constanza Orchestra of Romania, Glendale High School, 1440 E. Broadway, Glendale	Lakewood, CA 90715	
				213/924-4922	

FOR ARTICLES, ADVERTISING, CLUB ACTIVITIES  
 Nov. issue - due Sept 26  
 Dec. Issue - due Oct 26  
 Mail to:  
 Folk Dance Scene  
 Marvin Smith, Editor  
 229 Catalina Ave., #3  
 Los Angeles, CA 90004  
 213/385-7944

ADVERTISING RATES  
 Fed. comm. event: Full pg, \$80; 1/2 pg, \$45;  
 column inch (2-1/4" x 1"), \$4  
 Fed. club event or non-profit organization:  
 Full pg, \$100; 1/2 pg, \$60, column inch,  
 \$5  
 Non-Fed member: Full pg, \$120; 1/2 pg, \$75;  
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*- no experience necessary -*

**DAVE SLATER, Instructor**

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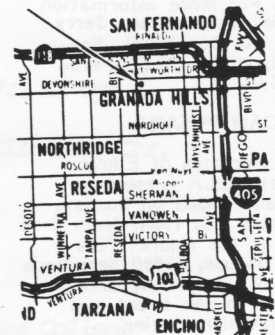
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and

**BEYOND WAR**

*PROCEEDS TO BENEFIT BEYOND WAR FOUNDATION*





# ON THE SCENE

## CAPE MAY VICTORIAN WEEKEND

On October 14-16, there will be a Cape May Victorian weekend at the Chalfonte Hotel, 301 Howard St., Cape May, New Jersey. Scheduled are a Grand Victorian Ball on Friday night, to be followed by a Saturday workshop led by Richard Powers and Melanie Cougarstar, a second ball on Saturday night, and beach strolling and "gentle entertainments" on Sunday. For more information, contact Jean Lloyd, 609-884-8409.

## IT'S ALL GREEK TO ME!

A new center for Greek studies has been formed at the University of South Florida, and will feature courses in Modern Greek and Modern Greek literature.

A Greek folk dance club has been formed in Pasadena, and will meet Friday evenings. For more info, call 818-798-5042.

For radio fans, Charlie Kyriacou, director of the Panegiri Greek Folk Dance Ensemble, has joined Mario Casetta at 10 am on the last Monday of each month (on KPFC, 90.7 FM - Los Angeles) and the Greek Adventure Hour, featuring popular, traditional and popular music from Greece, is hosted on 90.3 FM, KAZN, in Pacific Grove, CA.

## A NEW BOOK BY

Cajun Dancing is the title of Jerry Duke's new publication. The 65-page volume contains a folkloristic and historical study of the dances done by the Cajun French of southwestern Louisiana and Texas, dance and music descriptions, and a list of dance halls and events. For more information on this text, contact Jerry Duke, PO Box 22031, San Francisco, CA 94122, 415-759-5136.

## MEXICAN POSADA

The Associates of Ethnic Arts at UCLA present a Mexican Posada on Sunday, December 18, 1988, from 5 to 8 pm at the Andres Pico Adobe House, 10940 Sepulveda Blvd., Mission Hills, CA. Included in the event will be procession singing, songs asking for Posada (lodging), songs asking for Pinata (gifts), songs for pinata-breaking, and Merienda (lots of good food). For more information, call 213-395-2025.

## OKTOBERFEST

Kayso International Folk Dancers of San Diego, CA,

host an Oktoberfest at the Balboa Park Club, Balboa Park, San Diego, on Saturday, 10/1 and Sunday, 10/2. On Saturday, there will be a workshop and dancing with Vicki Maheu and Gene Ciejka from 12 to 5, followed by a dance party from 7-10 pm. Sunday's festival features exhibitions by the San Diego Folk Ensemble and the Royal Scottish Country Dancers. Admission is free.

## CAMP CUYAMACA CAMP

The San Diego International Folk Dance Club will be having its 10th annual folk dance weekend at Camp Cuyamaca, November 4-6. It's only one hour from San Diego. For more info, call Alice & Archie Stirling at 619-422-5540 or Neva Rees at 619-234-1066.

## SKANDIA NEWS

In November, SKANDIA hosts a weekend at Harwood Lodge. For details, contact Jim and Elaine Kahan, 213-459-5314. The Skandia Thanksgiving Camp will be held at Cedar Glen, Julian. For more info on that one, call Michael Goode at 818-342-7111. News about the Skandia X-mas party to come.

## AMAN HAPPENINGS 1988

AMAN will be premiering several new suites for its 1988/89 season. Among them are an Armenian suite, a French-Canadian music and dance suite, a Jewish wedding song and dance suite, a Mexican dance suite and a suite featuring the music and dance of the Quashqai peoples of Central Asia. The schedule for 1988 is as follows:

October 22 - Performance for the "Concerned Citizens for Peace", a fund-raiser at Leisure World Clubhouse #3 in Laguna Hills.

October 29 - Concert at Beckman Auditorium, CalTech, Pasadena.

November 18 - Concert at Marsee Auditorium, El Camino College, Torrance.

December 24 - Performance for KCET Christmas Program at the Dorothy Chandler Pavilion, Music Center, LA.

## TO RUSSIA WITH AVAZ

AVAZ has scheduled a 23-day tour of the USSR for May, 1989. At this point there are several seats available to people not members of the group. The itinerary includes stops in Leningrad, Moscow, Uzbekistan (Tashkent, Samarqand and Bokhara); Baku, Azerbaijan; Ye-

rvan, Armenia; and Tblisi, Georgia. The cost of the trip includes all travel, hotels and food. The tour is limited to 24 people, so if you are interested, contact Tony Shay as soon as possible.

## NEW YEAR'S WEEKEND

Beverly and Irwin Barr are planning their annual New Year's Weekend. Each year a Folk Dance Weekend is held in a different location. The weekend usually includes hotel accommodations, New Year's dinner, folkdancing and meals. Things to do and see are planned for the group.

For details call 213-202-6166 or 213-478-4659.

## TRAVEL & DANCE WITH BEVERLY & IRWIN BARR

By the time you read this, plans will be made for a trip in November, 1988. Probably a cruise, but you had better call for the details.

A bus trip including New Mexico and Colorado is coming in May '89. Yugoslavia and Hungary are also in the plans for '89.

Call for information at 213-202-6166 or 213-478-4659.

## WEST L.A. FOLKDANCERS

This is a high-spirited intermediate level international group that meets every Friday from 7:30-10:45 pm at Brockton School, 1309 Armacost, WLA:

A Scottish set dance is on the agenda every evening from 7:30-8:15 pm. The set dance teaching schedule is as follows:

10/7-The Dundee Whaler  
10/14-Recap of the last dances taught

10/21 & 10/28- Blooms of Bon Accord  
11/4, 11/11 & 11/18-Irish Rover

## UCR INTERNATIONAL FOLK DANCE CLUB

A short while ago a small group of dancers performed at the "Odd Fellow & Rebecca Lodge" State Convention held in Riverside at the Raincross Square Convention Center. The group was well received.

UCR Folk Dance Club has recently sponsored the following teachers: Tom Bozigian (Armenian), Nicolaas Hilferink (Romanian), and Michael Ginsberg (Balkan). Jaap Leegwater (Bulgarian) is planned for October. Each special guest teacher night

is preceded by a potluck dinner at 7 pm.

Upcoming dances to be taught or reviewed are: Joc de Leagane, Hora Mare de la Munte, and Svekvrino. For more information, call the person listed in Club Activities.

The club has five children/pre-adolescents that come often on Friday evenings. They are Tabby, Anthea, Keith, Amanda, and Teresa. They're doing well picking up and learning dances. Some are even trying to lead a few. We thank their parents for sharing this activity with them.

Happy Birthdays to Leslee, John M. Ron P., Tabby, Bill, Brianna, Gerry, Jim S., Karl T., Sherri, Debbie T., Darlene and Michael.

Remember, the last Friday of each month is Party Night with finger food pot-luck. Children are always welcome. Donations accepted.

-Sherri Aurich-Hardy  
-Gary Hardy

## BEYOND WAR

The West Valley Folk Dancers and Beyond War are co-sponsoring a wonderful ethnic dance and raffle in the San Fernando Valley.

Instructor Dave Slater will be teaching a lively medley of folk, square and ballroom dances to beginning and advanced dancers. No experience is required - all are welcome to dance and/or enjoy an old-fashioned pie and ice cream feast, and to try for the raffle prizes, which include a television and a VCR.

The event will be on Sunday, October 9 from 2-5 pm at the First Presbyterian Church of Granada Hills, 10400 Zelzah St., Northridge. All proceeds benefit the Beyond War Foundation. For tickets and/or more information, call 818-716-5595 or 818-346-5152.

## NEWS FROM THE ROYAL SCOTTISH COUNTRY DANCE SOCIETY, ORANGE COUNTY

On October 1, the 10th Annual Chino Games will feature a Scottish Country Dance Festival. There will be both social dancing on the green and team dancing. For info, call Robert Patterson at 714-731-2363.

The monthly dance will take place on October 8 at the Anaheim Cultural Arts Center, 931 N. Harbor Blvd., beginning at 7:30 pm.

The Scottish Fiddlers of Los Angeles will present their Fall concert on Oct. 15 at the San Gabriel High School Auditorium at 801 Ramona,



San Gabriel. Advance tickets or more information can be obtained by calling 818-956-5476.

The La Jolla Scottish Country Dance Club hosts its 6th annual New Year's Eve Party at St. James Hall in La Jolla. Hors d'oeuvre, dinner, dancing and entertainment will be included. For more information, contact Dick Richards, 619-454-5191 or Karen Andrews, 619-272-9219

**SAN FRANCISCO BAY AREA FOLK DANCE EVENTS**  
-Linda Cain-

October 1-2. "World Dance '88 Concert" with Lowiczani Polish Folk Dance Ensemble, Neva Russian Dance Ensemble, and Westwind International Folk Ensemble, performing dances of Bulgaria, Poland, Russia and the United States. At the McKenna Theatre, San Francisco State University, at 8 pm on 10/1 and at 3 pm on 10/2. For more info or tickets, contact World Dance, PO Box 884956, San Francisco, CA 94188, 415-386-5104.

October 1-2. The Hayward Greek Festival of Castro Valley Church, at Centennial Hall in Hayward. On both days, events run from noon until late evening. Live music by Dmitri and the Greeks.

October 7. Medna Usta, a Balkan ensemble from Santa Cruz, plays for a dance at Tressider Union, Stanford University, in the Oak Lounge, at 8:30 pm.

October 15. A Scandia Party in Sunnyvale at 910 Azure, Sunnyvale (near the intersection of Mathilda and El Camino) will take place from 7:30 pm to ??? Live music!!

October 15. Marcel Vinokur's monthly party with advanced workshop and potluck at Menlo Park Rec Center, Alma at Mielke Dr., Menlo Park, CA. For info, call Kathy at 415-327-0759.

October 23. Rebetika lecture and demonstration by Dino Pappas of Detroit, who has collected rebetika music for over 40 years. At Berkeley Jewish Community Center, 1414 Walnut, Berkeley. For info, call Jackee at 415-530-3401.

Events at Ashkenaz, 1317 San Pablo, Berkeley, CA.


October 1. California Cajun Orchestra at 9:30 pm.

October 11. Beausoleil, a Cajun group from Lafayette, Louisiana from 9 pm-midnite.

October 22. Concert of rebetika music with Zora Tammer, Hank Bradley, Stewart Brotman and John Zeretsky with music 8-9 pm and dancing from 9:30 pm onward.

**WESTWOOD CO-OP SPECIALS**

There will be a workshop with Jaap Lee, water on October 6 and one with Atanas Kolarovski on December 8.



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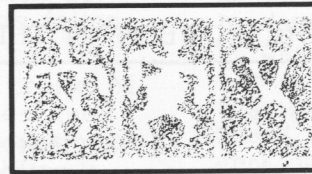
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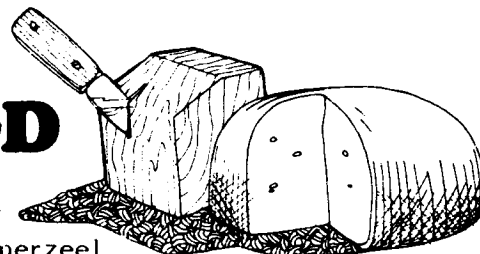
Call or write now to reserve a costume from your favorite Polish region. Price lists for purchase or rental of costumes, boots and Polish artifacts are available upon request.



# INTERNATIONAL FOOD

## THE ORIGINS OF HALLOWEEN IN THE BRITISH ISLES

Claudia Immerzeel



"On November Eve there is a bogey on every stile."

Cardiganshire proverb

For the pre-Christian Celts of the British Isles, Halloween was a serious religious celebration marking the end of summer and the beginning of the new year. The Scots called this night Samhain (pronounced "Saven") and the Irish Celts called it Samhain (pronounced "Sowin"), the name by which it is still known among contemporary pagans and witches (Farrar and Farrar 1981: 121-122).

Although the Christian church attempted to change the nature of this festival by moving the date of All Hallows from May 13 to November 1 in 834 AD, pagan traditions remained strong (Valiente 1973:164).

The night of October 31 belonged to neither the old year nor the new and was a time when the veil between seen and unseen was very thin. It was Feile na Marbh or the Feast of the Dead, when the spirits of the dead would visit the living, but far from being a frightful experience, it was an opportunity for the living to commune with the dearly departed. In Ireland it was believed that the doors to the secret mounds of the Sidhe (fairy folk) would be open to mortals on this night. But malevolent spirits were also about. By Samhain, all crops had to be harvested, or they would be contaminated by the Pooka (hobgoblin). It was the practice to light bonfires and lead all people and live stock through the ashes in a symbolic death and rebirth, just as the year dies and is reborn (Farrar & Farrar 1981 121-127).

In ancient times, the Celts practiced human sacrifice, and the men of the village would draw lots to choose the king of the harvest who dies and is reborn. The custom of drawing lots still exists in Ireland, but the chosen man is now designated the Lord of Misrule and is free to work good-natured mischief throughout the night (Frazier 1974:831-3). In Ireland, the traditional method of choosing this person is the "Barm Brach", a dark brown cake of dried fruit embedded with a ring, bean or pea, and whoever has the piece with the magic prize becomes the chosen one. Commercially prepared Barm Brach is available in October and November through all of Ireland (Farrar & Farrar 1981:127).

Other traditional foods associated with Halloween are apples, pomagranates and nuts, all symbols of the harvest and of the fertility of crops, livestock and women during the coming year (Stein 1987:97). In the north of England it is sometimes called "nutcracker night" since it was customary for the family to sit before the fire and crack nuts, up until recent times (Valiente 1973 165). Well into the last century, a traditional Scottish Halloween food was Sowens, a type of bran porridge, again symbolic of the harvest (Farrar & Farrar 1981 127).

Since I have been unable to locate an authentic recipe for Barm Brach and bran porridge doesn't sound very festive I've chosen an alternate recipe which is appropriate for the season. If you're planning to have a Halloween party, bake it with a "magic prize" inside

and choose your own Lord of Misrule.

### Apple Nut Cake

4 C flour  
3 tsp baking soda  
4 tsp ground cinnamon  
3 tsp salt, or less  
2 C vegetable oil  
4 eggs  
2 T vanilla  
3 C sugar  
4 C apples, peeled and thinly sliced  
1 C chopped walnuts

Sift together the first 4 ingredients and set aside. Mix together the next 4 and beat well. Combine dry mix and liquid mix and stir well. Fold in apples and nuts, stirring carefully. Try not to break up the apples too much. Pour into a floured and greased pan. Bake at 350 degrees for 30-45 minutes, or until a pick inserted in the center comes out clean.

### Optional icing

Combine:  
2-3 oz packages softened cream cheese  
2 1/2 C powdered sugar  
5 T margarine  
3 tsp vanilla

Beat with an electric mixer. Cake must be completely cooled before frosting.

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# MASKS IN



# HUMAN SOCIETIES

Anthony Shay

October is the month of Halloween, which brings to mind the most visual manifestation of that holiday - masks.

Masks are of great antiquity and many feel that the first evidence of masks is represented by "The Sorcerer", one of several figures on the walls of the "Les Trois Freres" in France, dating back to 12,000 BD.

More definite physical evidence of masks comes from Neolithic sites of the 7th century BC such as Seamer near Yorkshire, England and Nahal Hemar in the Judean Desert.

War and funeral masks developed in the Neolithic Age, the latter to protect the corpse from evil spirits. "Until the 20th century, Romanians in the province of Oltenia buried their dead dressed only in a funeral shirt and mask." (Pernet 1997:272)

Since masks were associated with pre-Christian religious rituals, "they were especially disliked by the church because of the disrespect for the new social and religious..." Nevertheless, "practices that were not tolerated and yet escaped the control of the Church were preserved through carnival masks." (Ibid) In Mexico, "many of these traditions were also suppressed by the Church and therefore went underground, where parts were lost or distorted. The presence and force of the Church varied considerably from village to village and from region to region, so that the amount of remaining Indian culture also varies widely." (Cordry 1980:24) Masks come in such a wide variety of forms and styles that only pictures or the masks themselves can begin to convey the immense scope and breadth of the masks of the world. There are masks in such countries as Switzerland and Yugoslavia that



look as if they originated in Africa or New Guinea.

Materials used in mask construction include wood, ceramic, metal, hides, feathers, bark, basketry materials, papier-mache, paper, stone, cardboard, etc. "It is often impossible to find out where a mask was made and by who, making all but the most general stylistic analysis totally impossible" (Cordry 1980:25). In Mexico, two artists may produce very different masks even when they come from the same village." (Ibid)

Westerners tend to be interested in masks as art objects and artifacts and consider their use in other societies as theatre performance or entertainment. Very often, instead of liberating the wearer, participation in a ritual may be an honor or a burden. "Often the making of the mask is in itself a ritual." (Pernet 1987 264)

Not every society has or uses masks. In those areas where spirits are summoned or sought through trance, "significantly,, while impersonating the spirits, they generally do not wear masks. Masks, representing other groups of spirits, involve a different type of impersonation and are associated with other occasions, other dances."



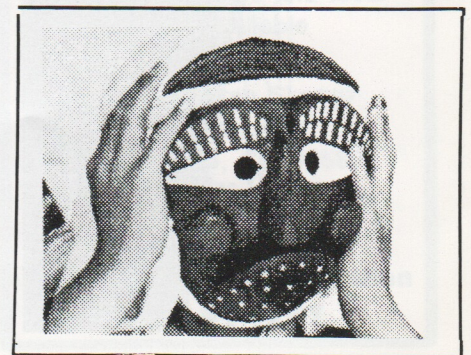
Huet, Michel. Wisdom mask, The Dance, Art and Ritual of Africa, Random House 1978.

Possession trance and mask wearing have much in common: their wide distribution, the frequent association with a dance and, most particularly, the fact that both involve the impersonation of spiritual entities by human beings. Yet they rarely occur together."(Bourguignon 1968:12-13).

Why do people wear masks? "The function of masks varies from society to society, so that few generalizations can be made as to their form or uses." (Kurath 1950) This is not quite the case. When analyzed, the wearing of masks can be reduced to four basic functions with perhaps some accompanying subsidiary functions. For example, at a masked ball, disguising the wearer may be the principal function, but entertainment for the participants is certainly another element.

People wear masks for:

1. Disguise. To hide their own identity. This can be to attend a function incognito. Much hilarity can be found at costume parties as guests attempt to identify one another. A more sinister motive is to commit a crime. Executioners commonly wore hoods to mask their identity, and incidentally, create terror by their aspect. "When we wear a mask, we cease, to some extent, to be ourselves. We conceal from others both our identity and the natural expression of our emotions, and, in consequence we do not feel the same responsibility... he masked person is apt to be freer and less inhibited, both in feeling and in action." (Flugel 1950:50-51)



Korean overseas information service. Mask Dance, Korean Arts & Culture.



2. To impersonate a god, spirit, supernatural being, animal, or a person.

Very often these masks are used in ritual occasions when the maskers dance or move. These rituals are held to drive away or propitiate good or evil spirits, to encourage a rich harvest or a successful hunt. "Many represent creational and ancestral-mythological events, episodes of each particular group." (Pernet, 1987:62)

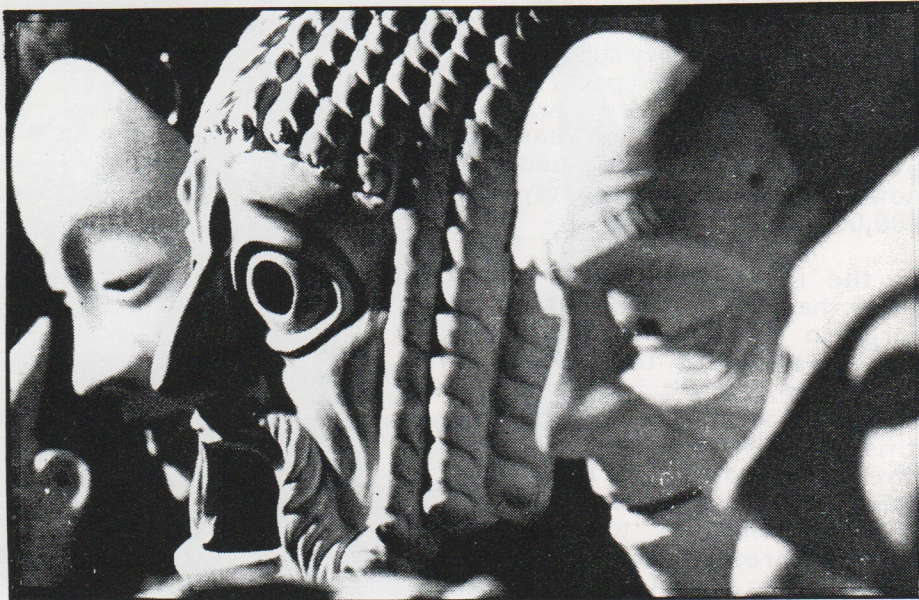
3. Art and entertainment. This function can be found in theatre performances, at social gatherings, or other events. The entertainment function can also be a subsidiary function to

rituals or disguise, but it is not, then, the principal function. In Mexico, masks.. "were part of the religious life of the community and a means of social control.... today many of these religious and social functions, which existed until quite recently, have been replaced by the purely entertainment functions." (Cordry 1980:5).

4. Social control/terror. Several investigators mention that masks are used as a means of social control and terror. One need only think of the Ku Klux Klan. However, terror is usual only in cases where physical harm can occur. In many so-

cieties where children and women are supposed to be cowed by maskers in ritual settings, closer investigation disclosed that the women were well-aware of who the maskers were and reacted in seeming terror to conform to the cultural norms dictated by the ritual.

In the case of the Ku Klux Klan, "the masked hoods not only terrify their victims, but also by disguise their wearers, protecting them against identification and encouraging them to excess that they might otherwise commit." (Langner 1959:148) "And, after all, what is a lie? 'Tis but the truth in masquerade" (Lord Byron)



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## MASKED ENDEAVORS EXPOSED

Patti Smith

In some shape, form or fashion, masks are utilized in most cultures. They are used for initiation and fertility rites, ancestor worship, social control, prestige, for healing of disease and other rituals.

The employment of masks is remarkably similar throughout the world and a number of masks represent the borrowing from and the intermingling of several cultures.

The International Festival of Masks is a celebration of the differing factors which contribute to mask making. Held bi-annually, the Festival will be back at Hancock Park the last weekend of October. This free event will cover two days, Saturday and Sunday, October 29 & 30, going from Noon to Dusk. Conceptualized by the Craft and Folk Art Museum, the Festival is a vehicle allowing the exploration and the celebration of Los Angeles' diverse ethnic heritage.

The Craft and Folk Art Museum (C.A.F.A.M.) is an institution founded for the purpose of studying, preserving and exhibiting the

contemporary crafts, arts and designs of the world's folk cultures. In accordance with the museum's goals, the Festival encourages the continuity of tradition, promotes cultural conservation, fosters and celebrates ethnic and local customs and works to bring together the many various cultures of Los Angeles through the common theme of the mask. The mask is an instrument which can be used to reveal lesser known cultural aspects, to learn of native traditions, and to participate in artistic expression. In all, the Festival provides a venue for cross-cultural exchange. The Festival is unique in that both the City and the County of Los Angeles have acted as co-sponsors since it began in 1976. Strong local ethnic community support has played a large part in the success of the free two day extravaganza. Each year attendance has boomed and now reaches approximately 100,000 people.

In the last twenty years, there has been a dramatic surge in ethnic diversity in Los Angeles. The title, "the new Ellis Island", has been bestowed on the city. Due to this unprecedented trend, the need for a unifying force such as the mask festival, which pulls together the different cultures of Los Angeles, continues.

Though the origin of the first masks is unknown, evidence of their use for disguise, covering, and adornment of the human face, has been found in the literature, artifacts and folklore of primitive as well as highly advanced societies, revealing the important role they have played in human life.

Masks in traditional societies are not considered art objects. Believing the world to be ruled by spirits or supernatural beings, many cultures devised masks to be worn ceremonially for the communication with and ap-







peasement of these forces. Masks have also been used to portray characters in the folk tales of various cultures. These tales tend to convey morals and folk wisdom through historic and mythological anecdotes. India, Sri Lanka, Indonesia, Japan and Korea have among the countries that have developed this use of masks to a high degree.

The masks of the world reflect in their diversity a number of unique responses to life conditions.

The Festival is the culmination of a year-long educational outreach program that included mask-making workshops in schools and community centers, lectures and demonstrations by artists.

At the Festival masked performers meander through the crowds. At the same time, two stages come alive with continuous and simultaneous performances. There are exhibition and vending booths present, with artists demonstrating traditional and contemporary mask-making techniques. A special childrens' area with arts and crafts, intimate performances and masked story-telling is provided. Authentic international cuisine abounds at the many food booths.

Festivities begin at 11:30 am on Sunday with the extraordinary one-mile Parade of the Masks. Many of the costumes and masks in the parade were completed in the aforementioned C.A.F.A.M. programs during the year. School groups, art centers, marching bands, families and individuals show off their creations as they shashay and cavort down Wilshire Boulevard on their way to Hancock Park.

The format of the Festival assures that the artists and their works will be viewed and exposed as vital living aspects of their community rather than just as museum artifacts.



# FORMS OF NEPALI FOLK DANCE

Deepak Shimkhada



Folk dance is the heart and soul of a culture. It pulsates with life, deriving its energy from the land in which it originates. Its language is the vernacular and through movement it expresses its mood. Its message is direct and simple. The festive and joyous mood of a folk dance draws from the audience an immediate response. This mood is so infectious that the audience becomes part of the total process by clapping their hands, stamping their feet and even singing the song to which the dance is performed.

Romance is a recurring theme of Nepali folk dance. Woven in the threads of love, it deals with falling in love and getting married, that all-too-familiar, mundane theme with which humans are so preoccupied. Neither abstract nor philosophical, Nepali folk dance is a mir-

ror of reality, striking at the heart of human experience. Love is something every human being is capable of experiencing, and it is this experience that remains the underlying theme of most Nepali folk dances.

Since folk dance involves both performers and spectators, it is participatory -- communal in nature. Performed by the members of a given tribe in a social setting, such dances are for all seasons. They can be performed at any time, at any place, by anyone. Nepali folk dance does not need a special occasion.

In villages of Nepal, folk dance is a part of the people's life. There are dances that are seasonal; others are simply based on various occasions. The seasonal dances are done during the monsoon, autumn, winter,

and spring seasons, during and after work. Of all the dances, those performed during the harvest season are the best known, for they are festive in mood. A successful harvest ensures ample food for the rest of the year. With grain in storage, people are free to indulge in activities that bring joy to their otherwise hard life. Folk dance is, therefore, a means of recreation, a means to express joy, and a means to share that joy with willing participants. Nepali folk dance tells about the happiness, love and hope of the Nepali people who believe in harmony and peace.

Like folk dances of other cultures, folk dance in Nepal is presented in many forms. There is not a region in Nepal which does not have its own folk dance. From the mountains in the north to the plains in the south, each region has its own folk dance form. Although each dance is characteristic of the place from which it originated, each shares the same repertoire of body and movement and hand gesture with the other regions.

Nepali folk dance can be divided into three categories, coinciding approximately with the three geographical regions of the country: north, south, and the area in-between. These regions are populated by races of varied ethnic background and are rich in folk dance traditions. The northern region, for example, is predominantly inhabited by the Sherpa and Bhote tribes and the dances here are representative of those who live there. Similarly, dances associated with the Libus, Tamangs, Magars, Gurungs,



Bauns, Chetris and Newars, are found in the mid-region of Nepal. Characteristic of the plains are the Tharu and related tribes.

Lying in close proximity to Tibet in the north, Nepali folk dances of the northern region show relationship with those of Tibet, while those found in the southern region show likeness to those of India. But those from the middle region, the heartland of Nepal, are purer in form, and it is with these forms that this article is concerned.

All Nepali folk dances are accompanied by songs and music, consisting of simple words and a few basic musical instruments. The drum, madal, is, however, the main instrument that gives life to a dance. Sometimes a sarangi, a fiddle-like instrument, is played to accompany the drum for songs that originated in the hills. But a drum is all that is needed to inspire participants to move in harmony and rhythm. A drum is, therefore, the heartbeat of all Nepali folk dances. Without it, the dance loses its vitality.

In a solo dance from the Kathmandu Valley, a girl becomes nostalgic about her highland childhood. She pines for the fresh air, cool spring water and green forest she left behind. Gesturing to the mountain in the distance, the girl dances and sings these words:

I shun the water from  
your well;  
From tasting it I  
shrink.  
But water from the  
waterfall  
Is what I crave to  
drink.  
I wait for you to take  
me there,  
Where such clean

draught is drawn;

But here I bide in  
loneliness

Awaiting you since  
dawn.

Yon towering mountain I  
would climb

Without the slightest  
fear,

Were you to come and  
lead the way,

And I could have you  
near.

Lead me to yonder  
waterfall

That thunders from on  
high,

And there I'll pour its  
cold delight

Through lips all  
parched and dry.

The dancer uses her hands and body to complement the spoken words. For instance, she gestures catching the water from a waterfall in her cupped hands and drinking it. With her hands she points to the mountain where she believes there is a waterfall. Gracefully she dances to the rhythm of the drum, turning clockwise and counter-clockwise.

A duet, performed by a man and a woman, usually carries romantic overtones. Performed by lovers or by strangers, such dances often culminate in actual marriages in real life. In a dance from western Nepal, the woman teases her partner, "With two wives, five sons, and two daughters, you are but an old man. But you still act young when you see a young girl." The man replies, "It hurts me when you say such nasty things about me. I am not even married, and you say that I have five sons and two daughters. How can that be?"

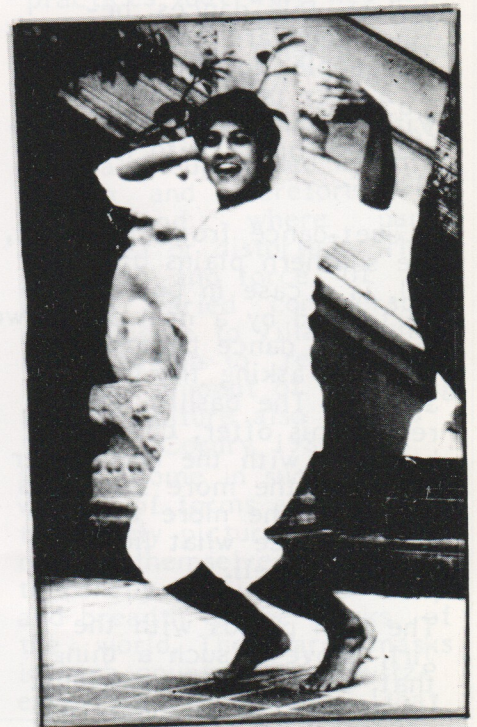
The girl, however, continues to tease the man with many such accusations. So he gives the girl an ultimatum, "Please don't say such things any more or I will

claim you as my wife this very moment."

To this the girl replies, "How can you afford me as your wife? I come from a wealthy family, where there are servants to serve me, and I eat my food out of a plate made of gold. Besides, you look like an old buffalo that eats all day and hardly gives any milk."

The man finally puts an end to this teasing by saying that it is only natural for an unmarried girl to fall in love and get married. With a word of advice, the man says to the girl, "Don't take empty pride in your beauty and youth. They will not last long. What will happen when you grow old? No one will come to ask for the hand of an old hag. You will have to live as a spinster in your parents' home for the rest of your life." With these gibes the man instills insecurities in the girl's mind and wins her heart. In the end the girl goes off with the man to marry him.

In another duet dance, this





time from eastern Nepal, the theme is again romance which culminates in marriage. Here the setting is rather contemporary because the hero speaks of an automobile -- a familiar object with which we can all identify.

Trying to impress the girl, the man says, "Come with me. I will take you to my home in my automobile, and when we get there I will shower you with gold jewelry and beautiful clothes." Not interested in the automobile and the glitter, the girl says, "I don't care for your car, nor do I care for fine jewelry and beautiful clothes. I may look nice in them, but I am content with what I have and how I look. Such things are the root of unhappiness, and I don't want to fall into your temptation." The man finally realizes that the girl is not going to fall for his bragging and changes his strategy by being himself. After some honest talk, the girl falls in love with him and they go off together to marry.

Some dances performed for the public as entertainment are choreographed with the intention of amusing the audience. They are, nonetheless, folk dances, because they are performed by the people, for the people, on a very popular level. With a touch of humor, they, too, are tinted with romance.

A duet-dance from the Terai, the southern plains of Nepal, is a case in point. Performed by a man and a woman, the dance begins with the man asking the girl for a 'date'. The bashful girl rejects his offer, covering her face with the end of her sari. But the more she hides her face, the more the man wants to see what lies beneath the veil.

The man pleads with the girl, "Love is such a thing that, once tasted, one must have more. I am madly in

love with you and I wish to see your face. Please don't hide it from me. How beautiful your face must be under that veil! Let me just take a glimpse of your beautiful face and let me get intoxicated by your beauty." Pleading continues for a while and is followed by many rejections. At last the girl removes her veil to let the man see her face. He cannot believe his eyes! He sees the face of another man! Upon finding the real person under the veil, the man backs away in horror, giving the audience a real excuse to burst into laughter. It is a little comedy, introduced to the audience in the form of a drama, to set the audience in gales of laughter. Not all such efforts are successful. In this score, however, it is, because it is able to do the job for which it was intended.

On any level of presentation, a folk dance affects its audience. It is, however, not a one-way process. The audience does not remain passive and the performers are not distant from the audience because they all come together in an interaction where each feeds the other and the cycle continues.

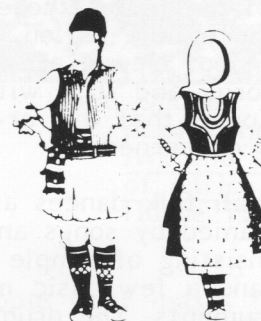
DEEPAK SHIMKHADA, born in Nepal, now resides in Southern California. He was a visiting professor at Scripps College, Claremont, CA, where he taught the History of Asian Art from 1981 to 1982. For graduate work, he went to the M.S. University of Baroda (India), the University of Southern California, The University of Chicago, and the Ohio State University in Columbus, Ohio, where he finished his course work for the PhD.

Deepak is the founder of the Himalayan Arts Council of the Pacific Asia Museum in Pasadena. A prolific author, his articles have appeared in such journals as Artibus

Asiae, Oriental Art, Arts of Asia, and Orientations. Recently he edited Himalayas at the Crossroads: Portrait of a Changing World, a book containing papers on Himalayan art and culture. He is also the editor of Himalaya, the official newsletter of the Himalayan Arts Council, of which he is serving a third term as president.

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Television frequently portrays the excitement of cruises with promises of adventures, activities, or even the possibility of a romance. Opportunity allowed me to enjoy two cruises: an academic, cultural cruise to Alaska, and an activity-filled cruise to the Panama Canal. I learned much about the geography, history and development of both.

No matter how many videos or movies of icebergs and glaciers one sees, nothing compares with living the experience of Alaska. Being at the foot of a blue-white glacier as you prepare to raft downstream in the near-freezing waters, or hanging overboard to closely view the deeper, wider, submerged parts of the icebergs in Glacier Bay, you become aware of the clean, cold air and the intense silence. Suddenly startled by a hor-

rendous noise, the Captain explains that a broken portion of a glacier has fallen into the water.

The Panama Canal cruise offered many activities: musical bands and productions, dance lounges, gambling, computers, bridge, swimming, pool, lectures, entertainment and full-time children's activities.

The Canal, now considered the eighth wonder of our world, offered an awesome and spectacular view of an engineering marvel. We could see much larger ships ahead, slowly rising 85 feet in the locks ahead, making the ships look like 50-story buildings -- only to realize that very soon our ship would also be elevated.

These two cruises were arranged by Paula and Melvin Mann, who have been coordinating folkdance cruises for many years. In Alaska and the Caribbean, they had

made contacts with local dance groups, inviting them to dance and share with us. In the ports of Jamaica and Costa Rica, highly skilled folkdance groups came aboard to entertain passengers and then dance with us. In Aruba, we were transported to a community center where five different villages were represented as they performed in full costume for us. Then we were invited to perform for them. Inasmuch as we had already performed several dances for the passengers aboard ship, we were ready. Yes, folk-dancing opens many doors -- and ports.

On these specially planned dance cruises you can learn and teach dances and meet dancers from many distant areas, and whether you go with a friend or alone, there will be folk dancers and opportunities for friendships.

## STOCKTON CAMP'S TOP TEN DANCES!!!

The committee at Stockton Folk Dance Camp took a survey of the most popular dances taught for both week sessions. The results are as follows:

- #1 Mazur
- #2 Hora Miresii
- #3 Black Mountain Reel
- #4 Lea Musat Armina
- #5 Pascher aus Mieger (which tied with Poniewierany)
- #6 A four-way tie with Bordeiu Amestecat, Hora de Mina, Kopackata & Pembe II
- #7 A two-way tie with Cibarska Kopanica & Tiroler Figurentanz
- #8 A 3-way tie with Dela din Oprisor Kolo from Lakocsa & Razvivaj Dobro
- #9 Marmara
- #10 A 4-way tie with Krakowiak Meyroke Trakijaska Racenica & Untersteirer Landler

## VALERIE STAIGH

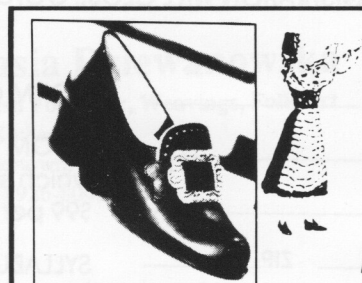
It is with the deepest sorrow that we must report that Valerie Staigh, one of the strongest long-time supporters of folk dance and of the Folk Dance Federation, passed away on September 2 as a result of complications due to heart failure. Internment was at the Inglewood Park Cemetery on September 6.

(A memorial article will be printed in the November issue of the Scene.)

## 88/89 DIRECTORY

### Folk Dance Federation South

now available for only \$3.00. To order, call Ray or Charlotte Augustine, 818-969-2993, or ask your club delegate at your next club meeting. Will also be available at upcoming Federation events.



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PRESENTS

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**Tom Bozigian**  
(Armenian &  
Lebanese)

**Sherry Cochran**  
(Balkan)

THE WEEKEND: Includes 2 nights' lodging, 6 meals, snacks, teaching sessions with review sessions, evening dances, a Happy Hour, and, if you can find the time, hiking, beach strolling and other outdoor activities.

THE LOCATION: Camp Hess Kramer is located at 11495 E. Pacific Coast Highway, in a verdant canyon, one mile north of the Ventura County Line.

Dorms — \$84 each

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# CLUB ACTIVITIES

## federation clubs

<b>ALIVE FELLOWSHIP FOLK DANCERS (INT'L)</b>	Tuesday 7:30-9 pm	(714) 677-7404 Wayne English	(714) 677-7602 MURIETA HOT SPRINGS Alive Polaritys Resort
<b>CABRILLO INT'L FOLK DANCERS</b>	Tues. 7:30-10 Thur. 7:30-10 pm	(619) 449-4631 Joe Sigona	SAN DIEGO Balboa Park Club Balboa Park
<b>CHINA LAKE DESERT DANCERS</b>	Thursday 7-9:45pm	(619) 446-2795 (619) 375-7136	CHINA LAKE, NWC Gym Annex. Call for location
<b>CONEJO VALLEY FOLK DANCERS</b>	Monday 7:30-10pm	(805) 498-2491 Ask for Gene	THOUSAND OAKS Conejo elem school 280 Conejo School Rd.
<b>CRESTWOOD FOLK DANCERS</b>	Mon. 8:15-10:30p	(213) 478-4659, (213) 202-6166 Beverly Barr, Instructor	WEST LA., Brockton 1309 Amacost Ave.
<b>CRESTWOOD VALLEY FOLK DANCERS</b>	1st, 2nd, 3rd Tue 7-10pm	(213) 202-6166 (213) 478-4659 Beverly Barr, Inst.	Reseada., upstairs room in Reseada park corner of Victory and Reseada Blvd's.
<b>DESERT INTERNAT'L DANCERS</b>	Monday 7-10:30 pm	(619) 343-3513 Sam & Vikki, instructors	PALM SPRINGS, Village Ctr. for the Arts 538 N. Palm Canyon Dr.
<b>ETHNIC EXPRESS INT'L FOLK DANCERS</b>	Monday 7-9 pm	Ron (702) 732-8743 Dick (702) 632-4871	LAS VEGAS Paradise Pk. Comm. Ctr. 4770 Harrison (off Tropicana)
<b>FOLK DANCE CENTER</b>	M, F, Sat Call	(619) 281-KOLO	SAN DIEGO, Normal Heights 4649 Hawley Blvd.
<b>FOLKARTEERS</b>	Friday 8-10 pm	(213) 338-2929	COVINA, Las Palmas Jr. Hi 6441 N. Lark Ellen Ave.
<b>HAVERING FOLK DANCERS</b>	Monday 8-10:30 pm	(818) 506-5295 Ann & Norm Tiber	VAN NUYS, Valley Cities Jewish Ctr., 13164 Burbank Bl.
<b>INTERMEDIATE FOLK DANCERS</b>	Friday 8-10:30 pm	(213) 397-5039	CULVER CITY, Lindberg Park Ocean Ave. & Rhoda Way
<b>KAYSO FOLK DANCERS</b>	Fri, 9 am-noon Sat, 12:30-3pm	(619) 238-1771 Soghomonian, instructor	SAN DIEGO, Casa del Prado, Rm 206 Balboa Park, Sat., 4044 Idaho St.
<b>KERN INTERNATIONAL FOLK DANCERS</b>	Wednesdays 7:30-9:30pm	(805) 831-5007	BAKERSFIELD, Franklin School 2400 Truxtun Ave.
<b>KIRYA FOLK DANCERS</b>	Tues, 10am-1pm W, 12:30-2:30pm	(213) 645-7509 Rhea Wenke, Instructor	LOS ANGELES, Rob'tson Pk, 1641 Preuss Rd W. HOLLYW'D Rec Ctr, 647 N. San Vicente
<b>LAGUNA FOLK DANCERS</b>	Wednesday 7:15-10:30pm	(714) 494-3302 (714) 559-5672	LAGUNA BEACH, American Veteran's Hall 384 Legion Ave.
<b>LARIATS</b>	Friday 3:30-6:15 pm	(818) 500-7276 Billy Burke	WESTCHESTER, United Methodist Church 8065 Emerson Ave.
<b>LONG BEACH JEWISH COMMUNITY CENTER</b>	Sun, Wed. 7:30-10 pm	(213) 426-7601	LONG BEACH 3801 E. Willow
<b>NARODNI DANCERS OF LONG BEACH</b>	Thursday 7:15-10:30 pm	(213) 421-9105, Lucille (714) 892-9766, Laura	LONG BEACH, Hill Jr. Hi Gym 1100 Iroquois
<b>NICHEVO FOLK DANCERS</b>	Tu, 7:30-10:30p W, 8-10:30 pm	(805) 967-9991 Flora Codman	SANTA BARBARA Carillo Rec. Ctr. 100 E. Carillo St.
<b>NORTH SAN DIEGO COUNTY FOLK DANCERS</b>	Friday 7:30-11 pm	(619) 747-1163 Faith Haggadorn	VISTA, Grange Hall 1050 S. Santa Fe
<b>OJAI FOLK DANCERS</b>	Wednesday 7:30-10 pm	(805) 649-1570	OJAI Art Center 113 S. Montgomery
<b>ORANGE COUNTY FOLK DANCERS</b>	Friday 9-11:30 pm	(714) 557-4662 (213) 866-4324	SANTA ANA, Santa Ana College W. 17th St. @ N. Bristol
<b>QUNJIAN'S ARMENIAN DANCE CLASS</b>	Tues. 7:30-9pm Thur. 7:45-9:15	(818) 845-7555 Susan Qunjian	VAN NUYS, 17231 Sherman way. L.A., 4950 W. Slauson Ave.
<b>PASADENA FOLK DANCE CO-OP</b>	Friday 7:45-11 pm	(818) 749-9493	PASADENA Throop Memorial Church 300 S. Los Robles
<b>ROYAL SCOTTISH C.D. SAN DIEGO BRANCH</b>	M, Tu, 7-10pm Fri, 7:30-10pm	(619) 270-1595 (619) 276-6064	SAN DIEGO, Casa del Prado Balboa Park



# CLUB ACTIVITIES

SAN DIEGO FOLK DANCERS	Monday 7:30-10 pm	(619) 460-8475 Evelyn Prewett	SAN DIEGO Recital Hall Balboa Park
SAN DIEGO INTERNAT'L FOLK DANCE CLUB	Wednesday 7-10 pm	(619) 422-5540 Alice Stirling, Instructor	SAN DIEGO Balboa Park Club Balboa Park
SANTA MARIA FOLK DANCERS	Monday 7-9:30 pm	(805) 925-3981 (805) 929-1415	SANTA MARIA Vet's Cultural Center Pine & Finnell
SKANDIA DANCE CLUB	Sep 17, 3-11pm Oct 15, 3-11pm	(818) 355-6383 (714) 892-2579	CULVER CITY, 9635 Venice Blvd. ORANGE Womens club, 131 S. Center st.
SKANDIA DANCE CLUB	Oct 29, 3-11pm Nov 19, 3-11pm	(818) 798-8726 (818) 343-5425	ORANGE WOMENS CLUB, 131 S. CENTER CULVER CITY, 9635 Vence Blvd
SOLVANG VILLAGE FOLK DANCERS	SAT 7:30-10:30pm	(805) 688-3397 David Heald teacher	Santa Ynez Valley HS old gym Hwy 246 & Refugio Rd.
SOUTH BAY FOLK DANCERS	Friday 7:30-10:00 pm	(213) 373-3202 (213) 324-0524	RANCHO PALOS VERDES, Pedregal school 6069 Groveoak place.
TCHAIKA FOLK DANCE CLUB OF VENTURA	Thursday 8-10:30 pm	(805) 642-3931 (805) 985-7316	VENTURA, Loma Vista Elem. School 300 Lynn Dr.
TUESDAY GYPSIES	Tuesday 7:30-10 pm	(213) 556-3791 Dave Slater	WEST L.A. Felicia Mahood Ctr. Aud 11338 Santa Monica Blvd.
U. of RIVERSIDE FOLK DANCE CLUB	Friday 8-11:30 pm	(714) 369-6557 Sherrri	BARN STABLE, University exit off 60E Across from Campus Security
VESELO SELO FOLK DANCERS	Tu, 7:30-10:30pm W, 7-10pm	(714) 635-7356 recorded message and schedule	MONTEREY PARK, ELA COLLEGE, P.E Build. Between Lincoln and La Palma
VESELO SELO FOLK DANCERS	Saturday 8-midnight	(714) 635-7356 recorded message and schedule	ANAHEIM.
VIRGILEERS FOLK DANCE GROUP	Tuesday 8-10 pm	Josephine Civello Director	W. HOLLYWOOD, Plummer Park Fuller & Santa Monica Blvd.
WEST HOLLYWOOD FOLK DANCERS	Wednesday 7:00-10 pm	(213) 397-8110 (213) 657-1692 Ruth Oser	WEST HOLLYWOOD, 7377 Santa Monica Blvd Playgrnd, 647 N. San Vicente
WEST LOS ANGELES FOLK DANCERS	Friday 7:30-10:45 pm	(213) 478-4659 (213) 202-6166 Beverly Barr	WEST L.A., Brockton School 1309 Annacost Ave.
WEST VALLEY FOLK DANCERS	Friday 7:30-10:30 pm	(818) 347-3423 (818) 887-9613	WOODLAND HILLS, Woodland Hills Rec Ctr 5858 Shoup Ave.
WESTSIDE CENTER FOLK DANCERS	Tue. & Fri 9-12:15 am	(213) 389-5369 Pearl Rosenthal	WEST L.A., Westside Jewish Center 5870 N. Olympic
WESTSIDE INTERNAT'L FOLK DANCE CLUB	2nd & 4th Fri 8-12 pm	(213) 459-5314 (213) 397-4567	CULVER CITY, Masonic Temple 9635 Venice Blvd.
WESTSIDE TANCHAZOK	4th Sat. 7:30-12 pm	(213) 397-4567 (213) 392-4168	CULVER CITY, Masonic Temple 9635 Venice Blvd.
WESTWOOD CO-OP FOLK DANCERS	Thursday 8-10:45 pm	(213) 655-8539 (213) 392-3452	WEST L.A., Emerson Jr. Hi Boy's Gym 1670 Selby Ave.
WHITTIER CO-OP FOLK DANCERS	2, 4, & 5th Sat. 7:30-10:30 pm	(818) 300-8138	WHITTIER, Sorenson Park 11419 Rosehedge 11419 Rosehedge Dr.
<b>non federation clubs</b>			
CAL TECH HILLEL ISRAELI DANCERS	Sunday 7:30-10:30 pm	(213) 260-3908 (818) 577-8464	PASADENA Winnet Student Ctr. S side of San Pascual, 1 blk. W. of Holliston
CAL TECH INT'L FOLK DANCERS	Tuesday 8-11:55 pm	(213) 849-2095 (714) 593-2645	PASADENA, Cal Tech Campus, Dabney Hall Parking off Del Mar from Chester
DANCE WITH MARTO CASETTA	Wednesday 7:30-10:15 pm	(213) 743-5252	LOS ANGELES, Performing Arts 3131 Figueroa
DANCING ROSES	Thur 3-4:15pm	(818) 790-7383 Karila	PASADENA, 85 E. Holly
DANCING ROSES	Wed 10:15-11:15am	(818) 790-7383 Karila	ALTADENA, 560 E. Mariposa
DANCING ROSES	Thursday 7:30-8:30pm	(818) 790-7383 Karila	LA CANADA 4469 Chevy Chase
DEL MAR SHORES INT'L FOLK DANCERS	Monday 6:45 & 8:15 pm	(619) 475-2776 Geri ?ukes	DEL MAR, Mira Costa College 9th & Stratford Court
GREEK FOLK DANCE CLASS	Thursday 1-3 pm	(213) 769-3765 Trudy Bronson	VAN NUYS Valley Cities Jewish Comm. Ctr. 13164 Burbank Blvd.
KYPSELI	Friday 7:30 pm-midnite	(213) 463-8506 (818) 798-5042	PASADENA, Vasa Hall 2031 E. Villa
LONG BEACH INT'L FOLK DANCERS	Tuesday 7:30-10 pm	(213) 434-0103 Herb Offner	LONG BEACH, Unitarian Church 5450 Atherton



ROYAL SCOTTISH COUNTRY DANCE Mon, Thurs. (714) 856-0891  
7:30-9:45 pm Frank Cannonito

ROYAL SCOTTISH C.D. M, Tu, 7-10pm (619) 270-1595  
SAN DIEGO BRANCH Fri, 7:30 pm (619) 276-6064

TEMPLE B'NAI DAVID W, 7:15-10 pm (213) 391-8970  
Th, 9:30 am-1pm Miriam Dean

TEMPLE BETH HILLEL DANCERS Wednesday (213) 769-3765  
10 am-noon Trudy Bronson

UCI DANCE CLUB dark all summer (714) 772-0604  
Ralph and Noma Bates

USC ISRAELI DANCERS Thursday (213) 478-5968  
7:15-10:30 pm Edu Greenblatt

YAKOVEE'S ISRAELI Tuesday (818) 786-6310 (213) 873-4620

FOLK DANCERS 7:00-10 pm Israel Yakovee-Instructor

## beginners clubs

ARMENIAN DANCE CLASS M, T, W, Th, F (213) 467-6341  
8 week series 6:30-10 pm Tom Bozgian

CABRILLO INT'L FOLK DANCERS Thursday (619) 449-4631  
7:30-10 pm Kin Ho

CRESTWOOD FOLK DANCERS Monday (213) 478-4659 (213) 202-6166  
7-8:15pm Beverly Barr Inst.

CRESTWOOD VALLEY FOLK DANCERS Tuesday (213) 478-4659 (213) 202-6166  
7 pm -8 pm Beverly Barr

DESERT INT'L FOLK DANCERS Monday (619) 343-3513  
7:30-10:30 pm Sam & Vikki

HAVERTIM FOLK DANCERS OF VENTURA Sunday (805) 643-0897  
7-9 pm

ISRAELI AND INT'L FOLK DANCERS Tuesday (213) 375-5553  
7:45-10 pm Ginger McKale

KAYSO FOLK DANCERS Saturday (619) 238-1771  
1-3 pm Soghomonian

LAGUNA BEGINNERS FOLK DANCE CLASS Sunday (714) 494-3302  
7-10 pm (714) 553-8667

NARODNI BEGINNERS FOLK DANCE CLASS Thursday (213) 421-9105  
7-8 pm (714) 892-2766

NORTH S.D. COUNTY BEGINNERS Thurs. (619) 747-1163  
7:30-9:30pm Fait Hagadorn

PASADENA CO-OP BEGINNERS CLASS Friday (818) 794-9493  
7:45-8:30 pm

SAN DIEGO INT'L FOLK DANCE CLUB Wednesday (619) 422-5540  
7-8:15 pm Alice Stirling

SIERRA MADRE FOLK DANCE CLASS Monday (818) 441-0590  
8-9:30 pm Chuck Lawson

SKANDIA FOLK DANCER CLASSES Mon 7:30-10pm (714) 533-8667  
Wed 7:15-10pm (818) 355-6383

SKANDIA FOLK DANCE CLASSES Wed 7:30-10pm (619) 281-7295  
Thur 7:15-10pm (805) 965-5659

SOUTH BAY BEGINNERS DANCE CLASS Friday (213) 375-0946  
7:15-8:30 pm (213) 541-1073

SOUTH SAN DIEGO COUNTY BEGINNERS Th. 7:30-8:30pm (619) 747-1163  
Int 8:30-9:30pm Faith Haggadorn

THOUSAND OAKS FOLK DANCERS Thursday (213) 498-2491  
7:30-9 pm Gene Lovejoy

TIKVA'S ISRAELI/INTERNATIONAL DANCE Wed, 7:30-9pm (213) 652-8706  
Mon, 9:30-10:30a Tikva Mason Inst.

TIKVA'S ISRAELI/INTERNATIONAL DANCE Mon, 7:30-9pm (213) 652-8706  
Tikva Mason

USC ISRAELI DANCERS Tuesday (213) 478-5968  
7:30-10:30 pm

VESELO SELO BEGINNERS CLASS Wednesday (714) 893-8127 Carol  
7-10 pm (714) 530-6563 Pat

WEST VALLEY FOLK DANCERS Friday (213) 455-1727  
7:30-8:30 pm

WESTWOOD CO-OP FOLK DANCERS Thursday (213) 655-8539  
7:30-9 pm (213) 202-6166

IRVINE. Call for location.  
HUNTINGTON BEACH. Call for location.

SAN DIEGO, Casa del Prado  
Balboa Park

LOS ANGELES, 8906 Pico Blvd.  
CULVER CITY, V.A. Mem. Aud, 4117 Overl'd

N. HOLLYWOOD  
12326 Riverside Dr.

IRVINE. UCI Fine Arts Village  
Studio 128

LOS ANGELES, USC Hillel, 3300 Hoover,  
across from Union Hebrew College

VAN NUYS Valley Cities Jewish Ctr.  
13164 Burbank Bl.

Different locations each evening.  
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1309 Azmacost Ave.

RESEDA, upstairs room in Reseda park.  
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VENTURA. Barranca Vista Park.  
Ralston & Johnson

REDONDO BEACH. Temple Menorah  
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WOODLAND HILLS Rec Ctr  
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Dr Irwin Parnes, Artist Booking Director

## PROGRAM 1

### The Chinese Folk Dance Association of San Francisco

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in the spectacular Folk, Classical, and Contemporary

#### DANCES OF CHINA

Including the brilliant "Drunken Sword" and "Elusive Goldfish" dances of the Yunan Province—prize-winners in the last two national Chinese Dance Competitions. . . The striking "Sea Waves" and "Golden Peacock" dances of the Han People. . . The show stopper: The exciting and colorful "Silk Ribbon Dance". And much more.

**Saturday, November 12, 1988**

**Evening at 8:30 pm**

**Sunday, November 13, 1988**

**Matinee at 2:00 pm**

**Evening at 7:30 pm**

## PROGRAM 2

### The Zamir Chorale of Boston

**Joshua Jacobson,**  
**Music Director**

Acclaimed for its superb performances with The Jerusalem Symphony under Daniel Barenboim, and with the Israel Philharmonic directed by Zubin Mehta.

The ensemble will be featured in an exclusive West Coast appearance

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*"Your concert was in the first rank of choral experiences that have enthralled for beauty of tone, expression, accuracy of pitch, diction, and spiritual significance. Your performance was second to none."*

— The Boston Globe

**Saturday, December 10, 1988**

**Evening at 8:30 pm**

**Sunday, December 11, 1988**

**Matinee at 2:00 pm**

**Evening at 7:30 pm**

## PROGRAM 3

### Albert McNeil Jubilee Singers

Acclaimed by the press and public of 60 nations as the world's foremost interpreters of the songs of black America. . . "One of the best vocal ensembles in the world"—Paris, France. . . Fresh from completely sold out concerts at the 1988 Tel Aviv Chorale Festival.

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**Saturday, January 7, 1989**

**Evening at 8:30 pm**

**Sunday, January 8, 1989**

**Matinee at 2:00 pm**

**Evening at 7:30 pm**



## PROGRAM 4

### Nehemia Persoff- Inimitable Actor and Raconteur

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It has received the Los Angeles Times Critics Award. Persoff, a great actor and engaging storyteller, will make a special presentation of his

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The stories of one of Jewry's greatest humorists which have us laughing through our tears. . . stories which beguile, amuse, charm, inform, remind—in an intimate yet powerful way.

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#### Ellis Island Klezmer Band

**Saturday, February 25, 1989**  
**Evening at 9:00 pm**

**Sunday, February 26, 1989**  
**Matinee at 2:00 pm**  
**Evening at 7:30 pm**

## PROGRAM 5

### Khadra International Folk Ballet

Founded in 1971, Khadra performs annually in San Francisco during its home season at the Palace of Fine Arts. The Company has performed on tour since 1983 and was "Ambassador in Residence" in 1984 at EPCOT Center, Disneyworld, Florida.

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The mesmerizing Gliding Dance of Soviet Georgia.

Also Featuring Magnificently costumed

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**Saturday, March 18, 1989**  
**Evening at 9:00 pm**

**Sunday, March 19, 1989**  
**Matinee at 2:00 pm**  
**Evening at 7:30 pm**

## PROGRAM 6

### David Forester and the New Pops Symphony Orchestra

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Returning to the Gindi Auditorium by popular demand—after last season's outstanding Gershwin concert. . .

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Featuring highlights of Rogers and Hammerstein's *South Pacific*, *Oklahoma*, *Sound of Music*, *Carousel* and *The King and I*. . . and highlights from Jerry Bock's *Fiddler on the Roof* and Ernest Gold's *Exodus*.

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**Evening at 9:00 pm**

**Sunday, April 30, 1989**  
**Matinee at 2:00 pm**  
**Evening at 7:30 pm**

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