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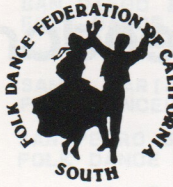
Folk Dance Scene

JULY/AUGUST 1990

VOLUME 25, NUMBER 4







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

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.

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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 by a check for the correct amount.

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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All illustrations in this issue of SCENE by Beulah Taguiwalo as done in the text, "The Dances of the Emerald Isles". by Leonor Orosa Goquingco.

Our thanks to Lucy Lopez for being the guest editor for this issue of SCENE, as well as to Linda Maria Nietes of the Philippine Expressions Bookshop, Marshall and Adele Wandag of the Bibak Dance Ensemble, Jovita Sison Friese and Nitoy Gonzales of Fil-Am for providing us with incredible amounts of information on Philippine music, dance and culture for this issue.

-The Editors

ON THE COVER: BIBAK Philippine Dance Troupe at UCLA On the Grass, May '90.

Note: Federation-oriented events are in bold type.

JULY

- 4** *4th on the Slab. Lincoln Park, Santa Monica. 1 pm - dusk. Free. Council meeting 10:30 a.m. Info: 213-202-6166
- 9-12** *Michael Ginsberg Workshops (Balkan, Romanian, Greek)
7/9-7:30 Conejo Dancers, Thousand Oaks
7/11-7:30 Cafe Danssa, West L.A.
7/13-W. Valley Dancers, Woodland Hills
7/14-2:30 Veselo Selo, Anaheim
7/15-7:00 Laguna Folk Dancers, Laguna
7/20-8:00 UC Riverside, Riverside
7/21-4:00 Folk Dance Center, San Diego
 Info: (714) 733-2366
- 14-15** Bastille Day French Festival, 9 am-dusk. Oak Park, Santa Barbara. Free. 19th & 20th century & folk dance.
- 15** Victorian Ball Dance Workshop. Instructors: Prof. Desmond & Mlle. Irene. Teaching waltz, polka, mazurka, Lancer's Quadrille & Virginia Reel. 1-4:30 pm. Dabney Hall, CalTech, Pasadena. (213) 664-0227
- 20-22** Greek Festival. St. Paul's, 4949 Alton, Irvine, CA. (714) 733-2366
- 21** Victorian Grand Ball. Live music. Formal dress or 19th century costume. 7:30-midnight. At Pasadena Masonic Hall, 200 S. Euclid. For details, call Jeff Bris-sari, 818/506-0432
- 21** *Scandia Workshop & Party. Workshop 3-5 pm, party 7:30-11 pm. Women's Club, 121 S. Center, Orange.
- 21** *13th Anniversary Festival. Kayso Folk Dancers. 12-5 pm. Balboa Park Club, San Diego. Free! Bring finger food to share. Info: 619-469-7133
- 22-28** *Stockton Camp, University of the Pacific. Two identical weeks (but Vintage Dance Parties week 1, Greek Dance Parties week 2). Info: 916/481-2855

28-29 Greek Festival. Oak Park, Santa Barbara. Info: 805/683-4492

AUGUST

- 1** Fandango music & dance party. Casa de Adobe facility, Southwest Museum. Info: 213/221-2164
- 18** *Scandia Workshop & Party. Workshop 3-5 pm, party 7:30-11 pm. Masonic Temple, Culver City.
- 18** INCA: Music of the Andes. 7:30 pm, Southwest Museum. Info: 213-221-2164
- 24-26** Greek Festival, St. Nectarios Church, 20340 Covina Blvd., Covina. 818/967-5524

SEPTEMBER

- 1** Fandango: music & dance party. Casa de Adobe facility, Southwest Museum. Info: 213-221-2164
- 1-3** Greek Festival. Long Beach Convention Center. Info: 213/493-6925
- 8-9** Greek Festival. St. Constantine Church, 3459 Manchester, Cardiff by the Sea. Info: 619/942-0920
- 9** *Beginner's Festival, 1:30-5:30. Veteran's Memorial Park, Culver Blvd. & Overland, Culver City. Free. Council Meeting at 11 a.m.
- 15** *Idyllwild Dinner Dance. Info: (213) 556-3791
- 22-23** Greek Festival. Santa Anita Racetrack, Arcadia. Info: 818/449-6945

OCTOBER

- 6-7** *Cabrillo Int'l Folk Dancers Festival. 7:30-10 pm Saturday, 1:30-5 pm Sunday. Council meeting 10 am. Balboa Park, San Diego
- 6-7** Greek Festival. Location TBA
- 12-14** *Camp Hess Kramer. All Camps review.
- 26-28** *North-South Teachers Seminar. Mt. Toyon, Aptos. Attendance by invitation only.

NOVEMBER

- 18** *West Valley Folk Dancers Festival, Woodland Hills. Council meeting 11 am. Info: 818/368-1957

OUT OF STATE

Michigan

- 9/28-9/30** Detroit Folkdance Club, Fall Camp. Jaap Leegwater. Camp High Scope. Info: 313-338-0524

New York

- 8/21-8/26** Hora Keff, Israeli Folk Dance Camp. Camp Monroe. Info: 212-942-4132

- Folk Dance & Music Weekends, 8/31, 10/5-8, 11/22-25
 Info: 718/252-1510

West Virginia

- 7/8-8/12** Heritage Arts Workshops. Five 1-week sessions of dance classes. Davis & Elkins College, Elkins, WV 26241. Info: 304-636-1903

- 7/22-29** Balkan Music & Dance Workshops. Buffalo Gap. Info: 213/453-4775

FOREIGN

Canada

- 6/28-7/2** Edmundston Int'l Folklore Festival. New Brunswick, 506-735-8804
- 7/5-16** Drummondville World Folklore Festival. Drummondville (Quebec). For info, (819) 472-1184
- 7/16-23** Worldfest/Festimonde. Cornwall (Ontario). For info, (613) 936-2222

- 7/19-22** International Folk Art Fair. Toronto. (416) 766-2023

- 9/19-27** CIOFF World Congress. Quebec. 514/524-8552

Yugoslavia

- 7/20-7/31** (1st session)
7/28-8/8 (2nd session):
 Dance/music seminar in Struga, Macedonia with Prof. Elsie Dunin. Info: (213) 206-1335.

ON THE SCENE

Los Angeles Festival Needs Volunteers

Learn tapa beating, ti leaf binding or how to hand wrap bamboo. Los Angeles festival volunteers will have these and other more traditional opportunities (ushering, technical support, public information, hospitality, medical assistance) both during and before the two-week festival, September 1 to 16 (see article in this issue of Scene). Volunteers will have special opportunities to work with and around festival performers from throughout the Pacific at various venues throughout Los Angeles. They may assist with festival production prior to the festival if they contact us soon. Be one of those special people - help now or during the festival. For more information or to volunteer, call Emanuel Culman or Edy Greenblatt at the Los Angeles Festival Office, 213/689-8800.

4th on the Slab

Hosted by the Westwood Co-op Folk Dancers. Folk dancing out of doors at Lincoln Park, located between Wilshire Blvd. & California on Lincoln Blvd., Santa Monica. Bring a picnic lunch. Enjoy dancing between 1 and 5:30 pm.

Travel and Dance with Beverly & Irwin Barr

From 9/11-27, travel by deluxe motor coach to Yellowstone, Arches, Bryce and Zion National Parks, Salt Lake City and Jackson Hole, Cheyenne and Cody in Wyoming, the Black Hills, Mt. Rushmore and Crazy Horse in S. Dakota, the Grand Tetons, Royal Gorge, Aspen, Denver, Colorado Springs, Pike's Peak, Grand Junction, and more!

It's a wonderful experience traveling with fellow folk dancers, and singing and dancing everywhere - even on the bus!

See the ad in this issue of Scene or call for a complete itinerary (213) 202-6166 or (213) 478-4659. Reservation deadline is 7/20/90. If you're past the deadline, call to see if you can still get in.

Camp Hess Kramer 10/12-14/90

Save the date!! Plan to come!!

Camp Hess Kramer is in Malibu. Every year in October a weekend workshop is held to teach dances from the recent summer folkdance camps.

Don't miss this weekend! It is one of the best! A weekend filled with fun, parties, dancing, and friendship.

Watch for flyers or call for info. (213) 202-6166 or (213) 478-4659.

West L.A. Folkdancers

International folkdance every Friday night at Brockton School in W.L.A. Beverly Barr teaching.

A Scottish Set dance is taught from 7:30 pm-8:15 pm, followed by a lot of dancing and some international teaching during the evening.

The schedule is:

7/6 & 7/13-Autumn in Appin
7/20 & 27-Black Mountain Reel
8/3-Dark night (no dancing)
8/10, 17 & 24-Bees of the Maggienockater

8/31-Dark night (no dancing)
For info, call Beverly Barr at 213/202-6166 or 213/478-4659.

Crestwood Folkdancers

Monday nites have something for all levels. The Beginner's class is from 7-8:15 pm, followed by Intermediate dance. You may attend both. Dances taught in the Beginner's class are the same dances being done at clubs and festivals. Beverly Barr teaches at Brockton School in W.L.A. For information, call Beverly at 213/202-6166 or 213/478-4659.

Pasadena Folk Dance Co-op

Last year, the Pasadena Folk Dance Co-op formed a performing group. At this time there are approximately 15 members, but new dancers are encouraged to join. The dancers have been invited to perform at Claremont College, the Jet Propulsion Lab, various church festivals and convalescent homes. Marshall Cates is the director of the group and organizes the programs and stages the performances. The members have found that it's a pleasure to bring folk dancing to the community and see their performances as a way to introduce folk dancing to a wider audience. Whenever possible, a short teaching session is included so the audience can 'catch the spirit' as they participate. For more information, contact Marshall Cates at 818/794-9493.

Folk Music Journal

A journal which publishes papers devoted to folk music, folk dance, and folk song, with contributions from ethnomusicology, dance ethnology, social anthropology, folkloristics, and social and oral history.

Available through the English Folk Dance and Song Society. To subscribe, send your name and address, and a check for \$15 to:

FMJ Subscriptions
The English Folk Dance & Song Society
2 Regents Park Rd.
London NW1 7AY
England

Mother Earth

Mother Earth: We Sing Your Praises, is a program of African and Brazilian dance, music, story and ritual, to be held July 7-15 at the Blacktail Ranch in Montana. The program includes meals, facility use, land use, and in-

ON THE SCENE (Cont.)

struction/programs by the teachers. Participants must bring their own tents and bedding for camping. Indoor accommodations are available on request.

For details, contact the Feathered Pipe Foundation, Box 1682, Helena, MT 59624, or call at 406/449-8330.

Ethnic Dance & Music Festival

August 29-September 3, 1990 at Ft. Worden State Park, Port Townsend, Washington.

The festival is open to everyone at all levels of experience. Workshops cover the Argentine Tango (led by Sonny Newman & Patty Leverett), American Squares and Contrasts (led by Larry Edelman), Afro-Brazilian Dance & Capoeira (led by Elisio Pitta), and Newfoundland Step and Social Dance, led by Colin Quigley.

Registration deadline is August 1. For more information and details, write to Centrum, PO Box 1158, Port Townsend, WA 98368, or call 206/385-3102.

San Diego Folk Dance Center Party

Come help celebrate Vicki Maheu's upcoming trip to Africa and Hungary at "Vicki's Going Away Party" on Saturday, 8/18 at the San Diego Folk Dance Center, 4649 Hawley Blvd., San Diego. A potluck kicks off the event at 6:30 pm, followed by open dancing to live music by George Chittenden, Dan Avril & David Bilides of San Francisco (Bulgarian, Macedonian, Turkish & Greek music). For more info, call Vicki at 619-283-9790.

SYMPOSIUM UPDATE

The University of California Santa Barbara International Dance Symposium celebrates its 15th year this summer. See ad in this or the May/June Scene for teaching staff, special events and special packages available. For details or more information (and/or brochure), contact Tom Bozigian at (213) 941-0845.

Travel and Dance
with
Beverly and Irwin Barr

WESTERN STATES CIRCLE TOUR
with Yellowstone and Mt. Rushmore

September 11-27, 1990
* 17 SPECTACULAR DAYS *

Roundtrip transportation
via deluxe motorcoach

\$1799.00

Reservation Deadline: 7/20/90

For Information, Call

(213) 202-6166 or (213) 478-4659


DANCE WITH NATALIE STERN
-ISRAELI DANCE-
Open to All

Morning and afternoon classes Monday through Thursday. Call Natalie at (818) 343-8009 for specific times and locals.

Evening classes and open dancing
Monday-Friday evenings.

Natalie also teaches at parties and other Simchas, workshops. Call her for further information, times and dates. (818) 343-8009.

FIFTEENTH ANNUAL



Santa Barbara FOLK DANCE SYMPOSIUM

HELD AT THE UNIVERSITY OF CALIFORNIA
On LABOR DAY WEEK/WEEKEND AUGUST 29-SEPTEMBER 3, 1990

TOM BOZIGIAN
ARMENIA

JOE GRABOSI
GREECE

ATANAS KOLAROVSKI
MACEDONIA

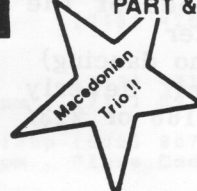
JAAP LEEGWATER
BULGARIA

RICHARD POWERS
VINTAGE

10% DISCOUNT on all FULL PACKAGES if paid in FULL by 7/15 (\$75 non-refundable)

no price increase

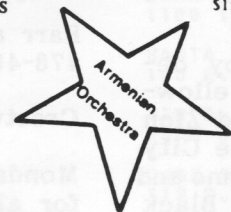
PART & FULL TIME PACKAGES



5175. Tuition Only
5315. Weekend Only

FULL TIME (Includes room, meals, all classes, parties, after-parties & special events)

FULL PACKAGES
\$375. double
\$455. single



\$35/day (includes all classes, parties, & afterparties. Food at picnics not covered)

\$15. BALKAN PICNIC (Goleta Beach, live music, food)

\$15. ARMENIAN PICNIC (On campus, with Armenian Community, live music, food)

\$15. Evenings Only (Includes party with teacher reviews, afterparties & snacks)

\$75 (non-refundable) deposit due by July 15 to reserve your space!

Return form and make checks payable to: FOLK DANCE SYMPOSIUM, P.O. Box 2692, Hollywood, CA 90078
(213) 941-0845

Name _____

Address _____

Phone (Home) _____ Phone (Work) _____

Roommate preference _____

Smoker _____ Non-Smoker _____

Macedonian Village Dance Classes

Our next class will be on Sunday, May 27 at 3:30 at the new hall (see addendum for location and directions). The management of the hall has asked us to pay monthly whether we meet every time or not. This means I may have to ask you to sign up for the month of June at this time (\$20 in advance). The rent of \$140 is due June 1st.

An idea has come up that may alleviate this problem. It has been suggested that we have a monthly traditional dance party on a Saturday evening where any profits would go to the establishing of a rent and miscellaneous expenses slush fund. We can discuss this idea, the dates and location on the 27th.

I think this catches you up on what's been happening to date. Hope to see you soon.

Yours in folklore,

Dennis Boxell

ADDENDUM

Location & Directions to Macedonian Dance Class

American Legion Hall
4011 La Crescenta Ave., Glendale (Verdugo City)

From the Westside: Santa Monica (10) East to Harbor Blvd. North Harbor to 5. North on 5 to 2. North on 2 to 210. West on 210 to first offramp (La Crescenta). Left on La Crescenta for 2 blocks to 4011 La Crescenta Ave.

From the Valley: East on 118 to 210. East on 210 to Pennsylvania. Turn right, then left on Montrose to La Crescenta. Right on La Crescenta and go 2 blocks.

From the Eastside: 210 West to La Crescenta exit. Left 2 blocks.

Time: 3:30-6 pm
Cost: \$5 per lesson

Goals and Aims of Class

- To study, in depth, the traditional village dances of several regions of Greek Macedonia, learning regional dance technique and styling through personalized coaching and instruction.
- To provide a means of rekindling and expanding the interests of the former and present folk dance enthusiasts, re-involving them in the creative, teaching, and social aspects of traditional and authentic village dancing.
- To find, develop and encourage teachers of authentic dance material in the Los Angeles area.
- To promote and forward the use of live music and singing for parties, workshops, and social events.
- To produce knowledgeable dancers, well-satisfied that they have learned high quality authentic dance material that they can then take home and share with others.
- To include anyone who is interested, willing and able to forward these aims.

Editor's Note: This letter was received too late to be included in the May/June issue of Scene, so the dates are incorrect. For an update on dates for the classes and traditional parties, contact Dennis Boxell at (213) 385-6034.

Dennis Boxell

Dear Fellow Enthusiasts,

Just a note to let you know what's happening with the Macedonian Village Dance Class.

Our first meeting at the new hall was very successful and was attended by 11 dancers who enjoyed the new, large, wooden dance floor immensely. The space feels good. Good progress was made on Stankino, Savlitsena, Sarakina, and Patrino from the village of Promahi, Edessa region. Everyone made a large step forward in their understanding of the rhythms of this area. We also worked on Pusteno (Levendiko) from the Florina area, i.e., styling, variations, energy levels, and leading. I am pleased to announce that Mike Smith was the first member of the class to master the leadership techniques of this fascinating dance with style, grace, and competence. Congratulations, Mike!

the LOS ANGELES FESTIVAL

SEPTEMBER 1 - 16, 1990

The 1990 Los Angeles Festival will continue in the tradition of its predecessors, the 1984 Olympic Arts Festival and the 1987 Los Angeles Festival and Fringe Festival, to present the world's most outstanding performing, visual, and literary arts. At the start of a new decade, and at the end of the 20th Century, the 1990 Los Angeles Festival takes as its starting point the social, cultural and political identity of the city of Los Angeles itself. The remarkable international, national and local art programs that the Festival will present in September will reflect the many cultures of the people who currently live and work in Los Angeles, the majority of whom come from the Pacific - Asia, Latin America, Oceania, and the Far North.

Over the course of the coming decade, the aim of the Festival is to begin to highlight the art that already exists in our communities - art that is cross-disciplinary, multicultural, and transgenerational in scope, art that both affirms spiritual centers and provides useful images of cultural identity for social change and identity.

One of the primary distinguishing characteristics of the 1990 Festival will be its broad accessibility to the general public. In order to reach the widest possible audience, some 70% of the Festival's programs will be offered free of charge in attractive outdoor settings, community gathering spots, or other sites of particular historic resonance. In addition, easy access to mass transit will be provided.

Some 1,300 artists creating in traditional and contemporary forms of music, dance, film, video, performance, theater, visual and literary art will perform and exhibit their work in more than 20 locations through the city. More than 500 Los Angeles-based artists will participate in the Festival's curated programs; more than 1,000 L.A. artists will take part in the Festival's Open Festival. Artists will represent the cultures of Japan, Korea, China, Java, Philippines, Laos, Cambodia, Thailand, Taiwan, Soviet Asia, Bali, Wallis and Futuna, Hawaii, Australia, New Zealand, Nicaragua, Colombia, El Salvador, Guatemala, Costa Rica, Chile, Bolivia, Mexico, North America, and others. Performers will include individuals of all ages and family groups, living national cultural treasures, royal and sacred ensembles, some of whom have never appeared outside their homeland.

Los Angeles Festival Dance Events

[Information is current as of 5/15/90. Subject to change without notice. For updates, call 213/689-8800.]

Anjani Ambegaokar and Viji Prakash: Classical Dance of India
BIBAK Cultural Dance Ensemble. Communal dances and music of the Igorot tribes of northern Luzon, the Philippines.

Bubaku Dance and Gagaku Music. Oldest existing performing arts of Japan. Presented by members of the Senshin Temple, Tenrikyo Temple, and UCLA Ethnomusicology program.

Cambodian Music and Dance. Music done by the Samake Khmer Mahori Ensemble of the United Cambodia Community, dance by the 12 children of the Cambodia Dance Project of Van Nuys.

Cambodian National Dance Company. A 32-member professional dance troupe with a repertoire adapted from the sacred epic, The Ramayana.

- Randy Chang.** Performing the ancient kahiko and more modern auwana dances of Hawaii.
- Chindo Shamans of Korea.** A group of 9 shamanic practitioners from Chindo Island, traveling to the U.S. for the first time, will perform Korean Shamanism rituals.
- Chinese Lions and Dragons.**
- Court Dance from the Palace of Yogyakarta, Java.** A 32-member court performing troupe plus the 35-member sacred court gamelan orchestra, will present the dance-drama, the wayang wong, based on the sacred epic, The Mahabharata. In addition, there will be a performance of Arjuna's Meditation, an epic tale, of the bedhaya dance, and a performance of golek menak, a dance-drama inspired by the rod-puppets of the wayang golek puppet show.
- Flamenco.** Several of Los Angeles' professional and non-professional Flamenco dancers and musicians will be present in tents, doing flamenco juergas (jam sessions).
- Floricante Dance Theater.** Presenting Mexican folkloric dance.
- Friendly Islanders of Tonga.** Lively paddle dances presented by members of the Mormon and Methodist Tongan churches in Inglewood.
- Garba-Ras Dance.** Folk dances of India presented by members of L.A.'s Gujaranti community. Audience participation invited.
- Gujo Hachimani Bon Dancing.** Dances done by Japanese during the Obon Festival. Audience participation invited.
- Halau O'Kekuhi.** Ancient oral history by which sacred Hawaiian beliefs are passed from one generation to the next. Presented by the Kanaka'ole sisters, Pualani and Nalani.
- Hawaii Daughters Guild.** Chanting by the tutu wahines (grandmothers of Southern California).
- Ikooc.** Ceremonial dances by the Marenos, the mariners of the Pacific Ocean, in southern Mexico.
- Jemez Pueblo Matachines, Turquoise Clan.** New Mexico. "Prayer-in-motion"-a ritual; honoring the Virgin of Guadalupe in a Spanish version of Native American dance.
- Karas and Teshigawara Saburo.**
- King Island Inupiat Singers and Dancers.** From Anchorage, Alaska. Music and dances of King Island, celebrating successful hunts, relating historic events, acting out Inuit myths, and impersonating the polar bear and the seal. Masked dances.
- Laumua Ole Alofa.** Song and dance presented by 35-member Samoan group from the Mormon Church of Compton.
- Los Angeles Korean Folk Dancing Group.** Performing nongak (the farmer's dance), a harvest celebration dance.
- Majikina Honryu Okinawan Dance.** Folk and court dances from Okinawa, the chain of islands stretching between Japan and Taiwan.
- Na Pua Me Kealoha.** Hawaiian dance troupe from Carson.
- Waiwhetu Maori Cultural Group.** New Zealand's Maori haka war dances and singing with bold, fierce men's parts and graceful, quiet movements for the women.
- Wallis and Futuna Music and Dance.** Polynesian dances and music.
- Wat Thai Sunday School Dancers and Musicians.** Music on the pi phat xylophone and gong ensemble by performers from the Thai Buddhist Temple of North Hollywood.
- Woomera Mornington Island Culture Team.** Preserving the culture of the Australian Aborigines through art and musical expression which represents a natural dialogue with their seaside environment.

In addition to the dance events, an extensive Festival Education Program conducted in cooperation with the Los Angeles Unified School District and UCLA began in March, 1990. Topics for teacher seminars and public lectures include shamanism, immigration, and social responsibility. Students selected for the Festival Ambassador program will represent their ethnic communities at Festival programs and schools.

The Philippine flag, with its 3 stars and 8 rays, is symbolic of the country itself. The 3 stars represent the 3 largest islands: Luzon to the north, Visaya in the center, and Mindano to the south. And the 8 rays represent the 8 provinces that revolted against Spain in centuries past.

The country is rich with a cultural heritage that embodies a blend of the East and the West. Today, it is considered the only non-Asian country among all the Far Eastern countries. Basically, its historical periods are divided into the pre-Hispanic era, the period of Spanish Colonial rule, the American era, and finally, independence.

As a result of this history, the Philippines are a true cultural "melting pot", where conquering peoples intermarried with native peoples, producing a mixed "race". Components of this "race" include Malay peoples (who are themselves a mix of Persian, Thai, Indian, Arab, and Chinese of the Chow period), British (and their Indian sepoys), Japanese, American, and Spanish. Each of these groups has contributed heavily to the overall cultural makeup of the Philippines. To quote one author, "Today's Filipino 'thinks like an American, feels like a Spaniard, and behaves like a Malay'".

In the pre-Hispanic era of history, waves of people of Malay/ Mongolian and Indonesian stock migrated to the islands. The first known of these migrations occurred around 300 B.C., with the people settling in the mountain areas. Many of the tribal Philipinos derived from these immigrants, including the Igorots in the Grand Cordillera mountains of Northern Luzon. Later waves of Malay/Mongolian migrants were more sophisticated, bringing numerous highly developed crafts and arts with them. They were accomplished agriculturalists as well as excellent sailors.

Their basic social order, barangay (named after their large sail boats), is centered on the extended family group. One's primary loyalty is to the family, where parental authority is very strong (superceded only by that of the grandparents). As this implies, strict obedience and respect for elders is expected from the children. Grafted onto this social order is the pariente system, in which it is the duty of the earning members of the family to support those without work. Family ties by ritual kinship (via marriage, and godparents) are also very important. Offshoots of this social order are many and curious. The people tend to be unified as families, but stay separate from other families, making it difficult to instigate community spirit. The concept of a 'debt of honor' (utang na loob), of 'shame' (hiya), of 'face saving' and of tactfulness, are all elements of the culture. These and many other cultural ideas and ideals closely parallel those of the Chinese who came to the islands many years later.

After the 1st Century A.D., the Philippine colonists began trade with the Chinese, whose culture had a tremendous influence. According to one author, the Philippine natives adopted the



FILIPINOS: WHO ARE THEY?

**"Today's Filipino thinks
like an American,
feels like a Spaniard,
and acts like a Malay."**

entire Chinese culture when it came to the Islands. In all probability, the Chinese simply assimilated into the native culture. The Chinese value system, including their social structure with ideals of filial loyalty, neighborliness, virtue, personal worth, etiquette and propriety, blended easily into the existing native value system.

From the 7th to the 14th Centuries A.D., trade between the Philippine Malay colonists and India and Indonesia was extensive. With this trade came the spread of Islam. In the early 15th Century A.D., Mohammedanism, another strong religious and cultural force, spread, again, with trade as the vehicle for dispersal.

In 1521 A.D., Magellan discovered the Philippines, thus beginning the over 400 year long Hispanic Era. The Philippines, particularly the city of Manila, proved an excellent geographic midpoint for Spain in trade between Mexico and Asia. Subsequent Spanish conquest and colonization was made relatively easy by the fact that the native peoples lived in multiple small groupings, with no centralized, organized political, social or religious system.

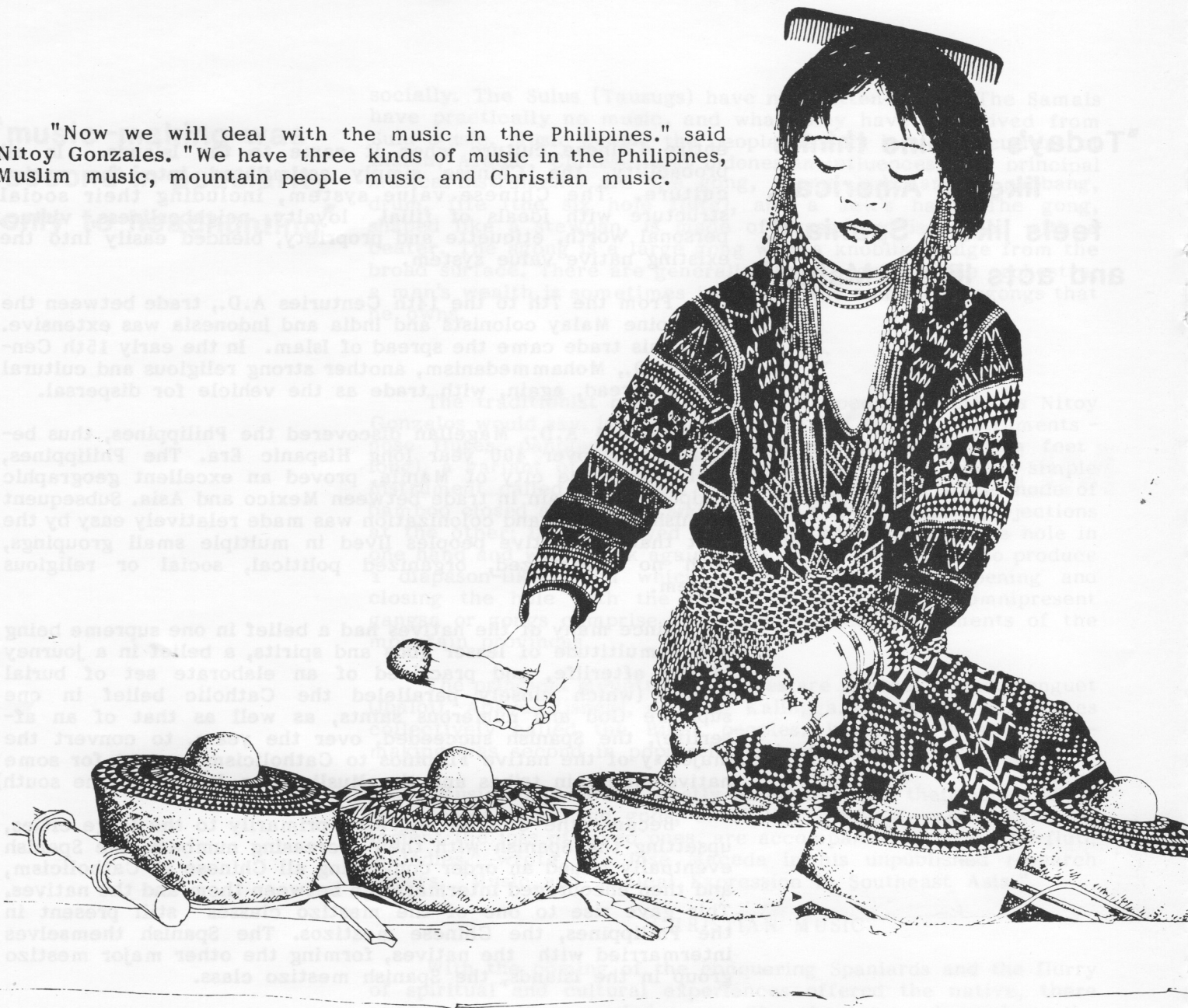
Since many of the natives had a belief in one supreme being and a multitude of lesser gods and spirits, a belief in a journey in the afterlife, and practiced of an elaborate set of burial rituals (which closely paralleled the Catholic belief in one supreme God and numerous saints, as well as that of an afterlife), the Spanish succeeded, over the years, to convert the majority of the native Filipinos to Catholicism (except for some native mountain tribes and the Muslims, or Moors, to the south).

Because the Chinese migrated primarily to the large cities, upsetting the Spanish with their increasing numbers, the Spanish eventually issued an order converting all Chinese to Catholicism, and then encouraged intermarriage between them and the natives. This gave rise to one of the mestizo classes still present in the Philippines, the Chinese mestizos. The Spanish themselves intermarried with the natives, forming the other major mestizo group in the islands, the Spanish mestizo class.

The American Era began shortly after the Filipinos won their independence from Spain in a revolution begun by Andres Bonifacio in June, 1898. Spain ceded the Philippines to the United States after the Spanish-American War in 1898. The Philippines remained an American colony until the U.S.A. recognized independence after World War II (July 4, 1946).

With a heritage from so many peoples from so many lands, it's no wonder that the Philippine culture is so diverse. Elements of this diversity can be seen in all aspects of Philippine life - in religion, social patterns, language (there are over 85 languages spoken in the Philippines, although English and Tagalog are the two "official" languages), in their foods, their music, their arts and crafts, and their music and dance. In this issue of the Folk Dance Scene, we hope to explore some of these cultural elements.

"Now we will deal with the music in the Philippines," said Nitoy Gonzales. "We have three kinds of music in the Philippines, Muslim music, mountain people music and Christian music."



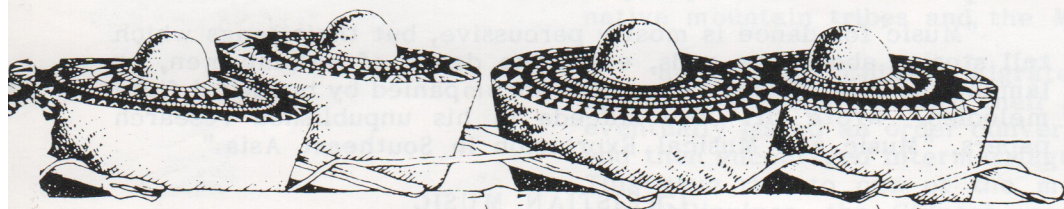
MUSLIM MUSIC

The Muslim music is performed on instruments called Kulintang, which consist of about eight plate-size metal gongs suspended horizontally in a wood framework. They are struck with two sticks and provide pentatonic music to accompany the dances. Other accompanying instruments are the gandigan (four hanging gongs), dabakan (a goatskin drum shaped like a goblet), the agung (two kettle gongs) and the babandir (a small gong used to keep time). Gangsa (brass gongs of varying pitches) are common to Muslim, Christian and Igorot alike. But the style of play varies widely among the three groups because the culture and traditions differ so much. Sometimes the gongs are struck by hand or sticks; slapping, tapping them with the hands; sliding the palm or the fist on the face of the gong; dampening sounds with the forearm, the under side of the left hand or with a stick; resonances are varied by laying them flat or the ground, at various angles against the ground, high in the air, or close to the body."

According to Eleanor Ac... director of the World Kulintang Center, the Kulintang was once played in many places in the Southern Muslim archipelago but is almost extinct due to conquest, assimilation and ongoing armed groups still playing Kulintang in Tausug, Yakan and Samal.

The Maranao are a major group in the region of Lake Lanao, in Lanao del Sur. Maranao is one of the unconquered peoples who was never fully subjugated and is proud of his inviolable tradition and proud of his inviolable artistic and is known for his excellent (Kagandang), and excellent Kulintang.

MUSIC OF THE ISLES



demia-Magda, executive program g Institute and Research Studies e practiced throughout the 7,100- ut is now played in only a few areas. She said the practice is est, colonial influences, cultural insurrection. Among the ethnic are the Maranao, Maguindanao,

ethnolinguistic group living in the del Sur. A dedicated Muslim, the ed people, a Philippine group that by foreign forces. Steeped in ncibility, the Maranao is usually oth syncopated war drumming intang music.

The Maguindanao Muslims constitute the biggest Muslim group in the Cotabato Province. Music of the Kulintang, a term which sometimes alludes to the entire orchestra, is the prescribed accompaniment to most of the dances. Various instruments in the orchestra are: the kulintang; the dubakan - a drum; the babandil - a small flat gong; the agong - a big gong; the gandingan - the biggest gong (flat); the dandingan - a set of four large gongs. Other instruments of the Maguindanaons are boat-lutes, vertical bamboo flutes, Jew's harps, bamboo zithers, and scrapers. Their vocal music includes epics, religious chants, love songs, lullabies, child-vendor's tunes, and a virtuoso-type of whistling.

A chain of coral and mountainous islands at the extreme south end of the Philippine Archipelago, the Sulu Archipelago is peopled by three ethnolinguistic groups: 1) the Tausugs, who are proud and warlike; 2) the Samals, who are peaceful although not cowardly and 3) the non-Muslim Bajaus - ranked in that order

**'music-making was
second in popularity
only to headhunting'**

socially. The Sulus (Tausugs) have no written music. The Samals have practically no music, and what they have is derived from Sulu music. Music among the people of Sulu is a crosscurrent of Indian, Arabic, Chinese, and Indonesian influences. The principal musical instruments are the gong, agong, kulintangan, gabbang, drum, fife (the six hole flute), and a Jew's harp. The gong, shaped like a stewpan, is made of brass, and is played with a beater. The agong is a large gong with a knoblike bulge from the broad surface. There are generally three agongs in the orchestra; a man's wealth is sometimes judged by the number of agongs that he owns.

BIBAK MUSIC

The traditionalist music, or Mountain people's music as Nitoy Gonzalos would say, is made on a variety of musical instruments - nose flutes, panpipes (with the longest tube about two feet long), a variant of the Jew's harp, a bamboo lyre, and a simple instrument called a bunkaka which consisted of a single node of bamboo closed at one end and cut into two tonguelike projections at the other; it was played by holding the end with the hole in one hand and was struck against the wrist of the other to produce a diapason-like sound which could be varied by opening and closing the hole with the thumb. These plus the omnipresent gangsa or gongs comprise the major musical instruments of the mountain provinces.

The principal mountain provinces are Bontoc, Ifugao, Benguet (Ibaloi), Apayao (Isneg), and the Kalingga. These are sometimes collectively called the Bibak peoples. With the Bibak, music-making was second in popularity only to headhunting.

"Music for dance is mostly percussive, but their songs which tell stories about the gods, extol the deeds of valiant men, or lament the loss of loved ones, are accompanied by beautiful flute melodies." wrote Dr. Jose Maceda in his unpublished research papers, "Music and Musical Expression in Southeast Asia."

CHRISTIAN MUSIC

With the coming of the conquering Spaniards and the flurry of spiritual and cultural experiences offered the native, there appeared on the crowded scene: the chanters and carolers; the church choirs, the organ and the harp, the guitar and other European musical instruments. Miniature bands began to appear and eventually full-sized orchestras. According to Dr. Jose Maceda, "European music was absorbed by the Westernized Filipinos; there emerged a new musical culture built on the completely-new and entirely-different culture from Europe rather than on the foundations of age-old native traditions.

"There is so much more.....we could talk all night, but for now lets stop. Next time we will talk about the Christian music." With that, Nitoy Gonzales, Music Director of Fil-Am Family Cultural Group, closes this first part of music of the Philippines.

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Illustrations by Beaulah Taguiwalo



The Kinugsik squirrel dance of the Agusan Manobos.

PHILIPPINE DANCE

Lucy Lopez

Though the Philippines have been under foreign rule for many years, much of their music and dance has been preserved. There are isolated regions that were untouched (mainly the mountain regions), where the people were able to hold on to their own identities and norms. The dance that exists today in the Philippines ranges from tribal dancing in isolated regions to the stylish movements of folk dance groups who portray the variety of ethnic styles within the Philippine culture. But, because of modernization, no region remains totally untouched. Any dance is likely to have undergone some change in either form or purpose over the years.

The Philippines includes approximately 7,000 islands (about 4,000 of which are not named). The islands include as many as 43 ethnic groups and 87 languages. The majority of the population is descended from Malayan-type people, and most of the remainder are Chinese. Many of those who came to the Philippines for trade, including the Chinese, Spanish, Indonesians, and Arabic, later mixed with the Malays, giving us the Philippine peoples. The Negritos are the only truly native group of people, having inhabited the islands for approximately 30,000 years. They now live in northeastern Luzon, Panay, and Negros, and are a primitive mountain people who subsist by hunting and gathering, as do the Igorots (mountain people).

Dance began for these primitive tribes as a form of worship and communication with the unseen powers by which they lived. The dances were full of images of their immediate world: the wind and rain, the passing of seasons, movements of birds and other animals, fertility rites, courtship rites, rites of birth, death, and defeat. They basically danced to appease the gods. However, as time went on, the faith in the gods weakened. The dances became less religious and more social. The tribesmen began to use their dance to entertain one another and communicate. Many of the gestures in the dances were used to tell stories of battle victories and hunting trips, as well as to re-enact legends of the gods.

Many tribes (the Bisayans, Tagalogs, Bikolanos and Cagayanos) living in the hills of Luzon, the Visayas, and Mindanao have religious functions which include a shaman dance. The shamans danced to the sound of gongs prior to sacrificial offerings and during other ceremonies. They were able to achieve a relative state of ecstasy through their dance, which led them to a state of "possession" by the gods or by departed spirits who would speak through them. They danced freely with the intent of releasing the spirit from the usual confines of the body. The shaman, with his rigorous solo dancing, helped to remove ritual or religious dance from the reach of the average person and push it more towards the world of art.

In the Cordillera mountains of northern Luzon, thousands of years of evolution of various ethnic groups has been preserved. Because the mountain areas are so isolated, colonizers were prevented from intruding. The mountain tribes (Igorots) living in this area include the Ibaloy, Kankanai, Ifugao, Kalinga, Apayao, and the Bontocs. While each has its own distinctive patterns, these mountain people share common socio-cultural traits (such as living in villages next to their rice fields) and common religious beliefs (usually animistic). Dancing accompanies offerings to household gods (anitos). Depending on the purpose, the tribesmen danced around a sacred idol or a fire.

Igorot dances are less structured and formal than most other Philippine ethnic dances. Tribal dances differ from one tribe to another, but have similar steps and movements in common. The dances vary in approach, dynamics, emphasis, dramatization, spectacle, and/or costuming. Tribes have their own versions of festival, ceremonial, courtship, marriage, war, and burial dances. Certain tribes are known for certain dances, i.e., the Bontocs for their war dances, the Kalingas for courtship and wedding dances, Ifugaos for burial dances, and the Benguetis for their festival dances. Close-to-the-earth steps are the most common. These include shuffling steps, jumps, hops, and bending of the knees with the upper trunk stretched diagonally forward. Keeping in time with the music, there are many different hand positions, including a closed fist, a fist with thumbs out, and fingers together and stiff. The arms are extended across from the shoulder, moving up and down in imitation of flapping wings. The toes, conveying creeping and pawing gestures, are pointed forward, and the heels are flat on the ground. The movements are light. The dancers scuff or beat the ground with their feet, using their heels sparingly. Rising on tiptoe and dropping down again, or first lifting one foot and then the other, the dancer remains in one spot or moves forward to one side very slowly. Most of the steps and movements of the hand move downward to express affinity with and closeness to the earth. Symbolism is involved with many of the dance movements, such as the raising of one arm forward and upward, characteristic of the prayer attitude in Igorot religious dances. When the palm faces the earth, it expresses one's reverence of the gods. When the palm faces the sky, the dance is in request for a favor, i.e. good harvest, good weather with



The Binaylan dance from the Centre Mindanao Manobos.

enough rainfall, or recovery of a sick loved one.

The formations of the Igorot dance change between linear, spiral, semi-circular, square, and rectangular patterns. Usually, Igorots dance in a circle, moving counterclockwise. The lead musician/dancer moves the circle in a spiral movement towards the center of the circle and then uncoils it backwards. In some instances, there is no singing or talking, for the dance is a serious but pleasurable passtime. Women always lead in courtship couple dances, while men always lead the wedding dances.

Moslem Influences

South of Luzon, past the Visayan Islands, lies Mindanao, an island rich in Moslem flavor. The Sulu Archipelago Islands, just west of Mindanao, also shows some Moslem influence. The Hindu-Arabic-Malayan cultures flourished in these areas. In their dance, the Moslem tribes show traits of Indo-Malayan and other Islamic cultures of the East. There is emphasis on the upper torso, on the use of the hands, on nuances of facial expression, as well as the use of bent knees and turned-up toes. Curves are emphasized with backturned hands, flexible arms, and rounded body posture. They also use singuel-metal anklets (an Indian influence), and fans, which they manipulate quite well. Sometimes the feet will follow a vigorous rhythm while the head, arms, and hands move in a smooth, leisure manner.

One group of people who exhibits these characteristics are the Maranao people who live in the region of Lake Lanao in the northwestern section of Mindanao. The Maranao is a dedicated Moslem. The Moslem influence can be clearly seen in the Maranao bamboo dance, Singkil (which translates to getting a leg or foot entangled in an object). In Singkil (a princess dance), a solo female dances in and out of crisscrossed bamboo poles to the syncopated rhythm made by the poles hitting each other. At the same time, she manipulates two fans. Ankle bells on the dancer can also be found. There is no music other than the beating of the poles, which has a moderate rhythm. Like many of the Philippine dances, Singkil tells a story. According to the Maranao legend, Singkil derives its name from the feat of the Princess Gandingan. While she was walking in the forest, d'watas (fairies) caused the earth to shake so that trees and rocks fell. The Princess was able to skip from place to place with quick, agile movements, so that her feet never touched the fallen trees and rocks. In imitation of this agility, the Princess in the dance must skip in and out of crisscrossing bamboo poles.

Dances of the Moslem groups, especially those of the dominant Tausugs, Maranaos, and Magundanaos, are largely ceremonial in nature. They are usually accompanied by percussion instruments such as gongs and drums. The Maranaos train their dancers, singers and musicians from early childhood, for there are many songs and dances that require a high degree of skill. The Kaganat sa Darangen, a female solo song and dance, is one example. The performer sings without accompaniment, and must know Maranao poetical singing. She must also perform the traditional way of walking, one example being "kzadoratan", as well as have knowledge of the use of various ways to wear the malong (tubular skirt).

The Maranao society does not sanction men and women dancing together. However, the Tausugs, who live in the Sulu Archipelago Islands, require mixed dancing in dances like the Kandingan. The Tausugs love to dance, and consider dancing an art form. According to legend, the name Kandingan comes from the word "gandang", the name of a musical instrument similar to a drum. Performed at Tausug weddings in Jolo, the Kandingan figures and steps are based on classical and traditional Indian dance forms. The dancers



An Ilocano dance, Ilocano a Nasudi.



Parasols, fans, canes, and lace handkerchiefs are frequently used in Bailes de Ayer.



use slightly bent knees turned outward, and hold their fingers stiffly together with the thumbs held outward and apart. There is no definite number of steps, no sequence of figures, no line of direction, and no specific hand or foot movements. Rather, there is a total dependence on the ability and mood of the individual dancer.

East & West Influences

Spanish influence in the islands began in 1521 when Ferdinand Magellan discovered the Archipelago for Europe while in search of the Spice Islands. Later, Miguel Lopez de Legaspi established the first permanent Spanish settlement in Cebu in 1565. Spain then transformed the Archipelago into the only predominantly Christian (Roman Catholic) nation in Asia. The Spanish administrators and friars then proceeded to influence many aspects of Philippine culture and society.

When the Spaniards landed on the Philippine islands, their Catholic missionaries had to deal with an ancient heritage of pagan belief. The missionaries began incorporating some of the lesser pagan native traditions into the rituals of the Church. Native dances were modified and then used in the rites celebrating the Christian holy days and religious fiestas. The Spanish friars banned pagan ceremonies and rituals and burned or destroyed the native writings that were inscribed on perishable materials, as well as any other items having to do with the pre-Hispanic culture. However, they continued to allow the natives to perform their native dances, but only on holy days. Meantime, the

Spanish brought in their religion and arts, including their dances (the Jota, the Fandango, the Malaguena).

Many of the Spanish dances derived all or part of their names from the principal object(s) used in the dance. For example, the Zapatilla is named for the ladies' footwear which is the focal interest in the dance. Or, the Mazurka Alcamfor is named for the camphor-scented handkerchief used by the maiden in the dance. Dances were also named after a beloved, or could have names that referred to certain customs, particularly those controlling relationships between men and women. For example, in Sayaw St. Isabel, the male dancers hold out their handkerchiefs for the women to hold. This reflects the mores prevailing during the Spanish Era, when suitors were forbidden to even hold the hand of a maiden. In a few dances, the roles are reversed and the somen hold out their fans to the gentle suitors.

A great number of Philippine folk dances are mimetic in character. And many of these reflect the daily lives of Philippine people at work and at play. A dance may re-enact rice pounding (e.g., Kalto of Bulacan), or it may portray the actions of rice threshers (e.g., the Tioka dance of Laguna). The Mananguete, a popular dance from a region where coconuts grow in abundance, shows how "tuba", a potent brew, is made from coconut buds.

The Kinotan Cant, done by the Ilocano people, is a comical dance which uses situations found in nature. In it, the performer chooses a nice, tidy spot to rest for a while, putting a cigar in his mouth, and taking off his hat. He is about to settle in and relax when an ant bites him. So, he gets rid of the ant, and lies down again. Immediately, another ant bites him. He gets up hurriedly, using frenzied motions and acrobatic turns, pulling up one trouser leg after the other. The ants are all over now, biting with a vengeance. Realizing how hopeless it is, he puts on his hat and replaces the cigar in his mouth, and gives up. Like this dance, there are many other dances which use insects and animals as a focal point. Monkeys and the tinikling bird are examples. The Tinikling dance, the most famous of this type dance, requires a lot of skill and agility. The pace of the dance is very fast, and the dancers must step and turn between rapidly beaten bamboo poles, depicting the tinikling bird as it hops to escape bamboo traps set in the rice stalks in the fields.

There are other dances which are slower paced, such as Saraw (from sa araw, Tagalog for "To the Sun"), a sun worshipping dance. This was one of the first native dances seen by Magellan and his men when they arrived in the Philippines. Gracious hospitality, a uniquely Filipino trait, where visitors are greeted with bouquets of flowers, is shown in the slow-paced dance, Alay. Another slow, flowing dance, the Handangg sa Ilaw, uses either candles or glasses with oil and wicks to represent fireflies. In it, a female dancer balances 3 candles, one on each palm, and the third on her head (at no time may she grasp the candles), while performing the steps of the dance. The lights, according to one interpretation, symbolize fireflies fluttering about all night. The oasiwas was also supposed to guide fishermen back to shore safely at night.

Filipino folk dances are distinctive and very unique among the Southeast Asian dances. This is probably due to the waves of colonization that took place through the years. Rather than losing their tribal and Moslem dance forms, they changed some of them, interweaving the newer elements brought by the Spanish into their dance vocabulary. Music and dance remain an excellent outlet for self-expression and an excellent medium for growth among the Philippine peoples of today.



CLUB ACTIVITIES

ALIVE FELLOWSHIP FOLK DANCERS (INT'L)	Tuesday 7:30-9 pm	(714) 877-7404 Wayne English	(714) 877-7802 MURIETTA HOT SPRINGS Alive Polaritys Resort
CABRILLO INT'L FOLK DANCERS	Tues. 7:30-10 Thur. 7:30-10 pm	(619) 449-4631 Joe Bigona	SAN DIEGO Balboa Park Club Balboa Park
CHINA LAKE DESERT DANCERS	Thur. 7-10pm Tues. 7:30-9:30	(619) 448-2795 (619) 375-7138	RIDGECREST, Los Flores School Call for location
CONEJO VALLEY FOLK DANCERS	Monday 7:30-10pm	(805) 498-2491 Ask for Gene	THOUSAND OAKS Comejo elem school 280 Comejo School Rd.
CRESTWOOD FOLK DANCERS	Mon. 8:15-10:30p	(213) 478-4659, (213) 202-8188 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	Tom (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 4849 Hawley Blvd.
FOLKARTEERS	Friday 8-10 pm	(818) 338-2929 (714) 593 2880	COVINA, Las Palmas school 6441 N. Lark Ellen Ave.
HAVERIM FOLK DANCERS	Tuesday 8-10:00 pm	(213) 202-6188 (213) 478-4659 Beverly Barr instructor	VAN NUYS, Valley Cities Jewish Ctr., 13164 Burbank Bl.
HOLLYWOOD PEASANTS	Wednesday 7:00-10 pm	(213) 838-3089 (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-moon 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 Truxtum 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) 500-7278 Billy Burke	WESTCHESTER, United Methodist Church 8065 Emerson Ave.
LONG BEACH JEWISH COMMUNITY CENTER	Sun, Wed. 7:30-10 pm	(213) 426-7801	LONG BEACH 3801 E. Willow
NARODNI DANCERS OF LONG BEACH	Thursday 7:15-10:30 pm	(213) 421-9105, Lucille (714) 892-9768, 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 Codman	SANTA BARBARA Carillo Rec. Ctr. 100 E. Carillo St.
NORTH SAN DIEGO COUNTY FOLK DANCERS	Friday 7:30-11 pm	(619) 743-5927 George Bailey	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) 888-4324	SANTA ANA, Santa Ana College W. 17th St. and 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) 794-9493	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) 278-6064	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	(619) 480-8475 Evalyn 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 & Fimmel
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) 355-8383 (714) 892-2578	CULVER CITY, 9635 Venice Blvd. ORANGE, 131 S. Center st.
SOLVANG VILLAGE FOLK DANCERS	Saturday 7:30-10:30 pm	(805) 688-3397 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) 316-1865	RANCHO PALOS VERDES, Pedregal School 6069 Groveoak Pl.
TCHAIKA FOLK DANCE CLUB OF VENTURA	Thursday 8-10:30 pm	(805) 642-3831 (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 Sherril	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 Civello Director	W. HOLLYWOOD, Plummer Park Fuller & Santa Monica Blvd.
WEST LOS ANGELES FOLK DANCERS	Friday 7:30-10:45 pm	(213) 478-4650 (213) 202-8166 Beverly Barr	WEST L.A., Brockton School 1308 Armacost Ave.
WEST VALLEY FOLK DANCERS	Friday 7:30-10:30 pm	(818) 347-3423 (818) 887-9813	WOODLAND HILLS, Rec Ctr 5658 Shoup Ave.
WESTSIDE CENTER FOLK DANCERS	Tue. & Fri 9-12:15 am	(213) 389-5389 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 1075 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 1870 Selby Ave.
WHITTIER CO-OP FOLK DANCERS	2, 4, & 5th Sat. 7:30-10:30 pm	(818) 300-8138	WHITTIER, Soranson Park 11419 Rosehedge Dr.
NON-FEDERATION			
ADAT SHALOM ISRAELI DANCERS	Mon. 7:30-10pm	(213) 478-5968 Edy Greenblatt	WEST L.A., Adat Shalom 3030 Westwood Blvd.
CAFE DANSSA BALKAN DANCERS	Wed. 7:30-10:30	(213) 478-7866 Sherry Cockram	WEST L.A., Cafe Danssa 11533 W. Pico Blvd.
CAL TECH HILLEL ISRAELI DANCERS	Sunday 7:30-10:30 pm	(213) 260-3908 (818) 577-8484	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 4489 Chevy Chase
DEL MAR SHORES INT'L FOLK DANCERS	Monday 8:45 & 8:15 pm	(818) 475-2776 Gerij Dukas	DEL MAR, Mira Costa College 9th & Stratford Court
FOLK DANCE FUN	1, and 3rd Sat 8-10:30 pm	818-349-0877 Ruth	SEPULVEDA 9743 Noble Ave.
GREEK FOLK DANCE CLASS	Thursday 1-3 pm	(213) 769-3765 Trudy Bronson	VAN NUYS Valley Cities Jewish Comm. Ctr. 13164 Burbank Blvd.

KYPSELI GREEK FOLK DANCING	Friday 8:00 pm-midnight	(818)248-2020 Antoni (213)860-1030 Jozef	PASADENA, Vasa Hall 2031 E. Villa
ISRAEL FOLK DANCE INSTITUTE	Tuesday 8:30 pm-1 am	(818)710-0298 David Paletz	VAN NUYS, Arthur Murray Studio 6383 Van Nuys Blvd.
LONG BEACH INT'L FOLK DANCERS	Tuesday 7:30-10 pm	John Matthews	LONG BEACH, Unitarian Church 5450 Atherton
TEMPLE B'NAI DAVID	W, 7:15-10 pm Th, 9:30 am-1pm	(213) 391-8970 Miriam Deen	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.
UCLA HILLEL ISRAELI DANCERS	Wed 7:30-11pm	(213)478-5988 (213)206-3081 Edy Greenblatt	WESTWOOD, UCLA Jewish Student Ctr. 900 Hilgard Ave.
YAKOVEE'S ISRAELI FOLK DANCERS	Tuesday 7:00-10 pm	(818)786-6310 (213)873-4620 Israel Yakovee Instructor	VAN NUYS Valley Cities Jewish Ctr. 13164 Burbank Bl.
BEGINNERS CLASSES			
ADAT SHALOM Israeli Dancers	Mon. 7:30-8:30pm Welcome!!!	(213) 475-4985 (213)478-5988 Edy Greenblatt	WEST L.A., Adat Shalom 3030 Westwood Blvd.
ARMENIAN DANCE CLASS 8 week series	M.T.W.Th.F 8:30-10 pm	(213)467-6341 Tom Bozigitian	Different locations each evening. Call for details.
CABRILLO INT'L FOLK DANCERS	Thursday 7:30-10 pm	(818) 449-4631 Kin Ho	SAN DIEGO Balboa Park Club Balboa Park
CRESTWOOD FOLK DANCERS	Monday 7-8:15pm	(213)478-4659 (213)202-6166 Beverly Barr Inst.	WEST LA Brockton Sch. 1309 Armacost Ave.
DESERT INT'L FOLK DANCERS	Monday 7:30-10:30 pm	(818) 343-3513 Sam & Vikki	PALM SPRINGS Village Center 538 N. Palm Canyon Dr.
HAVRIM FOLK DANCERS OF VENTURA	Sunday 7-9 pm	(805) 843-0897 Barbara Rosenberg	VENTURA, Temple Beth Torah 7620 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	(818) 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	(818)747-1163 Fait Hagedorn	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	(818) 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)533-8867 (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	(818)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 6069 Groveside Pl.
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	Mon, 7:30-9pm	(213)652-8706 Tikva Mason	ALHAMBRA, 225 S. Atlantic.
VEBELO SELQ 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 7:00-8:00 pm	(818) 368-1957	WOODLAND HILLS Rec Ctr 5858 Shoup Ave.
WESTWOOD CO-OP FOLK DANCERS	Thursday 7:30-9 pm	(213) 392-3452 (213) 556-3791	WEST L.A. Emerson Jr. Hi Gym 1670 Selby, behind Mormon Temple



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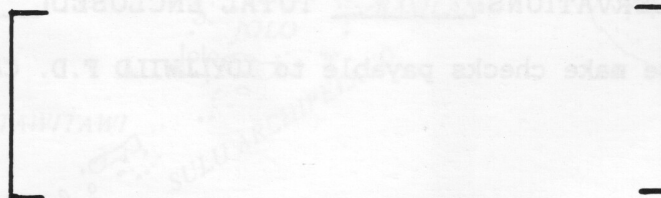
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