



\$2.00

Folk Dance Scene

FEBRUARY 1990

VOLUME 24, NUMBER 9



IRWIN PARNES PRESENTS

The Forty-Third Annual
INTERNATIONAL FOLK DANCE FESTIVAL

1

The forty-third annual Los Angeles International Folk Dance Festival, the Pacific Rim's largest and oldest multi-ethnic stage presentation, will return to the Dorothy Chandler Pavilion of the Los Angeles Music Center Friday evening, March 9, from 8 to 11. Narrated by distinguished actor Lew Ayres and produced by impresario Dr. Irwin Parnes, the Festival will feature some five hundred colorfully costumed dancers, singers and folk musicians in best loved lively arts of sixteen nations.

The Pavilion stage will come alive with the show stopping Triana Flamenco Trio gueststarring sultry Maria Bermudez, Appalachian clogging hijinks of Dana De Simone with the Baldy Mountain Blue Grass Band, an exuberant Korean farmers' harvest celebration, Egyptian dance spectacular by San Francisco's popular Magana Baptiste Company featuring the 1989 world belly dance champion Shalimar Ali, rare Marshall Islands living flag drill, ancient bamboo treading procession of Philippine Muslim princesses, "Tribute to Fred Astaire and Ginger Rogers" by the award winning Cotillion Ensemble, a Veracruz carnival with gigantic puppets and Jorocho band by the Cuica Calli company, and the Scats gymnastics team directed by Olympic Games coach Don Peters.

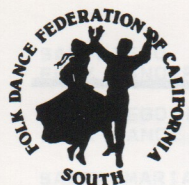
Tap Dance "Phenom" Chester Whitmore and his Black Ballet Jazz, just back from a fifth sold-out tour of major European cities, will be joined by the Keshet Chaim Dancers, reprising Yemenite dances from their recent Israeli tour; Balaton Hungarians in an army recruiting competition, Yatiri "Inca" musical ensemble, Sevan Armenians in sword twirling acrobatics, the Krakusy Polish "Solidarity" Dancers, Basque high-kicking dancers with marching drum and fife band, Aztec ceremonials and a host of surprise attractions. World folk songs by the Chamber Singers of the University of California at Irvine, directed by Joseph Huszti will set the many festive moods.

The 43rd International Folk Dance Festival is being presented under the sponsorship of the International Concert Exchange. Mail orders are now being accepted at the Music Center Pavilion box office, 135 North Grand Avenue, Los Angeles, California 90012, telephone (213) 972-7211. Tickets are priced at \$20 in the Orchestra and Founders Circle; \$18 in the Loge and \$16 in the Balcony. Groups of thirty or more may telephone the Festival office at (213) 272-5539 for a ten percent reduction on choice seats.

For further information please contact

INTERNATIONAL CONCERTS EXCHANGE

1124 Summit Drive, Beverly Hills, California 90210 - (213) 272-5539



Folk Dance Scene

EDITORS

Marvin Smith
Teri Hoffman
Jim Fogle
Fran Slater
Bob Moriarty
Ed Feldman
Teri Hoffman
Marvin Smith
229 S. Catalina, No 3
L.A., CA 90004

SUBSCRIPTION MANAGER CIRCULATION

BUSINESS MANAGER MAILING COORDINATOR

ART DIRECTOR PICTURE EDITOR

EDITORIAL OFFICE: (213) 385-7944

Copyright 1989 by the Folk Dance Federation of California, South. All rights reserved. No portion of the contents may be reproduced in any form without written permission from the Editors. FOLK DANCE SCENE is published 10X per year, monthly except for combined issues in May/June and July/August. 3rd Class non-profit postage paid in Culver City, CA ISSN 0430-8751.

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

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

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

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

SUBSCRIPTIONS. All subscription orders and renewals should be addressed to the Subscription Office, 22210 Miston Dr., Woodland Hills, CA 91364. The subscription rate is \$10 per year (\$15 foreign). All subscriptions must be prepaid. Changes of address and circulation problems should be addressed to Fran Slater, 1524 Cardiff Ave., L.A., CA 90035, at least one month prior to the mailing date to ensure proper delivery. Due to the non-profit, 3rd Class mailing status of SCENE, the post office will not forward the magazine. Renewals received after the 10th of the month prior to publication will not be started until the following month.

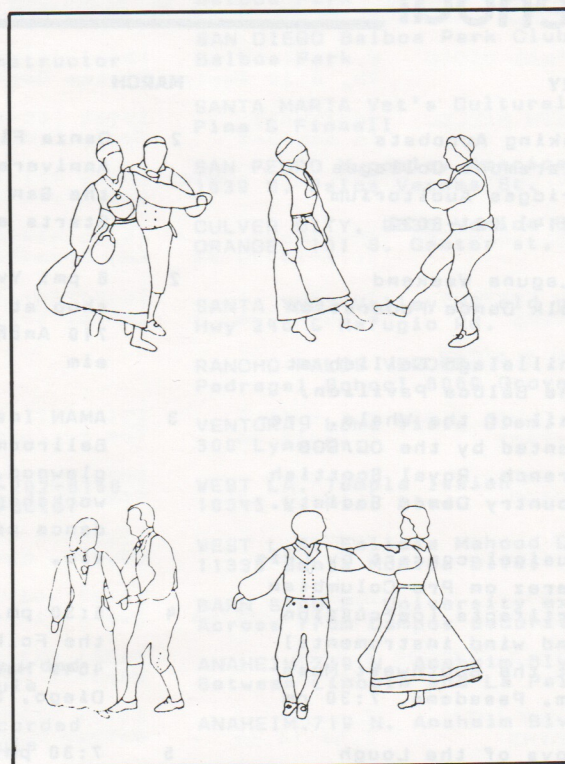
ADVERTISING. Current rates and specifications are available from the Editorial Office. All ads must relate to and be consistent with the purposes of the magazine. All ads must be camera-ready and accompanied with a check for the correct amount of payment.

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.

FOLK DANCE FEDERATION OF CALIFORNIA SOUTH OFFICERS

President Beverly Barr
Vice-President Alice Stirling
Treasurer Tom Daw
Recording Secretary Jill Michtom
Corresponding Secretary Carol Johnson
Historian Cheryl Cates
Director of Membership Ray Augustine
Publicity Sherry Aurich-Hardy

Federation Information (213) 277-6699



CONTENTS

CALENDAR.....	2
ON THE SCENE.....	4
SONGDANS, BYGDEDANS, TURNDANS, & GAMMALDANS.....Roo Lester.....	7
THE HARDANGER FIDDLE OF NORWAY Elizabeth Weis.....	11
PERFORMANCE PRACTICE OF HARDANGER FIDDLE Elizabeth Weis.....	14
MUSIC FOR DANCE Roo Lester.....	17
THE MIDDLE OF NORWAY Carol Johnson.....	18
ABOUT NORWAY Roo Lester.....	22
CLUB ACTIVITIES.....	26

Our thanks to Roo Lester for compiling and/or writing most of the material for this issue. In addition, many thanks to Sound Post and Elizabeth Weis for the articles on the hardanger fiddle, and to Carol Johnson for her warm and insightful article about Norway.

ON THE COVER

From phot. Wilse's collection
Farmer couple from Hallingdal

Calendar

FEBRUARY

- 1 Peking Acrobats
Claremont Colleges
Bridges Auditorium
(714) 621-8032
- 9- *Laguna Weekend
11 Folk Dance Federation
- 10 Shillelagh Ceilidh at
the Balboa Pavilion,
Tail of the Whale, pre-
sented by the OC/SGB
Branch, Royal Scottish
Country Dance Society.
- 15 Musical concert by Luis
Perez on Pre-Columbian
artifacts (percussion
and wind instruments)
at the Southwest Muse-
um, Pasadena. 7:30 pm
- 16 Boys of the Lough
El Camino College
Marsee Auditorium
16007 Crenshaw Blvd.
Torrance, CA 8:00 p.m.
- 16- Royal Scottish County
18 Dance Society San Diego
Branch Institute. Info
(619) 549-4257, (619)
259-5889
- 17- Dances of the Orient
18 University Of Judaism
15800 Mulholland Dr.
L.A. CA (213) 476-9777
ext. 203
- 17- San Francisco Scandina-
19 vian Festival. For info,
call Brooke at 415-334-
5152.
- 17 Skandia Special Party
and Workshop. Workshop
3-5 pm, party 7:30-11 pm
Women's Club of Orange,
121 W. Center, Orange.
- 22 The Hungarian State
Folk Ensemble at the
Ambassador. Pasadena
CA
- 25 Hungarian Folk Ensemble
El Camino College
Marsee Auditorium
16007 Crenshaw Blvd.
Torrance, CA 7:00 p.m.

MARCH

- 2 Danza Floricanto's 15th
Anniversary Concert at
the San Gabriel Civic.
Starts at 8 pm.
- 2 8 pm: Yves Moreau work-
shop at Veselo Salo,
719 Anaheim Bl., Ana-
heim
- 3 AMAN Institute, Mayflower
Ballroom, 234 Hindry, Im-
glewood. 10 am-5:30 pm,
workshops. 7:30 pm- 1 am,
dance party with live mu-
sic.
- 4 5:30 pm. Yves Moreau at
the Folk Dance Center,
4649 Hawley Bl., San
Diego, CA.
- 5 7:30 pm. Yves Moreau at
Conejo Dancers, Thousand
Oaks Conejo Elementary
School, 280 Conejo School
Rd.
- 6 7:30 pm. Yves Moreau at
Tuesday Gypsies in the
Felicia Mahood Center,
11338 Santa Monica Bl.
- 9 Skandia sponsors a Tango
Ball at Santa Barbara's
Carillo Rec Center from
7-12 pm.
- 9 43rd Annual International
Folk Dance Festival
Dorothy Chandler Pavilion
Los Angeles Music Center
(213) 272-5539
- 16 Jury's Irish Cabaret
El Camino College
Marsee Auditorium
16007 Crenshaw Blvd.
Torrance, CA 8:00 p.m.
- 17 Skandia Workshop and
Party. 3-5 pm workshop,
7:30-11 pm party, at
Masonic Temple, 9835 Ven-
ice Blvd., Culver City
- 18 *Beginner's Festival,
1:30-5:30 pm. Location
TBA.
- 28 The Bulgarian State
Female Vocal Choir
Ambassador Auditorium
Pasadena, CA

APRIL

- 7 Ballet Folclórico
Cuicaculu at the
Memorial Auditorium
415 W. Olive, Porterville
(818) 766-7177
- 14 Royal Scottish Country
Dance Society, San Diego
Branch Anniversary Ball
San Marcos Barn. 8:00-
12:00 p.m. Hildy Logan
(619) 273-5236
- 21 Skandia Workshop and
Party. 3-5 pm, workshop,
7:30-11 pm, party, at
Masonic Temple, Culver
City
- 27- Skandia at Solvang, Vet-
29 eran's Memorial Hall.
Starts with preparty at
7:30 pm on Friday nite,
includes workshops from
9 am-3 pm and Skandia
Ball at 8 pm on Satur-
day, and workshops and
dance in the park on
Sunday.
- 29 *Westwood Festival at
Culver City Veteran's
Memorial Aud, 1:30-
5:30 pm. Council me-
eting, 11 am.

MAY

- 12 Hambo Contest at Cal Lu-
theran College, Thousand
Oaks.
- 19 Skandia Workshop and
Party. Workshop 3-5 pm,
party 7:30-11 pm. Women's
Club of Orange, 121 S.
Center, Orange, CA
- 21 Tamburitzans Folk
Ensemble at the
Symphony Hall, 1245
7th Avenue, San Diego
(818)766-7177 8:15 p.m.
- 23 Tamburitzans Folk
Ensemble at the
Terrace Theatre, 300
E. Ocean Blvd. Long Beach
(818) 766-7177 8:00 p.m.
- 24 Tamburitzans Folk

Ensemble at the
Big Bear Performing
Arts Center, 39707
Big Bear Blvd.
(818) 766-7177 8:00 p.m.

Games Dance. San Marcos
Barn. Hildy Logan, (619)
273-5236

1:30-5 pm. Council me-
eting, 10 am.

25- *Statewide at Fresno
Folk Dance Federation

29- *Idyllwild Folk Dance
7/1 Camp - weekend only

OUT OF STATE Massachusetts

26- Tamburitzans Folk
27 Ensemble, University of
Judaism, 15600 Mulhol-
land Dr., L.A. CA (213)
476-9777, Ext. 203

29- *Idyllwild Folk Dance
7/6 Camp - full week

1990 Family Dances sponsored
by the Folk Arts Center
of New England & NEEFA.
2/4-Folk Dances from A-
round the World
3/4-New England squares
& contras

30 Skandia Workshop and
Party. Workshop 3-5 pm,
party 7-11:30 pm, at
Masonic Temple, 9635
Venice, Culver City.

JUNE

9- Skandia Camp at Mendo-
cino. Contact Nancy Lin-
scott, 415-383-1014.

SEPTEMBER

15 *Idyllwild Dinner Dance,
location TBA.

OCTOBER

6-7 *Cabrillo International
Folkdancers Festival,
Balboa Park, San Diego.
Sat., 7:30-10 pm, Sun.,

FOREIGN

Yugoslavia

7/20-7/31 (1st session) &
7/28-8/8 (2nd session):

Dance/music seminar in
Struga, Macedonia with
Prof. Elsie Duman. For
info, 213-206-1335.

18 Royal Scottish Country
Dance Society hosts
the San Diego Highland
Games in San Marcos
Hildy Logan, (619)
273-5236

16 Royal Scottish Country
Dance Society hosts
the San Diego Highland

Velkommen

10th Annual Skandia at Solvang Dance Conference

April 27-28-29, 1990

Workshops, Grand Ball
Public Dancing

For Registration Package Write, Call or Fax

SOLVANG 
CONFERENCE & VISITORS BUREAU

1571 Mission Drive, Solvang, CA 93463
Call: 1-800-468-6765
Fax: 805-688-8620

MENDOCINO FOLKLORE CAMP



June 23 - July 1, 1990



Teaching Staff

Dick Crum* - Balkan
Bruce Hamilton - English Country
Ahmet Luleci - Turkish
Carles Mas - Catalan, Spain

Music Staff

Barbara McOwen - Instrumental
Susan Burke - Vocal

*(Barring unforeseen work commitments)

Enjoy eight days of dancing, music, singing, theme parties, ethnic
meals, crafts, swimming, and hiking in the charming beautiful setting
of the Mendocino Woodlands.

TENTATIVE FEES

Couples (two to a cabin).....\$365 per person
Singles (3-4 to a cabin).....\$350 per person
Work Scholarship.....\$180 per person
(Write for scholarship information)

Make your reservation now. Send a \$50 per person deposit
to:

(Fully refundable until April 15, 1990)

Mendocino Folklore Camp
P.O. Box 8501
Berkeley, CA 94707-8501
(415) 525-1711

ON THE SCENE

LAGUNA FOLK DANCE FESTIVAL

The 20th Annual Laguna Folk Dance Festival will be on 2/9-11 in the north gymnasium of Laguna Beach High, at Park Ave. and St. Anne's Dr. in Laguna Beach. The festival will start at 7:30 pm on Friday and end 5:30 pm on Sunday. Yves Moreau and Dennis Boxell will be the instructors. Dance performances start Sunday at 1:30 pm. For info, call (714) 894-8842, 494-3302 or (213) 277-6699.

VESELO SELO HOSTS A VALENTINE DANCE

Again this year, the Veselo Selo Folk Dancers will host the VALENTINE DANCE at the Laguna Festival on Saturday evening, 2/10, at the Laguna Beach High School Girl's Gym. The Interfolk Band will play an hour of live music and the dance starts at 7:30 pm. with "Setnja".

Please join us for all the fun dances that are planned for this evening. In fact, mark your calendar for the entire Laguna Festival Weekend, scheduled 2/9-2/11/90.

Veselo Selo features a "Beginner's and Old Favorites Night" one Saturday per month, as well as a Tango/International Dance Night. Check our flyers or call for a recorded message at (714) 635-7356, to get the most up-to-date info.

-Phyllis Pivar

4th WORLD CONFERENCE ON FOLK DANCE RESEARCH

Larissa, Greece
May 16-20, 1990

At this important annual event, researchers from all over the world will meet to present their work and exchange views on this year's theme, "Music-Dance in Traditonal Society".

The program includes a

parade of delegations from all participating countries, wearing national costume, presentation of scientific research papers, projections of films and videos on folk dances, a folk item exhibition (books, costumes, musical instruments and handicrafts), visits to places of folklore interest (museums and villages), and performances of folk dance and music groups.

For more information and/or to register, contact:

Prof. Akis Raftis
IOFA Greek Section
Dora Stratou Dance Theatre
8 Scholiou St.
GR-10558 Athens

WESTWOOD CO-OP FOLK DANCERS

Westwood Co-op Folk Dancers has given its members the opportunity to suggest new dances to be taught, as well as dances for review. They are asked to make these suggestions at their Council meeting as well as on dance nights. The Council has a special meeting every 4 months where all suggested dances are demonstrated, and then voted on. The list of accepted dances is then submitted to the Dance Committee, and dances to be taught each month are selected from this list. The last such meeting took place in January. The meeting is open to everyone, not just Co-op members.

MUSICAL PERFORMANCE: Luis Perez

Thursday, 2/15, 7:30 pm
at the Southwest Museum, Pasadena. Luis Perez Ixoneztli, a virtuoso of ancient pre-Columbian percussion and wind instruments, performs music from indigenous Mesoamerican mythology. Reservations required for this performance. Call 213-221-2164.

BEGINNER'S FESTIVAL

This year, the Federa-

tion is trying an experiment, having 2 Beginner's Festivals in one year. The September one was so successful that they are trying a second one in March. The format will be similar, with familiar dances on the program and some teaching of new dances throughout the afternoon. This festival will be indoors, but the location has yet to be determined. Mark your calendar, anyhow - 3/18 from 1:30-5:30 pm. Call Jay Michtom for info at 818-368-1957.

CAL TECH INTERNATIONAL FOLK DANCERS

On Tuesday, 2/13, this group celebrates its 21st anniversary. It will be combined with their annual Valentine's Party. Merak, a group specializing in Balkan gypsy music, will provide live music for the occasion. Everyone is invited to join in the fun. For info, call Michael at 213-261-3292 or Nancy at 818-797-5157.

The group meets at Dabney Hall on the Caltech Campus in Pasadena. Teaching goes from 7:30-9 pm, and the music party goes from 9 pm to ?

AMAN INSTITUTE

The 1990 AMAN Institute will be on March 3, with workshops beginning promptly at 10. The AMAN Support Council is hosting a special breakfast at 9:30 am for workshop participants. The teaching staff includes Elsie Dunin (Yugoslav gypsy), Barry Glass (Croatia), Ahmet Luleci (Turkey), Yves Moreay (Bulgaria), and Colin Quigley (American contras, old and new). Live music will accompany some of the workshops, and a dance syllabus will be given to each participant.

At 5:30 pm, an optional Mideastern-style dinner will be served (only to those who ordered in advance).

The dance party, hosted by the AMAN Orchestra, begins at 7:30 pm.

ON THE SCENE

FOLK DANCE SYMPOSIUM TO CELEBRATE 15 YEARS

UC Santa Barbara will again be the location for the International Labor Day Week Music and Dance Camp beginning August 29 and ending September 3, 1990. The Symposium prides itself on its excellent location, fine accommodations, and exciting features.

Once again, live music will play an important role in the week's activities. Most of the musicians are full time professionals specializing in the music of Western and Eastern Europe and the Middle East. Classes and folklore sessions are offered daily and the evening program is structured around the most popular international dances. Featured are the after parties and two outdoor picnic festivals. Write P.O. Box 2692, Hollywood, CA 90078, for more information.



The Magazine of
International Folk Dancing
10 Issues per year **\$15.00**
The where, when,
how and who of
International Folk Dancing

FOLK DANCES FROM FAR AND NEAR

Researched dance write-ups
in bound volumes
Per volume-\$6.00
a set of 9-\$50.00
(add \$1.00 for postage)

FOLK DANCE FEDERATION
OF CALIFORNIA, INC.

1020 "B" Street, Suite 2
Hayward, CA 94541
415-581-6000

IDYLLWILD FOLK DANCE CAMP EXCITING NEWS

The Idyllwild Folk Dance Camp has moved to a new location. This came about as a result of the Idyllwild School of Music and Arts cancelling our 1990 week at their campus. The school's summer programs grew so much that they concluded that they could not accommodate outside conferences over the summer months. So, we had to find a new facility.

HERE'S THE EXCITING NEWS -

We're still in the vicinity of Idyllwild in the San Jacinto Mountains. The conference will be at the Mesorah Mountain Retreat, which is a little southeast of our previous location.

And, we'll have EXCLUSIVE use of the place. The entire facility is on level ground, has a wood dance floor, and a big new swimming pool for our private use. The place is a little on the rustic side, but clean and very comfy.

We're delighted with the move and looking forward to the 1990 camp. Come join us for a great week, June 29-July 6, 1990.

FESTIVAL OF NATIONS

April 27-29, 1990 at St. Paul's Civic Center, St. Paul, Minnesota. This year's theme is "Ethnic Weddings". Festival includes ethnic cafes, exhibits, folk art demonstrations, folk dance performances and an international bazaar. For info or tickets, call 612-647-0191.

THE PEOPLE'S FOLK DANCE DIRECTORY IS HERE AT LAST!

Fran & Dave Slater

After several years, a dedicated group of Texas folk dancers has finally published a new edition of their national Folk Dance Directory!

People's Folk Dance Directory
P.O. Box 8575
Austin, TX 78713
\$6.00 per copy

SAN FRANCISCO BAY AREA SCENE February, 1990

-Linda Cain

- 2/6: At ASHKENAZ. Greek night with music by Jazayer at 9:30, Ted Sofios teaching at 8 pm. 1317 San Pablo, Berkeley. For other events at Ashkenaz, call 415-525-5054 for a taped recording of the week's schedule.
- 2/10-11: SCANDIA FESTIVAL in San Francisco. 2 parties are open to the public: 2/10 at the Veterans' Memorial Hall, 200 Grand Ave., Oakland; and, on 2/11 at Leona Lodge, a party with special emphasis on dances from Valdres, Norway. For details, call Brooke at 415-334-5152.
- 2/25: POKLADA, a YUGOSLAVIAN PRE-LENTEN FESTIVAL. live music for dancing and listening by the Balkan All-stars, Savina, Michael Lawson, and the Slavonian Traveling Band. There will also be dance performances by Westwind and Slavonijo. At the Slavonic Center, Albany & Onandaga. Call 415-592-1190 for information.
- 3/17-18: SCANDINAVIAN DANCE WORKSHOP by Roo Lester, with Loretta Kelly fiddling, Scandia South Bay. For information, call Anita at 415-961-3572. Scandia South Bay will not be having a Sunnyside Party in February.

The LAGUNA FOLK DANCERS



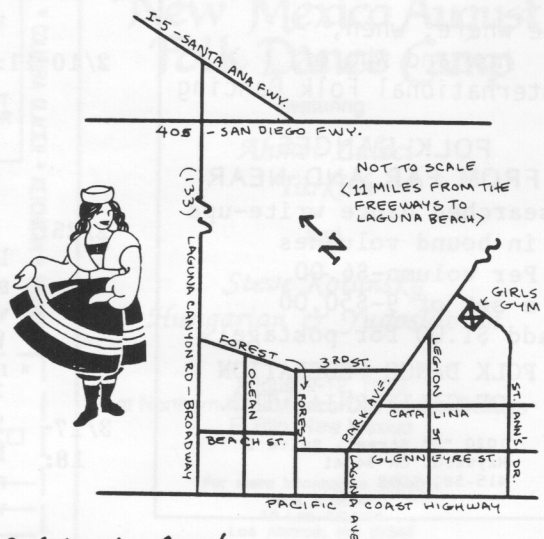
PRESENT THE 20th ANNUAL LAGUNA FOLK DANCE FESTIVAL

feb. 9, 10, 11 with TEACHING by
YVES MOREAU Bulgarian and French Canadian dances
 and **DENNIS BOXELL** Thracian and Macedonian dances

LAGUNA BEACH H.S. GIRLS GYMNASIUM
 PARK AVE. AND ST. ANNE'S DR. IN LAGUNA BEACH, CA.
 information: (714) 894-8842, 494-3302, (213) 277-6699

schedule

FRIDAY...		
Dance Workshop	7:30 - 11:00 pm	\$6.00
Afterparty	11:00 pm - 2:00 am	3.00
SATURDAY		
Advanced Workshop	10:00 - 12:00 noon	5.00
Dance Workshop	1:30 - 5:30 pm	6.00
Valentine Dance	7:30 - 11:00 pm	6.00
Afterparty	11:00 pm - 2:00 am	4.00
SUNDAY		
Kolo Hour	12:00 - 1:15 pm	} 6.00
Exhibition Dance Concert	1:30 - 3:00 pm	
Dance Festival	3:00 - 5:30 pm	
(Passport + ticket for all events \$30.00)		



Laguna Folkdancers - member of Folk Dance Federation of California, South

SONGDANS, BYGDEDANS, TURNDANS, & GAMMALDANS

NORWEGIAN FOLK DANCE

ROO LESTER

Norway is one of the Nordic countries, located on what we call the Scandinavian peninsula. It has a population of approximately 4 1/2 million people, is the 6th largest country in Europe, but has the second lowest population density in Europe. Only Iceland has a lower ratio of inhabitants to area. The length of Norway's western coastline is about the same as that of the western United States, from the Mexican border all the way to Alaska. The landscape is that of majestic mountains, valleys and waterways, and its climate is both harsh and heartwarming.

The majority of the population is of Nordic decent. The Sami people (from Lapland) form the largest ethnic minority with some 20,000 people. There are Europeans, Americans, Asians, and Africans making up the rest of the population. The people of Norway are said to be a rather homogeneous population, unlike the melting pot of peoples and cultures that we have here.

Norway is a very rich dance country. There are many different kinds of dances there. Within the folk dance genre, there are four main categories, presented here in chronological order.

SONGDANS (song dance)

The song dance came to Norway around the 1200s. As most all of the dances in Norway, it probably came from Europe. It is thought to be based on the Carole tradition, which was a song dance tradition that used no accompaniment other than the singing. The Norwegians made the song dance tradition very much their own, creating many songs and melodies. The song dances died out in Norway by the early 1800s. At the end of the 19th century, Hulda Garborg, who was very interested in the old song dance melodies, revived them by creating dances to go with the old songs. A few years later, Garborg went to the Faroe Islands and discovered that the Faroese had a living song dance tradition. When she returned to Norway, she again created dances, this time based on what she had seen in the Faroes. Today, there are numerous song dances in Norway, some based on the old ballads, poetry, and the earliest revived style of dancing, and some based on new songs, poetry, and choreographies. The newer dances may be more reflective of today's styles and interests.

Some of the characteristics and categories of Norwegian song dances follow:

A. Characteristics

1. a capella (no musical accompaniment)
2. couples dance in a chain or ring, singing
3. danced holding hands or forearms
4. usually in two parts, or refrain and chorus

B. Categories

1. choreographed to old songs, ballads and poems
2. choreographed to new songs and poetry
3. **ringleik** - ring/song games

BYGDEDANS (regional/village dance)

Many years after the song dances were established in Norway came the **bygdedans** or regional/village dances. They, too, are thought to have originated in Europe and migrated to Norway around the 1600s. Klara Semb talks of these newer dances replacing the older form, the song dance. In some regional dances, it seems that instead of replacing the song dance, they are incorporated into the newer format of the regional/village dances.

There is some talk of the **bygdedans** being related to the landler tradition, yet at least some of the **bygdedans** pre-date the landler. The **pols** dances are thought to have come to Norway via Sweden from Poland. The regional/village dances do not seem to have developed after any one tradition from Europe. There seem to be at least several influences coming from Europe as well as those within Norway that have affected their development. There are five different kinds of regional/village dances:

1. **Pols (Poland/Polish)**
 - a. 3/4 meter
 - b. Found in Osterdalen, Nordmore, Trondelag, Nordland, and Troms.
2. **Springar (Running dance)**
 - a. 3/4 meter and asymmetrical 3/4 meter
 - b. found in southern and western Norway, some specific valleys including Sogn, Telemark, Numedal, Hallingdal, and Valdres.
 - c. Around 20 in number, not counting specific local dialects
3. **Rull/Rudl (no translation)**
 - a. 2/4 and 6/8 meter
 - b. found around Voss and western Norway
 - c. newest member of regional dances
4. **Gangar (walking dance)**
 - a. 2/4 and 6/8 meter
 - b. found mainly in Setesdal, Telemark, Numedal, and Valdres
 - c. thought to predate the springar tradition
5. **Laus/Halling (loose dance or dance from Hallingdal)**
 - a. 2/4 and 6/8 meter
 - b. principally men, often solo
 - c. previously found all over Norway, but mainly in Hallingdal, Valdres, and Ostrdal.
 - d. very athletic and includes acrobatics
 - e. men kick a hat off of a stick held high above their heads.

All but the **laus/halling** are couple dances. The **bygdedans** all have distinct regional styles, particularly with regard to the rhythm and **svikt** (the characteristic spring or down-up movement). All are improvisational within the parameters of the dialect, incorporating several to many regionally distinct features. Each dance has its own distinctive style, character, and rhythm. In 1980, Jan Petter Blom wrote, "The term (**bygdedans**) refers to a category of folk dances which, in popular perception, constitute the core of indigenous or national dances of Norway... Dialect features in general tend to reinforce popular notions about cultural differences between neighboring communities and function as markers of local identity." I like to think of the **bygdedans** as the heart and soul of Norwegian folk dance.

The **bygdedans** are all usually danced to fiddle music. In the southern part of Norway, it is the Hardanger fiddle, and in the east and north, one finds the regular fiddle accompanying the dances. The hardanger fiddle or **hardingfele** is a fiddle found in Norway today. The earliest one dates from 1651. Today, the Hardanger fiddle has 4 or 5 sympathetic strings, that is, strings beneath the ones played, that resonate while the upper strings



are bowed. It also has a flatter bridge than a regular fiddle, and a shorter neck. Usually, the **hardingfele** is elaborately decorated.

Some examples of Norwegian **bygdedans** that are in the folk dance repertoire include Vossarul, Rorospols, Telespringar, and gangar.

Turdans (figure dance)

After the regional dances had taken a strong foothold, the figure dances arrived in Norway. A few are thought to have arrived as early as the beginning of the 18th century. Some are recorded in a book by Sven H. Walcke in 1802, the earliest known book of dance instructions from Norway. (Beal, 1988). They are the kinds of dances that we in America would call contras, reels, squares, and trio dances. There are also choreographed waltzes and polkas that fall into this category. The main characteristic of these dances is that they are fixed choreographies. That is, the dance follows a set and repeated sequence each time it is danced. The figure dances are primarily couple dances, with the exception of the trios that are danced to musical accompaniment. The various categories are:

1. **Kontra** - contras
2. **Kadrille** - squares
3. **Tretur** - trio
4. **Ril** - reels
5. Choreographed oldtime dances
 - a. Feiar med vals - sweeper with waltz
 - b. Pariser polka - Paris polka

The music for the figure dances may be a single fiddle, hardanger or regular. It may also be a small band or orchestra including a fiddle, Norwegian flute, guitar, bass, and/or accordion. The melodies used for the figure dances are often found not only within Norway, but all around the European and now American continents. One example is the tune we call "Soldier's Joy", which is the melody for the Norwegian dance, "Seksmannsril". "Pariser Polka" and "Feiar Med Vals" are two examples of figure dances that one might find at folk dancing.

Gammaldans (old time couple dance)

The last of the types of folk dancing that we find in Norway is the **gammaldans** or old time couple dance. These are the waltz, schottische, mazurka, and polka. We find these dances in Europe and also here in America. These are dances that involve couples dancing ace to face, attached to one another, and revolving around the room. These dances are sometimes referred to as turning dances. These dances are:

1. **Vals** - waltz. 3/4 meter
2. **Polkett** - polka. 2/4 meter
3. **Masurka** - mazurka. 3/4 meter
4. **Reinlender** - schottische. 2/4 or 4/4 meter
5. **Nygamalt** - new/old couple dances (fox-trot, Latin [tango, etc.], swing).

Sometimes, the **springpols**, a Norwegian dance that is quite similar to the Swedish Hambo, and the **pols** are included in an evening of **gammaldans**.



Sometimes the question, "What is Norwegian folk dancing?", comes up. We have just had a quick overview of what we here in America call Norwegian folk dancing, but depending on who you ask and where you ask the question, the answer will vary. In Norway, the answer would be that the folk dance of Norway is the **bygdedans** or regional dance. In America, the answer you got would depend on when the person you asked had come to America. It seems that during some time periods, certain of the dance forms were popular and at other times, others were more common. I have found that those who came to America in the early part of the 20th cen-

ture cited the song dances as "the" folk dances. Later, it might have been the figure dances, and still later, the old time dances or the regional dances. The answer would also depend on where the individual you asked grew up. Ingvar Sodal, one of my Norwegian dance mentors, grew up on a farm in Trondelag, and learned to dance **pols** and **gammaldans** in the barn from one of his older sisters. His family had dance in their tradition.

Many families may not have dance in their tradition. Often, children growing up in the urban centers come to dance later in life. They come from many different reasons. Some come for a chance to learn what their relatives dance or danced, and to learn more about their regional heritage. Others come to dance for social reasons. The percentage of Norwegians that dance is somewhere between 4-10% of the total population. Many of the dancers know one another even if they live in different parts of the country. Many travel to the different festivals, concerts, and competitions to participate, dance, and see friends.



SCANDINAVIAN DANCE, MUSIC, AND CULTURAL PUBLICATIONS

Roo Lester

There are several publications that would likely be useful to anyone interested in Scandinavian dance, music, and culture. Here is a listing of a few that I read regularly.

Viking. Published monthly by the Sons of Norway, 1455 West Lake St., Minneapolis, MN, 55408. The Viking used to be published in Norwegian, but since some time in the 1940's, it has been an English publication. It has news of the Sons of Norway lodges around the U.S.A. and Norway as well as many interesting stories of Norway, Norwegian Americans, and cultural articles.

Nordiska News. Published quarterly. Nordiska News, 1075 Bellevue Way NE, Ste 256, Bellevue, WA, 98004; (206) 455-3100. A wonderful magazine which lists the Scandinavian dance classes and special events all over the U.S. and Scandinavia. There are very interesting articles about folklore, dance, and people involved in the Scandinavian dance community.

The Sound Post. Published quarterly by the Hardanger Fiddle Association of America. For membership and a subscription to the Sound Post, write to: Carol Sersland, Star Rt 120-G-7, Merrifield, MN, 56465; (218) 765-3761. The Sound Post has articles about its members, fiddlers, and music. There is information on how to acquire, maintain, and play a hardanger fiddle. It also includes some information about Scandinavian music and dance events around America.

BIOGRAPHY Roo Lester

Roo Lester has studied dance in the graduate dance ethnology department at UCLA. She is now in the process of writing her thesis on the bygdedans of Norway. Roo teaches Scandinavian dance at both Mendocino Scandia Camp and the Buffalo Gap Scandinavian Week. She began as an international folk dancer, did research in the Basque provinces with Candi de Alaiza in 1974, danced professionally with the Aman Folk Ensemble, and directs Baratsag Hungarian Camp. Roo currently lives in the southwestern suburbs of Chicago where she has a weekly Scandinavian dance class.

THE HARDANGER

Historically, the Hardanger fiddle is a Norwegian instrument influenced by contact with other cultures. Although the exact derivation of the hardingfele is uncertain, two main hypotheses are proposed by scholars: (1) the hardingfele is developed from European bowed string instruments, modified in the Norwegian area, and (2) the hardingfele is a further development of the Middle Ages Norwegian instruments, the fidla and gigja, modified in the direction of the violin. Most instrument researchers today support the hypothesis that the hardingfele is a Norwegian variant of the violin with sympathetic strings from additional influences.

The hardingfele with the oldest date is from 1651. The oldest instruments have small, narrow bodies, and two or three sympathetic strings. Since the 1600s, the hardingfele has undergone modification until it more closely resembles the modern Italian violin in appearance, construction, and sound production.

The general characteristics of a hardingfele are: (1) The neck is shorter than an Italian violin and it may be set either straight or at an angle. (2) The belly and back are highly arched. (3) Long f holes are specially cut to cause the two edges to overlap on different planes. (4) There are four or five sympathetic strings running under the fingerboard and through the bridge. (5) The bridge and fingerboard are almost flat. (6) The instrument is covered on all surfaces with ornamental detail including floral pen drawings on the belly, back, sides, and scroll back and inlaid mother-of-pearl and ivory or bone on the fingerboard, tailpiece, scroll, and pegs. (7) The scroll is carved, usually in the shape of a dragon or lion's head.

Hardingfele music is distinguished by melodic, technical, and rhythmic characteristics. The music consists of small motivic fragments called "vek," which are developed and interconnected in a constant unfolding of a tune. Vek meld into one another without closure. Tunes frequently have large, distinct sections, such as A, B, C, but generally do not contain small, four or eight measure figures in a regular repeated pattern, as seen in gammaldans or old-time music. In hardingfele music, the intonation is not dependent upon equal-temperament. There are five principal tunings for the melody strings and twenty-three for the resonance strings. The different tunings of melody and resonance strings are used for creating different affects or moods. Double stopping is almost continuous. The melody is highly ornamented with vari-

FIDDLE OF NORWAY

AN INTRODUCTION

Elizabeth Weis

eties of trills, grace notes, and mordents. The placements of accent and beat elongation or contraction distinguish hardingfele music between regions. Beat duration is described in terms of length, e.g., short, long, normal. The beat emphasis is described in terms of weight, e.g. heavy, light, medium. Foot-beating patterns are of paramount importance. Different combinations of movements of heel, toe, and entire foot are indicative of a region and may also be particular to a fiddler.

Musical styles, ornamentation, bowing, rhythmic patterns, and dances associated with the hardingfele music vary by districts, valleys, and even towns. In general, the music varies by province, but subtle differences are evident from valley to valley or even town to town. Bowing differences include articulation, audibility, space and accent of bow changes, and bowing patterns. Style, placement, and articulation of ornaments indicate the musical language and style idiom of a region and/or a particular fiddler. All of these combine with the aforementioned differences of rhythm in a complex musical vocabulary.

These elements are heard as distinct by Norwegians and are used to distinguish the location of origin of a fiddler and the proper performance of an associated dance. The variance of these musical elements, while still within the accepted tradition, may even vary to the extent that a person can recognize a specific fiddler by his/her musical style, ornamentation, and bowing. When I asked people about competence or excellence in the playing and performing of more than one traditional style, they responded that it was almost impossible for a person to reach that level in more than one style. In watching fiddlers and dancers, I observed that they tried tunes and dances from other locations, always without pretension of competence, yet with an interest in the difference and a joy in the music and tradition. Fiddlers and dancers specialize in the idiom of their home area and with this specialization also perceive clearly the regional differences.

ELIZABETH WEIS

Elizabeth Weis received an M.A. in Musicology from the University of Minnesota and is currently in a doctoral program at the University of Illinois. These articles are a part of her research during the summer of 1987 in Norway as a participant in the Student Project for Amity Among Nations, University of Minnesota. Ms. Weis' research has concentrated on the Hardanger fiddle of Norway and the key fiddle of Sweden. For enjoyment, she also plays these instruments for dances, mostly in the Midwest.

First published in the October, 1989 issue of the Sound Post. Reprinted here with permission from both E. Weis and the Sound Post.



PERFORMANCE PRACTICE O

This article was first published in the October, 1989 issue of Sound Post. It is reprinted here with permission of the author and the Sound Post.

In Norway, Hardingfele music traditionally played an important role in community activities, for example, wedding processions and welcoming songs. Historically, fiddlers were itinerant, leaving home for months to wander the valleys, living on farms of prominent fiddlers to learn tunes. It is still an aural tradition but the teaching practices have become formalized and use such pedagogical techniques as breaking down a tune into fragments and tape recording for accessible repetitions. Today it is performed in the formal context of courses, at informal gatherings, and in arranged contests and festivals. Beside it is the presence of gammaldans, or old-time music, which further influenced the hardanger fiddle's place in society.

Courses for teaching hardingfele music are a new development in the last 10-15 years. Started in 1977, the Ole Bull Academy is the first formal institution for teaching folk music. It provides courses of one to four weeks in length for fiddlers, students, and teachers. Its faculty are drawn from foremost musicians and professors of ethnomusicology and music research.

Smaller, shorter courses are organized throughout Norway. For example, in Setesdal in 1987, a 2-day course was juxtaposed

for the first time with a competition to attract people from Setesdal and surrounding areas. The author was attending the competition as participant to promote the correct learning and participation in the competition in an accessible setting for intellectual music, history, and culture. The author learned the social codes of behavior from the hardanger fiddle players.

Fiddlers gather informally in private homes. I observed some of the social codes among hardingfele players. Several social actions were apparent: (1) Every player has an opportunity when he/she was expected to play. The order in which fiddlers played was usually depended on ability and the tacitly accepted actions of the best fiddler present. In general, the best fiddler was shown for accomplished hardanger fiddle role that they played.

Arranged festivals and com



F HARDANGER FIDDLE

etition. The organizers hoped to other regions who would be at- participants or observers. They wanted of the traditions and to increase system. These courses provided ectual learning about the folk They also provided a setting to or for interacting with harding-

at festivals, competitions, and e of the social codes accepted al patterns of participant inter- fiddler present was given an op- ted to play a tune for others. (2) d and the number of tunes played was determined by the words or leader. (3) The leader could play when he/she desired the central . (4) The leader was usually the at informal gatherings, respect ingfele players and the leadership

etitions (kappleik) occur through

Norway. Kappleik are part of the national competition structure. Events at a kappleik include competitions, lectures, seminars, concerts, dances, jamming, and partying. The regional and national competitions are coordinated and interdependent for the structure of categories and classes for national rating and recognition. Classes are determined by age and ability.

A festival is one of two types: (1) Parallels the kappleik in activity design but differs musically, (i.e. a kappleik centers on bygdedans music but a festival centers on gammaldans music). (2) Stage performances and dancing to the various performing groups, without competition.

The National Competition is the focal event of musicians and dancers of bygdedans music. Gammaldans music and dance are excluded from the competition but prevail during evening dances and spontaneous fiddling sessions. Only a small area of a hotel was set aside for bygdedans dancing (when I was there in 1987) while two large gymnasiums were used for gammaldans. It seemed that after listening to the traditional music all day, people preferred to center their evenings on gammaldans. Also, gammaldans is done throughout Norway and as a dance style does not require a special regional styling.

Each category of competition is judged by a panel of three judges. At the national competition, separate panels judge hardingfele music, regular fiddle music, hardingfele dance, regular fiddle music dance, kveding (singing), older folk instruments, and fiddle building (a panel of four judges). At regional competitions, there may be only three panels, one for the instrumental music, one for singing, and one for dancing. It is a high honor to be a judge at a national competition. Judges are nationally recognized artists, often having won several national first prizes in class A. Some of the judges are also known for their recordings, promotional work in folk music, and research and scholarship in music and related fields. Regional judges are frequently class A competitors in national competitions.

The National Festival of Gammaldans Music, or the Landsfestivalen i Gammaldansmusik, centers its competition on the two row accordion, and group or team playing with violin or hardingfele as the melody instrument. The competition in Fagernes, the kappleik held the 3rd weekend in July, is famous for its beautiful setting and evening dances, in which a different regional bygdedans style is played by hardingfele players in each one-room building. This festival is also known for its adherence to tradition. In an effort to promote the tradition of hardingfele playing with dancing, an aspect which is being lost as competitions promote virtuosity unconnected to dance, one fiddle tune is judged specifically as a dance tune and it is recommended that fiddlers find a couple to dance while they are playing. The Jularbo Memorial Festival is another type of festival, one not connected with the other festivals and competitions previously mentioned. It is a one day festival which promotes the accordion and its music.

Various festivals, competitions, informal gatherings, and courses are intertwined with distinction made between gammaldans music and bygdedans music. These two styles are important forces as they relate to Norwegian music organizations and their efforts to support and revitalize the Norwegian folk music community.

The HFAA is a national organization dedicating its efforts to supporting Norwegian folk music and dance in the United States. As a national folk music organization, like its counterpart in Norway, the HFAA has an annual gathering for music and dance, to promote the traditions. In the United States, this centers on teaching and learning (like a course in Norway), evening performances by guest artists, with the opportunity for others to also perform, and most importantly, the social aspects of dancing and socializing and jamming together. From knowing the systems of courses, competitions, and festivals in Norway, we can adapt their promotional ideas to increase participation. First, regional communication and cooperation for regular evening gatherings and for weekend or weeklong courses. On a national level, in addition to the annual workshop, we can encourage performance and demonstration, either concert-like or during dancing, possibly by adding an extra day to the annual gathering for this purpose.

It is important to promote the growth of the many different regional styles of music and dance, including the gammaldans music and dance, through learning, demonstration, performance, and sharing, and avoid the problems of competition. In both the United States and Norway, music organizations are working with various methods to promote both bygdedans and gammaldans music and dance.

Music for Dance

Roo Lester

One question that I pondered for a long time was, "Where do I get music to dance the wonderful dances that we have just been introduced to?" Hopefully, you will now be learning some Norwegian and other Scandinavian dances and will not have to wonder as long as I did. Here is a listing of some sources of Scandinavian music in America.

1. Norsk Ltd.
Jofrid Sodal
770 Linden Ave.
Boulder, CO 80304
(303) 442-6452

For years, I have purchased Scandinavian music from Jofrid. She has gone out of her way to be sure to have music for all of the dances we asked of her. Jofrid even had one record re-issued in Norway because our favorite music for Innherredspols was on it. I can strongly recommend Norsk Ltd.
2. Haug Forretning
2428 Northwest 56th
Ballard, WA 98107
(206) 789-3620

I have never had the pleasure to do business with Bob Haug. However, his listing looks quite complete.
3. The Hardanger Fiddle
Association of
America
Thor Quale
325 Howtz St.
Duluth, MN 55811

The HFAA has selected recordings available. They are quick to respond and have reasonable prices.
4. Loretta Kelley
3485 Greenwood Ave.
Los Angeles, CA 90066

Loretta just recently released her cassette with terrific music for dancing. The cassette is called Dansekveld (dance evening), and that it is. There are many tele-springars and telegangars included. All of the tunes have a good dance rhythm, and that means audible foot tramping (the rhythm section) to make dancing easy and comfortable. On the second side, Anita Anderson sings four songs with Loretta's accompaniment. In addition to the beauty of the combination of Loretta's fiddling and Anita's voice, the tunes are all for dancing, too.
5. Carol Taylor
1175 West Blaine, #48
Riverside, CA 92507
(714) 788-4635

Carol has recorded a number of cassettes with music for dancing with Paul Johnson. She has made available to us music not recorded elsewhere. She has excellent dance rhythm and tone. Most of the music Carol plays is Swedish but she plays wonderful gammalpols music, too.



IN THE MIDDLE OF NORWAY

Carol N. Johnson

Near the middle of Norway's length is the Arctic Circle, and about 20 miles to the south is a city called "Mo i Rana". That is about twice as far north of Bergen as Trondheim is. "Mo" lies at the salt water's edge, on "Rana Fjord", but it is only about 20 miles from the Swedish border. My parents both came from that area, growing up on opposite sides of a little fjord. My mother went back there for a whole summer once, together with her three American daughters, so that we could get to know our relatives there. We experienced a lovely land, as well.

When we arrived in April, it was hard to distinguish land from water, because both were covered with snow and the coastline is curvy. As the snow melted in May, long, narrow waterfalls appeared everywhere in this mountainous country, and the rivers widened. Although it was often foggy or rainy, sometimes the sky was clear and was reflected in the still water of the fjords. The land that is level is basically tundra, covered with combinations of delicate mosses that remain damp and springy underfoot.

We visited several households, but home base was "Vikeland" on a "vik" (cove) of "Sjona Fjord". There lived my mother's father and brother, in a red and white house whose living room had 4 or 5 large logs per wall, long runners on the floor, and some carved wood furniture. My uncle grows miniature roses in the kitchen window, but it is more usual to see red geraniums, framed by lace curtains. We slept upstairs in small wooden beds, under cozy "dyner" (feather quilts).

Breakfast was generally a little smorgasbord with various breads and jams and cheeses, including that awful-smelling stuff, "gammelost" (old cheese, or limburger), and "gjetost" (peanut butter colored goat cheese).

At ten in the morning, we usually rowed a short distance out into the fjord, where the depth was about 300 feet. There we drew up fish nets that were left the day before. Most of the catch was "uer", which are like giant goldfish, about a foot long. These would be cooked in water and served for dinner at noon, together with very tasty boiled potatoes and butter. After dinner, it was their custom to take a short nap.

If company came, someone would sit and grind coffee beans during the conversation. Coffee was made very strong and served in demitasse cups with tiny spoons for stirring in a sugar lump or two. I have heard that the little spoons can stand straight up in such coffee, but I never actually saw that. It was customary to drink several cups, but a hostess would not offer a refill until the cup was empty. The coffee grounds in the cup are sometimes used for reading fortunes. My father's mother and oldest sister were understood to have the ability to read the coffee grounds.

With coffee came lots to tempting goodies. Everyone wanted to offer the best to us Americans, and the best was "blotkake" (soaked cake, that is, soaked in cream). It is a white layer cake filled and iced with whipped cream and fruit, such as peaches. Other offerings included soft heart-shaped waffles served cold with jam, and cookies and "lefse".

There are several kinds of "lefse". They are usually baked on a griddle like a thin pancake, although they taste more like sweet bread. My favorite kind, "krinelefse", then gets a cakelike batter spread thinly on one side, and it is rebaked in an oven.

IN THE MIDDLE OF NORWAY

Then it is hard and dry and keeps well. When it is to be served, it is dipped in water, wrapped in a damp cloth for a while, then spread with butter, sugar and cinnamon, and cut into pie wedges. When served, it does not last long at all.

Few Norwegian foods require a really adventurous spirit because they are not highly spiced. Some of the usual condiments are cardamom, caraway, cinnamon, and nutmeg. Perhaps the most infamous food is "lutefisk" (lyed cod fish). Mercifully, we were not offered any of that in summer, though we had fish of many kinds and forms, such as fish cakes. Pork and carrots and cabbage were common, as was cream porridge and fruit soup. Coffee shops and restaurants had some tasty things. "Karbonade" with onions is an open-faced sandwich, much better than hamburger. It is very different from what the Dutch call "karbonade", though. Other toppings for open-faced sandwiches are combinations of shrimp, cucumber, egg, tomato and herring.

If drinks are served in the home, the hosts ask who the drivers are if they are not sure, and drivers are not offered anything alcoholic. As may be well known by now, Scandinavian laws are very stiff about drinking and driving. One reason is that the mountain roads are difficult to drive, even when sober.

We traveled around, mostly visiting, and mostly by bicycle, bus, and boat. Two of us bought bicycles, which were very practical. A cloth net over the back wheel protected skirts, and a hefty spring on the back fender held luggage. Because the roads are not level, we got plenty of good exercise. If we got exhausted, we could hail a passing bus by raising an arm. The bicycles would be hoisted onto great long prongs at the front of the bus.

Several of our relatives were bus drivers, a respected occupation due to the skill and nerve required to drive the narrow mountain roads and tunnels. When two buses met on a typically narrow road, they invariably came nose to nose, and then there was some negotiation as to which bus should back up to a turnout. One time my sister challenged a Scandinavian bus driver for driving the middle of the road through a tunnel. He quietly invited her to study the tunnel. She saw that the bus could not fit except in the middle.

Boats varied from rowboats to "hurtigruter" (hurtig-ruter or fast-routes, literally), which are express passenger boats trafficking the coast. Rowboats were used for shorthaul transportation as well as for fishing. Our uncle was amused that we vied for the privilege of rowing. In the tide, it was quite a challenge.

On May 17 ("syttende mai"), Norway celebrates its Constitution Day. On that date in 1814, Norway's constitution was signed, and in quick succession, Norway was separated from Denmark and joined to Sweden. Separation from Sweden and full independence came nearly a century later, in 1905. So, when a Norwegian jokes about the Swedes, he or she is a little like the oyster that builds a pearl around an irritating grain of sand. Patriotism is quite strong in Norway, and consciously so since the war and occupation in the 1940's. In the city of "Mo" when we were there, there was a traditional children's parade, with every child carrying a small flag. The Norwegian flag is red, with blue and white crosses, and is very cheerful in parades and pictures.

The flag may be flown on other festive occasions, such as birthdays. The decade birthdays are special, notably the 18th and 19th. Some folks live a long time, and their blue eyes still sparkle. Really old age becomes a source of quiet pride, and the old seem to be appreciated by others, partly as symbols of their own hope for a long life.

Summer grew a little warmer. I remember 3 hot days. It also got lighter and lighter, and we stayed up later and later, and found more and more excuses to stay up all night. One night it was a boat trip up the coast to "Bodo". Another night it was a barn raising by 17 men and boys, where two of us sisters lent moral support, but were relatively useless as workers; together we could not carry a sack of cement. Another night, we midnight-requisitioned a neighbor's boat and rowed across a little fjord to a dance (the waltz-polka-schottische kind of dance). We came home to my grandfather's at 2 a.m., took pictures of the lovely pink and grey sunrise, and went to bed.

Evenings were enchanting in this rural setting. Sometimes the fish would jump and send out ripples on the still surface of the fjord. Nights were quiet except for the cuckoos. I never saw one, but cuckoo birds sound just like they are imitating cuckoo clocks, only they pause in mid-call at times, and they don't know when to stop. One enthusiastic bird range out a 43 o'clock.

Midsummer came at last, and we were virtually required to stay up all night. We gathered at my father's brother's peat bog on a high plateau near the fjord, and built a fire. When it was robust, we dropped clumps of wet moss on it, causing dense smoke to rise straight up in the stillness. Our smoke could be seen for miles around, and we could see similar smoke signals from across the fjord. It had a timeless quality; we mostly talked and laughed and warmed ourselves by the fire. We got to bed around 7 a.m.

We were celebrating "Sankthansaften" (Sankt-hans-aften), or Saint John's Eve, also called "Jonsokaften" (Jon-sok-aften), June 23, where the next day is Saint John's Day, named for John the Baptist. This is the social midsummer, which does not quite coincide with the cosmic midsummer, or Summer Solstice. There was probably a heathen midsummer night earlier, that had a sun mark on runic calendar sticks. It seems that troll-women flew around and bewitched people and animals that night. As with the American Halloween and All Soul's Day, it is the eve and not the day that is celebrated.

We went as far north as "Bodo", to see the midnight sun. It hung redly on the northern horizon, defying logic. As we waited for midnight, we were delighted by dancers on an outdoor wooden platform, dressed in festive red and white. I took a picture of them and labeled it as what I heard and remembered - "Roroserne" (the ones from "Roros"). "Roros" is a mountain village close to Trondheim, from which comes "Rorospols", a couple dance in 3/4 time, with several patterns. It is a favorite among Scandinavian dances, and is also considered an international folk dance. But I was recently corrected by an older sister. She says the dancers were not "Roroserne" but "Rodrusserne" (the Red Russians). Ah well, either way, they were my first exciting brush with folk dancing.

ABOUT NORWAY

SOME NORWEGIAN CUSTOMS AND ANECDOTES

Roo Lester

The following list is from a series of observations and answers to questions asked during my various trips to Norway.

GENERAL

1. Public transportation usually runs on time.
2. People walk a lot in the cities.
3. Norwegians put great value on nature and the out-of-doors.
4. There are no really poor people in Norway.
5. Children begin school at age 7.
6. English language study is compulsory.
7. The weeks on the Norwegian calendar are numbered.
8. The week begins with Monday on a Norwegian calendar.
9. Norwegians talk more quietly than Americans.
10. The checkers in the markets get to sit down.
11. People bag their own groceries and pay for the plastic bags.
12. Tax is included in the price of an item rather than tacked on later, as we do here.
13. Gratuities are also included in the price, though it is not uncommon to leave a little more on the table.
14. Many people have house plants.
15. Many sleep with the wall vent open to the outside so that the air will be fresh.
16. The beds are narrower than ours, and don't have heavy blankets.
17. Norwegian sweaters usually have a new annual design. The ones available in the stores are usually for tourists. Most Norwegian women knit their own sweaters and those for special friends.
18. There are two main languages used in Norway - bokmal and nynorsk. Bokmal is the Danø-Norwegian city language. Nynorsk is the twentieth century language based on the regional dialects. Many food products have labels in both languages.

COSTUMES

1. Often there are special children's costumes that are less elaborate than the bunads.
2. Many young adults either make or receive their bunads for their confirmation when they are around 14 years old.
3. Many Norwegians wear their bunads for confirmation.
4. On the 17th of May, Norwegian Constitution Day, there are many parades and parties. It is one day where many people wear their bunads or folk costumes. This practice has carried over to America where one can see many Norwegian costumes and parades in the Norwegian-American communities.
5. Earrings are not worn with a bunad.
6. Bunads are for both men and women.
7. Bunads are worn for dancing in the competitions, and are very often associated with the folk dance-music milieu.

FOOD

1. The coffee is rich and strong. So is tea.
2. Potatoes are an essential part of the Norwegian diet. It just isn't dinner without them.
3. Fish is a very common part of the diet.
4. Just like in America, there are regional specialties.
5. Most bread in Norway comes unsliced. It is sliced as it is used - it stays fresher that way. I think they find it strange that almost all of our bread is pre-sliced!

DANCE AND MUSIC

1. Folk dance classes have a fiddler to play for the class. They do not dance to recorded music.
2. Folk dance parties of any kind have a fiddler or band to play for the event.
3. At weddings in the old days, the fiddler or fiddlers were expected to play almost non-stop and come up with new tunes for each wedding. The weddings in those days often lasted three days!
4. The foot tapping of the fiddler is an essential part of the music. It is the rhythm section.
5. People are quiet when teaching is going on. If the teacher has to ask for attention, people quiet down immediately.
6. Most Norwegians who dance the bygdedans (regional/village dances) only do the dances from their own area or that of their family's origin. They tend not to learn more than one regional traditional dance. The rhythms are so special, unique, and difficult, that accomplishing more than one tradition is not considered possible.
7. The gammaldans (old time couple dances) are more uniform in style and most people at least know how to do these dances. At many functions, one finds gammaldans.
8. An evening of gammaldans means doing the waltz, the polka, the schottische, the mazurka, and sometimes the pols, for the entire evening. Usually, one will dance with the same partner for between 2-4 dances before changing partners. One thanks one's partner at the end of their dancing rather than at the end of each dance.
9. During a dance evening, be it class or party, there is usually a coffee break part way through the evening. It is a nice opportunity to socialize. It varies as to whether or not one brings one's own coffee or tea and cake, or whether it is provided.
10. There are many meeting houses or community houses around Norway that are built with a large room with a wooden floor and a stage at one end. Many of the dances are held in these places.
11. The dance floors are kept well-waxed and it is very easy to turn on the floors. Sometimes they are so well waxed that they are hard to walk on with a normal stride.
12. The Hardanger fiddle is traditionally a solo instrument.
13. Dance classes are usually held during the school year, especially in the autumn.
14. Summertime is a time for holidays and special competitions. One can find the opportunity to join in the dancing in the evenings after the competitions. Often the dancing is held in the small houses of the open air folk museums where the rooms are very crowded and lit only by candlelight.
15. Swing and square dancing are becoming popular in Norway.
16. One can go to the folk museum in Bygdoy in Oslo in the summer and dance outdoors, weather permitting. Usually, the dance is an evening of gammaldans. It is hosted each week by a different dance group, so the musicians and exact flavor varies from week to week.
17. Scandinavian dancing, including Norwegian, can be found in many communities in America. Check the Nordiska News for specific information.

IDYLLWILD Folk Dance Camp 1990

Sponsored by the Folk Dance Federation of California, South, Inc.



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

TEACHING STAFF

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

NEW LOCATION!

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

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

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

A P P L I C A T I O N



NAME _____
 Address _____
 City _____
 State _____ Zip _____
 Phone(H) (____) ____ - _____ (W) (____) ____ - _____

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

NAME _____
 Address _____
 City _____
 State _____ Zip _____
 Phone(H) (____) ____ - _____ (W) (____) ____ - _____

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

ROOMMATE _____

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

To help w/room assignments, please check below:
 AGE RANGE: ___16-25 ___25-40 ___40+
 ATMOSPHERE: ___Non-Smoker ___Smoker

MEALS (Check One) ___Regular ___Vegetarian
 NOTE: Non-resident campers may purchase meals.
 Call for rates.

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

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



CLUB ACTIVITIES

ALIVE FELLOWSHIP FOLK DANCERS (INT'L)	Tuesday 7:30-9 pm	[714] 877-7404 [714] 877-7602 Wayne English	MURIETTA HOT SPRINGS Alive Polaritys Resort
CABRILLO INT'L FOLK DANCERS	Tues.7:30-10 Thur.7:30-10 pm	[619] 449-4631 Joe Sigona	SAN DIEGO Balboa Park Club Balboa Park
CHINA LAKE DESERT DANCERS	Thur.7-10pm Tues.7:30-9:30	[619] 446-2795 [619] 375-7136	RIDGECREST, Los Flores School Call for location
CONEJO VALLEY FOLK DANCERS	Monday 7:30-10pm	[805] 498-2491 Ask for Gene	THOUSAND OAKS Conejo elem school 280 Conejo School Rd.
CRESTWOOD FOLK DANCERS	Mon.8:15-10:30p	[213]478-4659, [213]202-6166 Beverly Barr, instructor	WEST LA., Brockton 1309 Armacost Ave.
DESERT INTERNAT'L DANCERS	Monday 7-10:30 pm	[619] 343-3513 Sam & Vikki, instructors	PALM SPRINGS, Leisure Center 401 S. Pavillion Way.
ETHNIC EXPRESS INT'L FOLK DANCERS	Monday 7-9 pm	Ron [702] 732-8743 Dick [702] 832-4871	LAS VEGAS Paradise Pk. Comm. Ctr. 4770 Harrison (off Tropicana)
FOLK DANCE CENTER	M, F, Sat Call	[619] 281-KOLO	SAN DIEGO, Normal Heights 4649 Hawley Blvd.
FOLKARTEERS	Friday 8-10 pm	[213] 338-2929	COVINA, Las Palmas Jr. Hi 6441 N. Lark Ellen Ave.
FOLK DANCE FUN	1, 3, 4th Sat 8-10:30 pm	818-349-0877 Ruth	SEPULVEDA 9743 Noble Ave.
HAVERIM FOLK DANCERS	Tuesday 8-10:00 pm	[213] 202-6166 [213]478-4659 Beverly Barr instructor	VAN NUYS, Valley Cities Jewish Ctr., 13164 Burbank Bl.
HOLLYWOOD PEASANTS	Wednesday 7:00-10 pm	[213] 836-3069 [818]984-1960	WEST HOLLYWOOD, Plummer Pk 7377 Santa Monica Blvd. Fiesta Hall.
INTERMEDIATE FOLK DANCERS	Friday 8-10:30 pm	[213] 397-5039	CULVER CITY, Lindberg Park Ocean Ave. & Rhoda Way
KAYSO FOLK DANCERS	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.
KERN INTERNATIONAL FOLK DANCERS	Wednesdays 7:30-9:30pm	[805] 831-5007	BAKERSFIELD, Franklin School 2400 Truxtun Ave.
LAGUNA FOLK DANCERS	Sunday 7:00-10:00pm	[714] 494-3302 [714] 559-5672	LAGUNA BEACH, Community Center 384 Legion Ave.
LARIATS	Friday 3:30-6:15 pm	[818] 500-7276 Billy Burke	WESTCHESTER, United Methodist Church 8065 Emerson Ave.
LONG BEACH JEWISH COMMUNITY CENTER	Sun, Wed. 7:30-10 pm	[213] 426-7601	LONG BEACH 3801 E. Willow
NARODNI DANCERS OF LONG BEACH	Thursday 7:15-10:30 pm	[213] 421-9105, Lucille [714] 892-9766, Laura	LONG BEACH, Hill Jr. Hi Gym 1100 Iroquois
NICHEVO FOLK DANCERS	Tu, 7:30-10:30p W, 8-10:30 pm	[805] 967-9991 Flora Godman	SANTA BARBARA Carillo Rec. Ctr. 100 E. Carillo St.
NORTH SAN DIEGO COUNTY FOLK DANCERS	Friday 7:30-11 pm	[619] 747-1163 Faith Haggadorn	VISTA, Grange Hall 1050 S. Santa Fe
OJAI FOLK DANCERS	Wednesday 7:30-10 pm	[805] 649-1570	OJAI Art Center 113 S. Montgomery
ORANGE COUNTY FOLK DANCERS	Friday 9-11:30 pm	[714] 557-4662 [213] 866-4324	SANTA ANA, Santa Ana College W. 17th St. @ N. Bristol
OUNJIAN'S ARMENIAN DANCE CLASS	Tues. 7:30-9pm Thur. 7:45-9:15	[818]845-7555 Susan Ounjian	VAN NUYS, 17231 Sherman way. L.A., 4950 W. Slauson Ave.
PASADENA FOLK DANCE CO-OP	Friday 7:45-11 pm	[818] 749-9493	PASADENA Throop Memorial Church 300 S. Los Robles
ROYAL SCOTTISH C.D. SAN DIEGO BRANCH	M, Tu, 7-10pm Fri, 7:30-10pm	[619] 270-1595 [619] 276-6064	SAN DIEGO, Casa del Prado Balboa Park
ROYAL SCOTTISH COUNTRY DANCE	Mon, Thurs. 7:30-9:45 pm	[714] 856-0891 Frank Cannonito	IRVINE. Call for location. HUNTINGTON BEACH. Call for location.

SAN DIEGO FOLK DANCERS	Monday 7:30-10 pm	(819) 460-8475 Evelyn Prewett	SAN DIEGO Recital Hall Balboa Park
SAN DIEGO INTERNAT'L FOLK DANCE CLUB	Wednesday 7-10 pm	(819) 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 & Fennell
SAN PEDRO BALKAN FOLK DANCE CLUB	Tues 7:30-9:30 pm	(213) 548-5929 Andy Crosswhite	SAN PEDRO Yugoslav American Club 1639 S. Palos Verdes St.
SKANDIA DANCE CLUB		(818) 355-6383 (714) 892-2579	CULVER CITY, 9835 Venice Blvd. ORANGE, 131 S. Center st.
SOLVANG VILLAGE FOLK DANCERS	Saturday 7:30-10:30 pm	(805)888-3397 David Heald teacher	SANTA YNEZ Valley HS old gym Hwy 246 & Refugio Rd.
SOUTH BAY FOLK DANCERS	Friday 7:45-10:45 pm	(213) 324-0524 (213) 316-1885	RANCHO PALOS VERDES, Pedregal School 6069 Groveoak Pl.
TCHAIKA FOLK DANCE CLUB OF VENTURA	Thursday 8-10:30 pm	(805) 842-3931 (805) 985-7318	VENTURA, Loma Vista Elem. School 300 Lynn Dr.
TEMPLE ISAIAH FOLK DANCERS	Monday 1:30-3:30pm	(213) 478-4659 or-202-8168 Beverly Barr instructor	WEST LA, Temple Isaiah 10345 W. Pico Blvd.
TUESDAY GYPSIES	Tuesday 7:30-10 pm	(213) 556-3781 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) 389-6557 Sherrí	BARN STABLE, University exit Across from Campus Security
VESELO SELO FOLK DANCERS	Tu, 7:30-10:30pm W, 7-10pm	(714) 635-7356 recorded message and schedule	ANAHEIM, 719 N. Anaheim Blvd Between Lincoln and La Palma
VESELO SELO FOLK DANCERS	Saturday 8-midnight	(714) 635-7356 recorded message and schedule	ANAHEIM, 719 N. Anaheim Blvd
VIRGILEERS FOLK DANCE GROUP	Tuesday 8-10 pm	Josephine Civallo Director	W. HOLLYWOOD, Plummer Park Fuller & Santa Monica Blvd.
WEST LOS ANGELES FOLK DANCERS	Friday 7:30-10:45 pm	(213) 478-4659 (213) 202-8168 Beverly Barr	WEST L.A., Brockton School 1309 Armcoast Ave.
WEST VALLEY FOLK DANCERS	Friday 7:30-10:30 pm	(818) 347-3423 (818) 887-9613	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 Ctr. 5870 N. Olympic
WESTSIDE TANCHAZ	4th Sat. 7:30-12 pm	(213) 202-9025	L.A. Hungarian House 1975 W. Washington 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 Dr.
NON-FEDERATION			
CAL TECH HILLEL ISRAELI DANCERS	Sunday 7:30-10:30 pm	(213) 260-3908 (818) 577-8464	PASADENA Winnet Student Ctr. S. San Pascual, 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
DANCE WITH MARIO CASSETTA	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 8:45 & 8:15 pm	(818) 475-2778 Gerí Dukes	DEL MAR, Mira Costa College 9th & Stratford Court
GREEK FOLK DANCE CLASS	Thursday 1-3 pm	(213) 789-3765 Trudy Bronson	VAN NUYS Valley Cities Jewish Comm. Ctr. 13184 Burbank Blvd.
KYPSELI GREEK FOLK DANCING	Friday 8:00 pm-midnite	(818)248-2020 Antoni (213)660-1030 Jozef	PASADENA, Vasa Hall 2031 E. Villa
LONG BEACH INT'L FOLK DANCERS	Tuesday 7:30-10 pm	John Matthews	LONG BEACH, Unitarian Church 5450 Atherton

CLUB ACTIVITIES

TEMPLE B'NAI DAVID	W, 7:15-10 pm Th, 9:30 am-1pm	[213] 391-8970 Miriam Dean	LOS ANGELES, 8906 Pico Blvd. CULVER CITY, 4117 Overland Blvd.
TEMPLE BETH HILLEL DANCERS	Wednesday 10 am-noon	[213] 789-3765 Trudy Bronson	N. HOLLYWOOD 12326 Riverside Dr.
UCI DANCE CLUB	dark all summer	[714] 772-0604 Ralph and Noma Bates	IRVINE, UCI Fine Arts Village Studio 128
USC ISRAELI DANCERS	Thursday 7:15-10:30 pm	[213] 478-5968 Edy Greenblatt	LOS ANGELES, USC Hillel, 3300 Hoover
YAKOVEE'S ISRAELI FOLK DANCERS	Tuesday 7:00-10 pm	[818]786-8310 [213]873-4620 Israel Yakovee Instructor	VAN NUYS Valley Cities Jewish Ctr. 13164 Burbank Bl.
BEGINNERS CLASSES			
ARMENIAN DANCE CLASS 8 week series	M,T,W,Th,F 8:30-10 pm	[213]467-6341 Tom Bozigian	Different locations each evening. Call for details.
CABRILLO INT'L FOLK DANCERS	Thursday 7:30-10 pm	[619] 449-4631 Kin Ho	SAN DIEGO Balboa Park Club Balboa Park
CRESTWOOD FOLK DANCERS	Monday 7-8:15pm	[213]478-4659 [213]202-6168 Beverly Barr Inst.	WEST LA Brockton Sch. 1309 Armacost Ave.
DESERT INT'L FOLK DANCERS	Monday 7:30-10:30 pm	[619] 343-3513 Sam & Vikki	PALM SPRINGS Village Center 538 N. Palm Canyon Dr.
HAVERIM FOLK DANCERS OF VENTURA	Sunday 7-9 pm	[805] 643-0897 Barbara Rosenberg	VENTURA, Temple Beth Torah 7820 Foothill Rd. / corner Kimbal
ISRAELI AND INT'L FOLK DANCERS	Tuesday 7:45-10 pm	[213] 375-5553 Ginger McKale	REDONDO BEACH, Temple Menorah 1101 Camino Real
KAYSO FOLK DANCERS	Saturday 1-3 pm	[619] 238-1771 Soghomonian	SAN DIEGO, North Park Rec Ctr 4044 Idaho St.
LAGUNA BEGINNERS FOLK DANCE CLASS	Wednesday 8-10 pm	[714] 494-3302 [714] 533-8667	LAGUNA BEACH Community Ctr 384 Legion Ave.
NARODNI BEGINNERS FOLK DANCE CLASS	Thursday 7-8 pm	[213] 421-9105 [714] 892-2766	LONG BEACH, Hill Jr. Hi Gym 1100 Iroquois
NORTH S.D. COUNTY BEGINNERS	Thurs. 7:30-9:30pm	[619]747-1163 Fait 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	Wednesday 7-8:15 pm	[619] 422-5540 Alice Stirling	SAN DIEGO, Balboa Park Club Balboa Park
SIERRA MADRE FOLK DANCE CLASS	Monday 8-9:30 pm	[818] 441-0590 Chuck Lawson	Call for location
SKANDIA FOLK DANCER CLASSES	Mon 7:30-10pm Wed 7:15-10pm	[714]533-8667 [213]459-5314	ANAHEIM, Cultural Ctr, 931 Harbor Culver City, Peer Gynt, 3835 Watseka
SKANDIA FOLK DANCE CLASSES	Wed 7:30-10pm Thur 7:15-10pm	[619]281-7295 [805]965-5659	SAN DIEGO, 1934- 30th st SANTA BARBARA, 100 E Carrillo
SOUTH BAY BEGINNERS DANCE CLASS	Friday 7:45-10:45	[213] 324-0524 [213] 316-1865	RANCHO PALOS VERDES Pedregal School 8069 Groveoak Pl.
SOUTH SAN DIEGO COUNTY BEGINNERS	Th. 7:30-8:30pm Int 8:30-9:30pm	[619] 747-1163 Fait Hagadorn	ESCONDIDO Methodist Church Rec Hall 4th & Kalmia
THOUSAND OAKS FOLK DANCERS	Thursday 7:30-9 pm	[213] 498-2491 Gene Lovejoy	THOUSAND OAKS Conejo Comm. Ctr. At Dover & Hendrix
TIKVA'S ISRAELI/INTERNATIONAL DANCE	Wed, 7:30-9pm Mon, 9:30-10:30a	[213]652-8706 Tikva Mason Inst.	SANTA MONICA, SMC Muni Pool Rec Rm. BEVERLY HILLS, 9030 W.Olympic
TIKVA'S ISRAELI/INTERNATIONAL DANCE	Mon, 7:30-9pm	[213]652-8706 Tikva Mason	ALHAMBRA, 225 S. Atlantic.
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 7-10 pm	[714] 893-8127 Carol [714] 530-6563 Pat	ANAHEIM, 719 N. Anaheim Blv. Between Lincoln and La Palma
WEST VALLEY FOLK DANCERS	Friday 7:30-8:30 pm	[213] 455-1727	WOODLAND HILLS Rec Ctr 5858 Shoup Ave.
WESTWOOD CO-OP FOLK DANCERS	Thursday 7:30-9 pm	[213] 392-3452 [213] 558-3791	WEST L.A. Emerson Jr. Hi Gym 1670 Selby, behind Mormon Temple

AMAN INSTITUTE

SATURDAY, MARCH 3, 1990

at the **MAYFLOWER BALLROOM • 234 Hindry, Inglewood, CA**
 (2 blocks west of the 405 freeway, between Manchester & Florence)

WORKSHOPS (10 a.m. – 5:30 p.m.) with teachers:

ELSIE DUNIN (Yugoslav Gypsy) **BARRY GLASS** (Croatia)
AHMET LÜLECI (Turkey) **YVES MOREAU** (Bulgaria)
COLIN QUIGLEY (American Contrabass, old & new)

Dance Notes included with workshop registration

9:30 a.m. Continental Breakfast for workshop participants hosted by The Aman Support Council

DANCE PARTY 7:30 P.M. TO 1:30 A.M.
featuring
The AMAN ORCHESTRA and SPECIAL GUEST MUSICIANS

DINNER: 5:30 – 7:30 • Middle Eastern Fare • No Host Bar

'90 INSTITUTE REGISTRATION:	Before February 15		After February 15		# of Tickets	SUBTOTAL
	AMAN Alumni & Associate Members	Non-Members	AMAN Alumni & Associate Members	Non-Members		
WORKSHOPS	\$20.00	\$25.00	\$25.00	\$30.00		
PARTY	7.00	9.00	9.00	11.00		
DINNER*	12.00	12.00	12.00	12.00		
GRAND TOTAL						\$

* No dinners will be sold at the door

I am an Associate Member of AMAN

Enclosed is my check payable to AMAN
 Please charge my account:
 VISA MasterCard

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____ PHONE _____

Maps and a complete schedule will be mailed with registration confirmation. For any questions, call the AMAN office at 213/629-8387.

Card Number _____ Exp. Date _____

Signature as on Credit Card _____

Mail to: AMAN, P.O. Box 5820, Los Angeles, CA 90055-0820



If you're
interested in:

**NEWS OF FOLK DANCE
ACTIVITIES**

**CURRENT RESEARCH
ON ETHNIC DANCE
AND CULTURE**

**IMPORTANT FOLK
DANCE TOPICS**

you should be reading:

FOLK DANCE SCENE

ORDER FORM

Please enter my subscription to **FOLK DANCE SCENE** for one year, beginning with the next published issue.

*Subscription rate: \$10 per year (U.S.), \$15.00 in U.S. currency (Foreign)
Published monthly except for June and August*

NAME _____

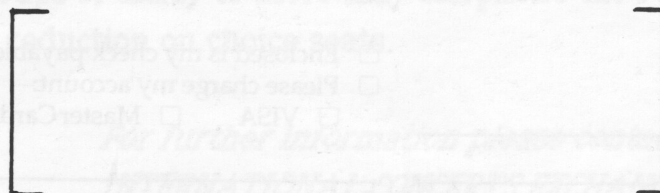
ADDRESS _____

CITY _____ STATE _____ ZIP _____

Please mail subscription orders to the Subscription Office: 22210 Miston Dr., Woodland Hills, CA 91364
(Allow 6-8 weeks time for subscription to go into effect if order mailed after the 10th of the month)

FOLK DANCE FEDERATION OF CA. SO.
22210 Miston Drive
Woodland Hills, CA 91364

NON-PROFIT ORG.
U.S. POSTAGE
PAID
Culver City CA
Permit No. 69



DATED MATERIAL