



\$2.00

# Folk Dance Scene

JANUARY 1991

VOLUME 25, NUMBER 9



# AMAN INSTITUTE

**SATURDAY, MARCH 2, 1991**

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

## WORKSHOPS (11 a.m. – 6:30 p.m.) with teachers:

**JOE GRAZIOSI** (Greek)

**JAAP LEEGWATER** (Bulgaria)

**AHMET LÜLECI** (Turkey)

**BARRY GLASS** (Croatian Singing)

Dance Notes and song sheets included with workshop registration

10:30 a.m. Continental Breakfast for workshop participants hosted by The Aman Support Council

## DANCE PARTY 8:00 P.M. TO 1:30 A.M.

*featuring*

**The AMAN ORCHESTRA and SPECIAL GUEST MUSICIANS**

DINNER: 6:45 – 8:00 • Middle Eastern Fare • No Host Bar

'91 INSTITUTE REGISTRATION:	Before February 15		After February 15		# of Tickets	SUBTOTAL
	AMAN Alumni & Associate Members	Non-Members	AMAN Alumni & Associate Members	Non-Members		
WORKSHOPS & PARTY	\$25.00	\$30.00	\$30.00	\$35.00		
PARTY ONLY	7.00	9.00	9.00	11.00		
DINNER*	12.00	12.00	12.00	12.00		
					<b>GRAND TOTAL</b>	<b>\$</b>

\* 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



JANUARY 1991

VOLUME 25, NUMBER 9

# Folk Dance Scene

## EDITORS

Marvin Smith  
Teri Hoffman

## SUBSCRIPTION MANAGER

Jim Fogle

## CIRCULATION

Fran Slater

## BUSINESS MANAGER

Bob Moriarty

## MAILING COORDINATOR

Ed Feldman

## ART DIRECTOR

Teri Hoffman

## PICTURE EDITOR

Marvin Smith

## EDITORIAL OFFICE

(213) 385-7944; (213) 653-2923

845 N. Alfred, L.A., CA 90069

Copyright 1990 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 10 X per year, monthly, except for combined issues in May/June and July/August. 3rd Class non-profit postage is 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/year (\$15 foreign). All subscriptions must be prepaid. Changes of address and circulation problems should be addressed to Fran Slater, 1524 Cardiff Ave., LA, 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 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.

## FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH OFFICERS

President	Beverly Barr
Vice-President	Alice Stirling
Treasurer	Bill Campbell
Recording Secretary	Jill Michtom
Corresponding Secretary	Eunice Udelf
Historian	Cheryl Cates
Director of Membership	Marcia Lechtick
Publicity	Donna Hurst

Federation Information (213) 277-6699



ANTIQUA ACADEMY OF GENTEEL DANCE

Mlle. Irene & Prof. Desmond

# CONTENTS

## CALENDAR

Jay Michtom.....2

ON THE SCENE.....4

## AMAN EXPLORES VINTAGE DANCE

Deanne Sparks.....5

## AN OPEN LETTER...

Irene Ujda.....6

## THE HISTORICAL DANCE RE-ENACTMENT

### SCENE IN LOS ANGELES & ENVIRONS

Irene Ujda.....7

## COMMENTS ON HISTORIC DANCE

Desmond Strobel.....12

SCENE DIRECTORY.....17

CLUB ACTIVITIES.....18

Our many thanks to Irene Ujda, guest editor for this issue of the Folk Dance Scene, not only for contributing articles of her own, but also for contacting numerous people in the Historical Dance Re-Enactment Scene and enlisting their help in putting together a very informative and interesting issue. Thanks, Irene!  
The Editors

Note: Federation events  
are in bold type.

## JANUARY, 1991

- 13 **Pasadena Folk Dance Co-op**  
1:30-5:30 pm. Glendale Civic  
Auditorium, 1401 N. Verdugo  
Rd. Council meeting at  
11 a.m.
- Members of AMAN perform:**
- 23 **Culver City Library, 7:30 p.m.**  
24 **Culver City Library, 10 a.m.**  
25 **Lancaster Library, 2:30 & 7:30**  
p.m. Info, (213) 629-8387.
- 22-  
2/2 **Bulgarian Dance Workshops**  
with Jaap Leegwater:  
1/22-Cal Tech Dancers,  
Pasadena  
1/23-Kern Dancers, Bakersfield  
1/24-China Lake Folkdancers,  
Ridgecrest  
1/25-U. of Riverside  
1/26-Veselo Selo, Anaheim  
1/27-Tucson, Arizona  
1/28-Conejo Dancers,  
Thousand Oaks  
1/29-Tuesday Gypsies,  
Culver City  
1/30-Cafe Danssa, WLA  
1/31-Cabrillo Dancers,  
San Diego  
2/1-West Valley Folkdancers,  
Woodland Hills  
2/2-Folk Dance Center, San  
Diego  
For info, call Barbara  
Erickson, (714) 951-8799
- 25 Topeng Cirebon. West Java-  
nese dancers portray Indo-  
nesian stories. 8 pm. Cal  
Tech, Pasadena. (818) 356-  
4652

## FEBRUARY, 1991

- 8-10 **Laguna Festival, Laguna**  
**Beach. Institute with**  
**Steve Kotansky.**
- 9 **AMAN Concert, Ontario, CA**  
Info: (213) 629-8387
- 14-  
16 Greek Orthodox Folk Dance  
Festival, Bonaventure Hotel,  
L.A. Info, (213) 735-4331
- 15 **DVOIKA!** Balalaika, mandolin &  
guitar international music.  
8 pm. Cal Tech, Pasadena.  
(818) 356-4652
- 21 **Members of AMAN perform,**  
**South Gate Library, 10 a.m.**  
Info: (213) 629-8387

23 **Members of AMAN perform,**  
**South Gate Library, 2 p.m.**  
Info: (213) 629-8387

## MARCH, 1991

- 2 Jean Redpath, Scottish Folk  
Singer. 8 pm. Cal Tech, Pasa-  
dena. (818) 356-4652
- 2 **AMAN Institute, Inglewood.**  
**Jaap Leegwater. Info: (213)**  
**629-8287**
- 16 **Lech Lamidbar Festival.**  
**China Lake Dancers. 1:00-**  
**4; 8-11:30 pm. Dunaj will**  
**perform twice. Ker McGee**  
**Center, Ridgecrest, CA.**  
Info, (619) 375-7136

## APRIL, 1991

- 6 **Beginner's Festival. 1:30-**  
**5:30 pm. Location TBA. Info:**  
**(818) 368-1957. Council meet-**  
**ing at 11 am. (Note change of**  
**date)**
- 19-21 **Westwood Weekend at Camp**  
**Hesskramer.**
- 26-28 Skandia Dance Festival,  
Solvang
- 28 **Westwood Co-op Festival. 1:30-**  
**5:30 pm. Culver City. Veteran's**  
**Memorial Auditorium, Culver Bl.**  
**at Overland. Council meeting**  
**at 11 am.**

## MAY, 1991

- 3 Odo Addy & Kukrudu. Tradi-  
tional music of Ghana plus...  
Cal Tech, Pasadena.  
(818) 356-4652
- 24-27 **Statewide Festival. Veteran's**  
**Memorial Aud., Culver City**

## JUNE, 1991

- 14-16 **AMAN at Japan Theatre.**  
Info: (213) 629-8387.
- 28-7/5 **Idyllwild Camp**  
Info: (213) 556-3791

## OCTOBER

- 25-27 North-South Teacher Train-  
ing. Aptos.

## OUT OF STATE

### Alaska

- 6/2-  
6/16 Folk Dance Cruise with Karl  
Finger. Info: (718) 783-0500
- 7/28-  
8/11 Folk Dance Cruise led by Al  
Gladstone. Info: (415) 526-  
4033.

### Georgia

- 5/26-  
6/1/91 Square Dance Week, Cope-  
crest Resort. Info: (419)  
433-2188

### Hawaii

- 3/23-  
3/30 Makahiki Hou Camp, Oahu.  
Folk dance & music. Jaap  
Leegwater, Joe Graziosi.  
Info: (808) 533-7301

### New Mexico

- 8/7-  
8/11 8th Annual Folk Dance Camp,  
N. New Mexico Community  
College, El Rito. Ja'akov  
Eden, Jacek and Bozena Ma-  
rek. Info: (505) 275-1944

### New York

- Folk Dance & Music Weekends  
with Karl Finger
- 1/18-21 Paramount Hotel with Danny  
Uziel
- 2/18-18 Solway House with Yves Mo-  
reau. Info: (718) 783-0500

### Tennessee

- 4/28-  
5/2 &  
10/27 Square dancing. English  
Mountain Square Dance Re-  
treat, Sevierville. Info:  
(800) 633-1281.

### Washington

- 3/2/91-  
3/3 Seattle Festival.  
Atanas Kolarovsky.

## FOREIGN

### Bulgaria

- 7/29-  
8/12, Folk Dance Tours with Karl  
Finger. Info: (718) 783-0500
- 8/7-21

### Denmark

- 7/2-7 Nordlek '91 Festival of  
Nordic folk music and dance.

# IDYLLWILD Folk Dance Camp 1991



**Weekend: June 28 - 30**  
**Week: June 28 - July 5**

## TEACHING STAFF

YA'AKOV EDEN -Israeli  
MORRY GELMAN -Austrian  
JAAP LEEGWATER -Bulgarian  
RICHARD POWERS -Vintage Dances  
SLOBODAN SLOVIC -Serbian

### LOCATION!

We'll be at the Mesorah Mt. Retreat again where we have the exclusive use of the facilities located in an open meadow, on level ground. This year we'll dance on a good wood floor in a new location on the campus, and again have use of the swimming pool. AND, still in the San Jacinto Mts. It's a short distance from Mountain Center, 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

### APPLICATION



NAME \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_  
State \_\_\_\_\_ Zip \_\_\_\_\_  
Phone(H) (\_\_\_\_) \_\_\_\_-\_\_\_\_ (W) (\_\_\_\_) \_\_\_\_-

NAME \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_  
State \_\_\_\_\_ Zip \_\_\_\_\_  
Phone(H) (\_\_\_\_) \_\_\_\_-\_\_\_\_ (W) (\_\_\_\_) \_\_\_\_-

ROOMMATE \_\_\_\_\_

To help w/room assignments, please check below:

AGE RANGE: \_\_\_ 16-25 \_\_\_ 25-40 \_\_\_ 40+

ATMOSPHERE: \_\_\_ Non-Smoker \_\_\_ Smoker

PARTY PERSON: \_\_\_ Yes \_\_\_ No

Will you bring a Musical Instrument? \_\_\_

If Yes, which one? \_\_\_\_\_

#### WEEK, PER PERSON:

2 or 3 to a room (Rm,Bd,Tuit).....\$375 \_\_\_  
(Limited number of cabins)  
Dorm (Rm,Bd,Tuit).....\$340 \_\_\_  
(Check:Wm's Dorm\_\_\_;M's\_Cpl's\_\_\_)  
Camping. (No Meals).....\$175 \_\_\_  
(Add \$35 for ea vehicle or tent) \$ 35 \_\_\_  
Tuition Only (No Meals).....\$175 \_\_\_  
SYLLABUS (if desired).....\$ 6 \_\_\_

#### WEEKEND, PER PERSON:

Dorm (Rm,Bd,Tuit).....\$160 \_\_\_  
(Check:Wm's Dorm\_\_\_;M's\_\_\_;Cpl's\_\_\_)  
Camping (No Meals).....\$125 \_\_\_  
(Add \$10 for ea vehicle or tent)...\$ 10 \_\_\_  
Tuition Only (No Meals).....\$125 \_\_\_  
SYLLABUS (if desired).....\$ 6 \_\_\_

Number years attended Idyllwild Camp \_\_\_\_\_

MEALS (Check One) \_\_\_ Regular \_\_\_ Vegetarian

NOTE: Camping & Tuit. Only may purchase meals. Call for rates.

#### PLEASE BE SURE TO NOTE & MARK YOUR CALENDAR:

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.

# ON THE SCENE

## MACEDONIAN NEW YEARS PARTY

There will be a Macedonian New Year's Party this year on January 17, 1991, at St. Mary's Macedonian Orthodox Church, 10550 Whittier Blvd., in Whittier. The party starts at 7 pm but there will also be a workshop from 3:30 to about 5:30 on the same day, with Dennis Boxell teaching Macedonian styling and some dances. There is a separate admission charge for the workshop and the party.

The party includes dinner and dancing all night to live music by Lauren Brody, Eran Fraenkel, Ed Leddel, Tim Rice, and others. A reminder to all who have never been to a Macedonian party - all events during the evening occur on "Macedonian standard time", which means that dinner could be served anywhere from 7 pm to midnight, depending on...

For more information or details, contact John Hertz at (213) 384-6622.

## NEWS FROM THE TUESDAY GYPSIES

The Tuesday Gypsies enjoyed a weekend outing at Highland Springs Resort the first weekend in November. They danced, played tennis, danced, played ping-pong, danced, sang folk songs, and then danced some more! Everyone enjoyed it so much that they're going to do it again next year.

**THE BIG NEWS!** Beginning on January 8, 1991, they will be dancing at a new location: the MASONIC LODGE, 9635 Venice Blvd., Culver City (near Bagley Ave). At last, they'll be dancing on a good WOOD FLOOR! The new hours are from 7:30-10:30 pm, the fee \$4.00.

The Tuesday Gypsies got their name because for the first few years, they kept moving around and looking for a good place to dance. This time, however, they really hope to stay put!

## NEWS FROM VESELO SELO

On Saturday, January 26, Jaap Leegwater will offer the first workshop of 1991 at Veselo.

Dennis Boxell teaches a Balkan Dance Class each Monday at 8 pm. Come and join this class for the rare opportunity to learn from a master teacher and folklorist.

Veselo has started a Couple Dance Class on one Friday night each month, and a Set Dance Workshop on one Sunday afternoon each month.

To get the most up-to-date information about the times and dates for each of the above events, check the VESELO SELO flyer or call (714) 635-7356 for a recorded message.

## TRAVEL AND DANCE WITH IRWIN AND BEVERLY BARR

....., on a weekend cruise (3 nights) from February 22-25, 1991. The cruise departs from L.A. and the port stops are at Catalina Island and Ensenada. There is a special price offered for this cruise.

If you want to get away for 3 nights and feel that you have been away for a week.... call (right away) for details and/or to reserve your spot. (213) 202-6166 or (213) 478-4659.

## OLDE TOWN MUSIC HALL DANCE

in El Segundo, CA, presents an entertaining program of Ragtime, Songs and Popular Music of Turn of the Century America on March 15 (8 pm), 16 (8 pm), & 17 (2:30 pm matinee). All shows feature Galen Wilkes' Palm Leaf Ragtime Orchestra and the New Century Quartet. The address is 140 Richmond St. in the Olde Town section of El Segundo. For more info or to reserve seats, call 213-322-2592.

## MASKED DANCE OF WEST JAVA

Topeng Cirebon, accompanied by a 14 piece gamelan orchestra, will appear at Beckman Auditorium at CalTech, portraying the variegated shades of human character with their masked dances. The performance will be on Friday, January 25, 1991. For more info or to reserve seats, contact CalTech, (818) 356-4652.

## DANCE & ANCIENT GREECE

September 4-8, 1991 in Athens, Greece

The Greek Section of the International Organization of Folk Art (UNESCO-B), in cooperation with the Dora Stratou Greek Dance Theatre, will hold its 5th annual conference in Athens.

The conference proposes to examine the following topics:

- aspects of dance in ancient Greece
- relationships of ancient Greek dances to dance in later periods, up to the present, in Greece and other countries
- teaching methods, choreographies, performances and works inspired by or related to ancient Greek dance

The conference program includes: presentation of research papers, demonstrations, discussions, exhibitions, performances, and visits to places of specific interest. Pre-conference events will take place until September 1991.

Those interested in participating are invited to send a letter of registration to the Conference Secretariat. Research papers, proposals for lectures, exhibitions or performances must be sent before April 30, 1991.

Conference Secretariat:  
Prof. Alkis Raftis, Pres.  
Dora Stratou Dance Theatre  
8 Schouliou St., Plaka  
GR-10558 Athens, Greece

# AMAN EXPLORES VINTAGE DANCE

Deanne Sparks

Having celebrated 25 years of sharing the richness and diversity of the world's cultures, AMAN Folk Ensemble is exploring a new direction, the presentation of dance and music in a more culturally specific format. Although AMAN will continue to produce concerts with an international theme, programs which celebrate the music and dance of one particular region will also be created. The first of these, "Music and Dance of North America", will feature the development of cultural traditions in the United States, as well as the neighboring countries of Canada and Mexico.

One of the high points in the process of researching and developing new material for this

concert has been the exploration of vintage dance from the United States. The AMAN staff had heard great things about the work of Richard Powers, and unanimously chose him to choreograph a suite of Ragtime era dances. He was invited to come to California the last week of October to set the dances on the Company.

We discovered that he well deserved his excellent reputation; what resulted was a delightful, if challenging and intensive, two days of work. During his residency with AMAN he presented choreographies for a late 19th century waltz, the One Step, animal dances, a Cakewalk Quadrille, and an Argentine Tango.

Part of the day on Saturday, October 27, was set aside for an "Open Rehearsal" for AMAN friends and Associate members who came to observe the creative process at work. Richard concluded the day with an interesting and informative lecture and slide demonstration, which provided valuable historic insight into both the background of the dances and the mood of the Ragtime era.

What remains for AMAN now are hours of painstaking dance rehearsal, construction of necessary costumes (after drawings provided by Richard), and the writing and rehearsal of music scores. Judging from our first experiences with this new vintage suite, it should be a very pleasurable process.

**SAVE**  
 the weekend of  
 february 8-10<sup>th</sup>  
 STEVE AND MARILYN  
 KOTANSKY WACHEN

for advance purchase  
 of PASSPORT TICKETS,  
 send \$30.00 payment  
 to Laguna Folkdancers  
 c/o Stan Rowson  
 6781 Glenn Dr.  
 Huntington Beach  
 CA 92647  
 (Please include  
 SASE.)



AND the 21<sup>st</sup> ANNUAL  
 LAGUNA FOLK DANCE FESTIVAL

details in  
 February  
 F.D. Scene



## AN OPEN LETTER TO FOLK DANCERS EMBARKING UPON THE "VINTAGE DANCE" SCENE

Dear Folk Dancers,

On behalf of the historical dance re-enactors of Southern California, I welcome you to join us as we recreate the wonderful ballroom scenes of centuries past. Before going into a description of all the eras that you can visit, I must say that to my knowledge, there is no "vintage dance scene" per se in Los Angeles, at least as folk dancers might think of it. But now seems to be the right time for one. And folkdancers can create it for themselves. Let me explain.

You undoubtedly have discovered the 19th Century and early 20th Century dances at folk dance camps where Richard Powers has deservedly earned a great reputation for teaching vintage dances. But remember, in historical times, ball-goers obviously did not do dances from different centuries all at once like you can at a Vintage Ball or a folk dance camp. This is a pleasure reserved for the late 20th Century dancer. A 19th Century lady in hoop-skirts could certainly enjoy doing the mazurka, but hadn't the faintest knowledge of the tango, and probably would be too shocked to do it (even if it could be managed in such attire, which it can't). How lucky we are to live in an age where we can learn and do all these dances at our pleasure.

At the historical re-enactment balls, the eras have not yet been mixed up like a folk dance might (successfully) mix together dances from different countries. Or like a dance week, such as some of Richard Powers' dance weeks, where he combined Victorian, Ragtime, and more. The local historical groups stay mainly within the

era of their expertise and only do the dances authentic to the period. That's the historical part. Many participants can do the old dances even if they are not accomplished dancers because they have the correct attitude and mind set. They pretend they are IN the 19th Century and act accordingly. It is hoped that everyone who attends a ball set in the 19th Century comes dressed up and ready to contribute to the flavor of the event and help make it a special occasion. People do get in high spirits and have a simply smashing time, but they try to stay "in character" as well.

Folk dancers, who are primarily dancers, may think there is "too much time between dances" at the historical balls. This, in fact, adds to the flavor and is part of the character of the times. At historical balls, it is necessary for the gentleman to bow to the lady on the dance floor, give her his arm and escort her back to her place where she will meet her next partner and chat with him a while before the next chord starts up. One does not wildly scoot across the floor when dressed to the nines! It simply isn't done. One does not tear around looking for a girl who is free. Instead, there are quaint little ball cards with the 15 or 20 dances of the evening listed on them, with a little pencil attached. Partners write their names next to the dances they will have with the lady early in the evening, before the first note is played by the orchestra. Also adding to the character of the ball is the necessity for all dancers to observe the line of direction of the dances, proceeding counter-clockwise around the floor while individual couples turn clockwise. As Professor Desmond would say, the dancers imitate the dignity of the celestial rotation of the planets as they rotate around the sun.

Where can folk dancers do a mix of all the delightful vintage dances in one night? The answer's simple - at your own Folk Dancers' Vintage Ball! You can make up your own sets and do 50 dances during the night and mix the hambo and the sweet little romantic couple dances in with the mazurka and polonaise and quadrilles and set dances, and add in the tangos and two-steps. You can have it all! Plus, you can set your own dress code, so if someone wants to wear opanci, that's okay. It wouldn't be a historical re-enactment ball, for at those, you wouldn't wear tennis shoes and it would be out of place, and inauthentic. Besides, as a dancer, why would you want to? The dances are meant to be done in leather-soled shoes so that the sliding steps can be executed properly. In fact, ladies sometimes wore satin slippers back then but I wouldn't recommend that on the ballroom floor unless all the gentlemen also wore evening dancing slippers. Of course, at workshops, rehearsal clothes can be worn, but, please, not at formal balls! At a historical ball, everyone is on stage, with every dancer an active participant in the pageant.

While you are waiting for your own Vintage Dance, please do attend any of the various grand affairs offered by the local historical re-enactors societies. But remember, you are "Ladies and Gentlemen" on the ballroom floor. Be impressive with your quick studies and fancy footwork, and with your willingness to enter into the social customs of past ages. Offer every courtesy to the company and uphold the honor of your family and nation by staying within the time frame set by your hosts and hostesses. I assure you, you will have a ball!

Affectionately and with best wishes,  
Mademoiselle Irene





## HISTORICAL DANCE RE-ENACTMENT SCENE in LOS ANGELES & ENVIRONS

Irene Ujda

### THE ANTIQUE ACADEMY OF GENTEEL DANCE Professor Desmond, Dancing Master

We in Los Angeles are fortunate to have a resident Historical Dance Scholar and Teacher, Professor Desmond Strobel, who is nationally recognized as an authority in the field. He contributes to Scribner's Encyclopedia of dance, teaches historical dance in the Drama Department of USC and at historical dance seminars in other parts of the country, and choreographs historical re-enactment balls for live performances and for television and theatrical presentations. His group, the Antique Academy of Genteel Dance, regularly gives shows spanning eras from the Baroque to the Ragtime. Performances have been given at the L.A. Olympic Festival of Masks, the Long Beach Mozart Festival, benefits for the American Cancer Society, local college festivals, and more. I am Mademoiselle Irene, his dance partner, and I have to admit that the most exciting work is for the entertainment industry -

---

North and South, Once Upon A Texas Train, Glory, and others...the 19th Century comes alive when you're on a set and everyone is in costume and acting in period character. (I only wish the studios would do more of these types of films, but they don't. Younger generations of Americans have no idea how people used to dance in earlier times...)

Those folk dancers who wish to participate in the Antique Academy of Genteel Dance are welcome to do so, provided they conform to the ballroom stylings appropriate to the historical dances we recreate. All of our core members have special areas of knowledge in the genre, which makes for convivial conversation during post-performance suppers. Desmond and I especially love to sing old European ballads around a table of good friends after the ball is over...!

Although the greater balance of our repertoire is from the 19th Century, we learn and perform historical dances from the Baroque era through the dances popularized by Vernon and Irene Castle. In addition, Professor Desmond will instruct in Renaissance and Restoration for special events.

CONTACT: Mademoiselle Irene  
2546 1/2 Corralitas Drive  
Los Angeles, CA 90039 (213) 664-0227

#### **SOCIAL DAUNCE IRREGULARS - VICTORIAN BALLS**

The Victorian Balls are always exciting crushes, each time attracting over 200 enthusiastic dancers who have a grand time swirling animatedly around the ballroom floor. Some folks attend just to watch the beauty of the spectacle. The Social Daunce Irregulars Ball Committee evolved out of the court of Elizabeth I; that is, they participate each spring in the Renaissance Pleasure Faire. On their own, they sponsor an average of three formal 19th Century functions throughout the rest of the year, in March, July, and November. The Social Daunce Irregulars always provide a live orchestra, a professional photographer for hire for portrait photography, and very good lemonade!

This is the easiest era for folk dancers to try first; appropriate attire can be acquired by finding formal-looking suits or gowns in second-hand shops and making alterations to fit the period. Experienced ball-goers can be recognized by their well-wrought ensembles or by their real Victorian clothes. Lessons in 19th Century deportment and in dances carefully researched from original sources, are given prior to the balls by Professor Desmond, assisted by Mlle. Irene. Other ladies of the Antique Academy of Genteel Dance, such as Mme. Yvonne Cootz, also partner in the demonstrations.

Main dances include the Old-Fashioned or Viennese Waltz, the Polka, Schottische, Varsouvienne, English Contra, a variety of quadrilles, especially Lanciers, Sicilian Circle, Spanish Dance, and everyone's favorite, the Virginia Reel. The Ball opens with a Grand March.

CONTACT: Jeff Bissirri, (818) 506-0432 or  
Walter Nelson  
7341 Etiwanda Ave., Reseda, CA 91335  
(818) 342-3482

---

**MILITARY RE-ENACTORS: Boosters of Old Town (BOOT). Civil War Re-Enactors groups, National Indian Wars Association and Others.**

You would be surprised how many menfolk are into recreating the battles of the 19th Century. Their womenfolk, after a period of authentically being left on the sidelines whilst the gents engaged in mock warfare in their authentically reproduced uniforms, finally convinced their mates to enjoy some authentic recreation in the way of a formal evening of social dancing. A Grand Ball gives ladies the opportunity to wear flowers and ribbons in elaborate hairdos, pretty jewelry on gracefully bared shoulders, and gorgeously colored skirts draped over voluminous hoop skirts; the gentlemen usually wear full dress uniforms (unless they happen to be an Indian scout) and divest themselves of swords, sabres, and spurs before leading their fair charges onto the dance floor.

For male folkdancers, until you join a regiment and unless you are a visiting military attache from 19th Century Moravia, you will need a gentleman's evening dress; for female folkdancers, your Victorian outfit with hoopskirts is suggested. Costumes are generally required (some groups are very strict on this point), with the result being the most picturesque and stirring ambience. And you've never heard a more poignant version of the National Anthem than the one John Hannon's Americus Brass Band plays on real instruments from the 1860's! Events are usually held in San Diego, Long Beach, or Fort Tehon.

Main dances are basically the same as 19th Century dances done at Victorian Balls, with a Mazurka for the avante garde. Balls open with a military flourish and the presentation of colors (regimental flags), and perhaps even a bagpiper.

**CONTACT:** Carol Helms, (805) 496-2772 or  
National Indian Wars Association  
1707 Bates Court, Thousand Oaks, CA 91372

**FRIENDS OF ENGLISH REGENCY: Local monthly dance, Autumn Ball, Regional Grand Assembly once a year.**

For one glorious and heady era of the early 19th Century, while Napoleon made mincemeat of the map of Europe and the British monarch, George III, languished in a confirmed state of insanity as British military fought on both Old and New World fronts...that royal hero of fashion and taste, "Prinny", reigned over the most exclusive social circles of London and Brighton--and Los Angeles!

Here you will find the most exquisite manners, the most scintillating wit and the most refined dancing. It is for those who truly wish to enter the fantasy world of the English Regency in the proper spirit...where the rewards are oh, so great! The best suppers are at the Autumn Ball or the yearly Assembly. At one Sunday brunch, in fact, a duel had to be postponed while the seconds had seconds! The fascinating favors, wonderful raffle prizes, oodles of Regency era books for perusal or purchase, and even a computer game inspired by Jane Austen's "Pride and Prejudice"...great fun in the most elegant style!

The monthly dances are informal, so it is not necessary to dress in costume to see what transpires there. The Autumn Ball in Los Angeles is a dressy affair, and the Assembly is a weekend-long affair, usually out of town, which can seem expensive unless you are a devotee. Many members apparently discovered Regency

---

while at Science Fiction conventions, by the way, so if you miss the dance classes in L.A., stop in at the next Science Fiction fantasy ball and you will find people time traveling on the dance floor! Mr. John Hertz, a noted Regency choreographer, conducts classes locally and out of state, which include advisement on deportment. He, by the way cuts an excellent leg. Moreover, Mr. Hertz has compiled an elucidating dance manual, "The Tenor of Terpsichore", which is available from the Friends of English Regency, along with tapes of music for every dance taught, and other pam-plets on subjects of interest to the Regency ton.

The main dances are basically reconstructions of English contras or country dances from authentic sources, adapted to the present. Various waltz and minuet steps abound, as well as heys and balances. Wondrously quaint titles of dances seal your pleasure - imagine dancing "Congress of Vienna". Gentlemen still kiss the ladies' hands; flirting is socially accepted, nay, a required art. Also, there are generous interludes between dances to make or further acquaintances.

**CONTACT:** Friends of the English Regency  
Elayne & Bruce Pelz  
15931 Kalisher St., Granada Hills, CA 91344

### **RAGTIME BALLS: 1885-1919 or so (not Roaring '20s or flapper).**

The most amazing phenomenon occurred at the last turn of the century - a dance craze literally swept the world. EVERYONE was doin' it! The "old fashioned dances" were dropped or updated, and exciting new steps were constantly being created that became popular everywhere. The music was new and exciting, too, for the dance craze coincided with the birth of ragtime and the use of syncopation in popular music, which then led to traditional jazz and.... Some very good dancers have discovered this era, working backwards from the dances of the 1920's and '30s; many are traditional jazz enthusiasts who find they can do the swing steps they grew up with, and then stay to learn the steps that people actually did in the 'teens. This is the era closest to our present experience, one from which the modern waltz, foxtrot and tango can be traced. The music is absolutely wonderful, and there is plenty of opportunity to improvise dance steps either in 2/4, 3/4, or 4/4 time (and sometimes 5/4).

National conventions are held for lovers of Ragtime. There's the Annual Ragtime Scott Joplin Ragtime Festival in Sedalia, Missouri every first weekend in June, and the Annual West Coast Ragtime Festival in Fresno, California, the second weekend in November. The Traditional Jazz long holiday weekends are perfect for vintage dancers, as ragtime AND dixieland bands play. There's one in Los Angeles over Labor Day weekend, and one in San Diego over Thanksgiving weekend, every year. Dixielanders give local dances, too, which are announced in the newspapers.





## COMMENTS ON

Renaissance	1465-1600
Restoration/Baroque	1680-1720
Classic/Rococo	1760-1820
Regency	1820-1900
Victorian	1838-1901
Ragtime	1900-1918
Swing	1920-

Transition periods between the eras offer very little in terms of source material.

Differences in the specific dates of these eras may be noted between music, art, literature, and dance historians. Each art form cues on different markers to denote changes from one era to the next.



(S. Guillaume. *Positions et attitudes de l'Allemande.*)

# HISTORIC DANCE

When asked by the editors of Folk Dance Scene Magazine to comment on the recent revival of interest in historic dance in the Western world, I felt a little like a jeweler about to cut into the largest diamond in the world and create a few facets. Historic dance is such a broad subject, and such a rich and glowing one, that it gave me pause. Rather than trying to cover the entire subject, I chose to comment instead on the source materials used to recreate these dances.

Desmond Strobel

The main problem with social dance history is finding source material. I vividly recall when I first became interested in historical dance. I was always an avid folk dancer and loved the different ethnic sounds, tones, dances, steps, and techniques. While doing a Greek dance at a festival a number of years ago, someone said, "Do you realize this dance is 2000 years old?" I did but that question started me thinking, "How do they know that? How did they find out how to do a dance from 2000 years ago? I would love to see the original sources and the original dance material, music, scores, and dance directions." So, I set out to try and find the origins of this particular Greek circle dance we were doing. With the resources at hand, I was only able to trace it back to a Greek village where someone's grandmother had danced it in the 1880's. But I couldn't trace it back 2000 years. Then I started asking where I could find earlier (THE earliest) sources of dance material. The easiest place to start was now, in the 20th century, and then move backwards, checking whatever sources were available.

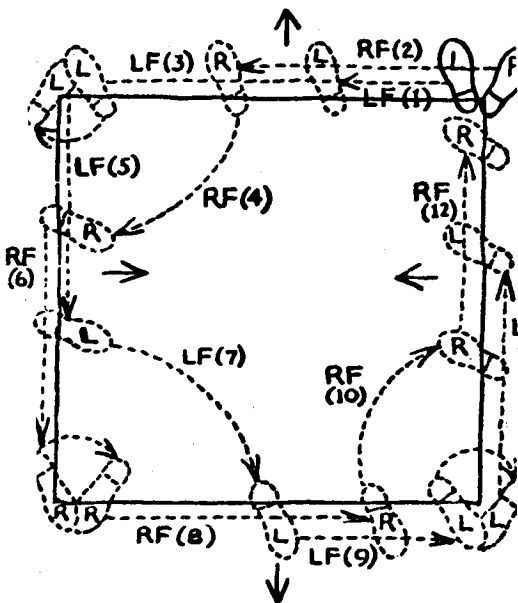
The earliest source for European dance material appears around 1465 with a manuscript written by an Italian dance master, Domenico Da Piacenza. A short while later, Piacenza's manuscript

is followed by material written by one of his students, Gugliemi Hebrai (William the Jew). After that, there are about half a dozen manuscripts and, on the invention of printing in the 1500's, a few printed manuals. Believe it or not, that's about it for available source material from 1465 to the end of the 17th century. Many of the descriptions, regardless of how sincere the dancing masters were, have obscure interpretations. We also have a number of written comments by travelers who had watched or attended dances or balls, or saw folk dance events at the fairs. Though the descriptions give a strong picture of the fun and flavor of the dance, they don't tell you exactly how the dances should be done. The music of those times seems to have been preserved with more accuracy than the dance directions. This is true until around 1699 or 1700, when Feuillet published his choreographies with a marvelous French system of dance notation.



THE SQUARE IN THE MINUET TANGO

Fortunately for humanity, Feuillet notated wonderful dances from the court of Louis XIV with a notation system that tells us exactly where to place the foot, how to sink, how to rise, etc. The entire Baroque dance structure is notated in this system. Included are vague and less vague descriptions of uses of the arms in dancing. He also describes court manners and festivals where a number of dancers performed wonderfully choreographed balletic dance structures to impress visiting dignitaries, papal emissaries, and future brides that portended great political connections. Feuillet's system lasted until around 1765 when people began to think that they knew all the steps and all the dances and that they didn't need his system any more. Unfortunately, they were wrong. By discontinuing the Feuillet system of notation, the contemporary dance historian lost a great deal of dance information, including the origins of the early waltz and the contra dance steps of the late 18th century, not to mention the strathspey and some of the Scottish dance steps that came into fashion in the 1780's.



THE TANGO SQUARE

There were some dance notation systems developed after Feuillet. In 1807, the obscure dance master, Saltador, created a curious system; in the 1820's, Thelleur developed his system; and, in the 1880's, one was developed by Thorne. It was not until the contemporary Labanotation evolved that a comprehensive system was developed. Until then, dancing masters relied on describing dances in grammatical terms, assuming that one would apply to the dancing master at his academy for lessons on how to do the steps. There were a number of charts showing the patterns of the dances, but finding the description of the steps themselves was nearly impossible.

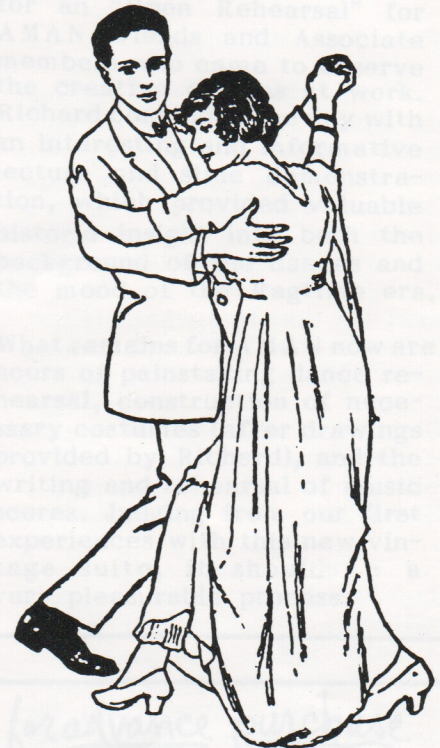
Among the enigmas of dance history research, one mystery remains- the steps done to the English Country or Contra dance. Cecil Sharp, in the late 19th and early 20th century, tells us that they were simply running and skipping steps. But this has been disproved by a manuscript written around 1688 by Andres Lorin, currently housed in the Bibliotheque Nationale in France. Lorin took it upon himself to go to the court of St. James in England to see the English contra dances and bring back their descriptions to the court of Louis XIV. Unfortunately, despite his great efforts at bringing the steps back and making the dance patterns clear, he changed the steps to agree with the French style of dancing. His steps turn out to be French steps, even though he claims that he was making them resemble the English steps as closely as possible. By 1688, Lorin's version of the English contra dances had French steps such as bourree, jete, assemble, and coupe. The big question for the dance of that

century is, "Did the English change their steps to the French style in 1700 or 1720, when French steps were the rage throughout the civilized Western world? Or, did they continue with English steps?" Unfortunately, to date our dance historians have not unearthed a conclusive answer to this question. Then, what happened around 1790 when the Baroque steps were no longer in fashion and the chasse, jete, assemble (sometimes called the quadrille step) came in? Did the English continue to use the old-fashioned steps of 100 years earlier for their contra dances?

The following is a brief summary of some of the dance manuscripts and publications, going from the earliest to the latest. Among the earliest is the manuscript by Dominica Da Piacenza, dated around 1465, closely followed by one by his pupil, Guillermo Hebrai. Also around 1465 is a Bourgogne manuscript describing basse danse, and a manuscript by Antoni Cornazano. Works were also written by Michael Toulouze in around 1486, and Robert Copeland wrote "The Manner of Dancing Basse Dances" around 1521. Antoniode Arena wrote some manuscripts around 1570, Fabritio Carosa penned several volumes around 1581, and Thoinot Arbeau's manuscripts appeared around 1588. There is music available that was published during those times, but most has no dance notation with the sheet music. Around 1604, Cesare Negri published several volumes of new inventions for the ballroom, and De Lauze wrote a curious work around 1623. Playford, the famous English country dance master from 1650, published a number of works, and Lorin printed the manuscript described earlier in 1688. , and Raoul Feuillet's manuscripts appeared around 1699 or 1700, and John Weaver's dance material was written around 1706. In the same time span, Pecour published a number of wonderful dancing leaflets. Two of the major sources for Baroque dance are a text written by Rameau (1725) giving specific instructions for the minuet, and papers written by his English counterpart, Tomlinson (1735). Thereafter, we have French and English dance manuals proliferating. Magny, Malpied, and Guillaume with his book on dancing the allemande circa 1765, fall into this period. Around the same era (1770's), we have Gallini's works, specifically describing the French cotillion and minuet.

By the end of the 18th century, public dancing schools were being developed, and the dance masters published volumes of their own material for the pupils to study, and for their own profit. Amongst these are publications by Walsh, Tomas Wilson (1816 and 1820), Thomas Tegg, and Cellarius (Paris, 1840). These proliferated throughout the 19th century. Some of the more famous ones in America are texts by members of the Durang family (Charles Durang in the 1840's), Elias Howe (1858), Allen B. Dodworth(1850-1885), and Hilgrove (1860's). Texts continue to appear though the Ragtime Era (Vernon and Irene Castle, 1914), and include such titles as, "How to Dance a Tango", and "How to Dance the Maxixe".

This sounds like a lot of source material. Unfortunately, it isn't. These volumes only number a mere several hundred and they account for our entire written history of dance. As of this date, no one really knows how the Greeks or Romans danced, or how the Egyptians did their dances. It's very hard to find anything on Medieval dance other than Medieval dance descriptions. There are no texts on how to do those dances. What seem like a abundance of dance material is truly not. The manuscripts are small in number, and not comprehensive. There are also a limited number of early films on dance, coming in around 1898, showing cake walks and sand dancing.



THE SNAKE DIP





The availability of these materials is also limited. Some have been reprinted in facsimile reprints and can be purchased. Others are available in the rare book rooms of libraries. Some exist only as original manuscripts, with the sole copy housed at the Oxford Library in England or the Bibliotheque Nationale in France. Reprints of these are very difficult to acquire. Eventually, the computer will enter into the reproduction of manuscripts and books, making the material globally accessible, but we have not reached this stage yet.

The modern movement of historical dance has been assisted by several dance history conferences around the United States and Europe. The movement continues to grow stronger and the communication between dance historians is improving. Week-long dance workshops have been developed in several parts of the country, spearheaded by a possible 50-100 dance masters and mistresses. Included in this group is the Antique Academy of Genteel Dance conducted by Professor Desmond and Mlle. Irene, Richard Powers with his workshop in Cincinnati, the Court Dancers under Beth Aldridge and Charles Garth, Patrick Pugliese in Boston, Ingrid Brainard with her early Renaissance dances, Angene Feves and Carol Tetan in San Francisco, Sandra Hammond at the University of Hawaii, Regine Astier in Santa Barbara, Gretchen Schneider, a Philadelphia group headed by Bob Morris, and a group headed by Stan Isaacs in Palo Alto. The Network is growing. For example, Professor Frantisek Bonus of Czechoslovakia comes to the United States on occasion in association with historical dance events. Wendy Hilton, the famous British dance historian, and author of the book "Dance of court and theatre-The French noble style, (1690-1725 currently available) now teaches Baroque dance in the United States. There is also Shirley Winne and Emma Lou Thomas of UCLA. and the list is growing. As is the cadre of musicians who are willing to research historical dance music and play it for dancing. Musicians are now welcoming actual dance information so that they can apply their musical knowledge to the dance form itself. A number of dance orchestras are being developed that are willing to perform historical dance music for dancing, and willing to research the tempos, the arrangements, and the instrumentation. Add to this a growing interest in authentic clothing of the various eras, and one has a complete picture of the ballrooms of the last five centuries. They are being seriously recreated, without the kind of fawning nostalgia that other generations have applied to dance history. The emphasis now is on the truth and enjoyment of the authenticity of the dances, music and costumes, truly recreating the spirit of these wonderful dance events without giving the feeling of play-acting.

The novice student in historical dance is encouraged to attend these conferences/workshops when they are offered. Since they do not occur on a regular basis it's worth going to Cincinnati, to the various locations on the East Coast, or to workshops offered by the Antique Academy in Los Angeles or San Francisco. It behooves the serious student to seek these out and attend.

Happily, many folk dancers are now looking at historical dance in much the same way that I did many years ago, wondering where that 2000 year old Greek dance came from, and turning towards historical dance. They bring a wonderful expertise to the movement, along with the ability to assimilate steps quickly. Their knowledge of rhythm and time, and their high energy level, is enriching the historical dance revival.

# FOLK DANCE SCENE DIRECTORY

## ADS & EDITORIAL MATERIALS

Teri Hoffman  
 (213) 653-2923  
 845 N. Alfred St.  
 Los Angeles, CA 90069

## CALENDAR LISTINGS

Jay Michtom  
 10824 Crebs Ave.  
 Northridge, CA 91326  
 (818) 368-1957

## CIRCULATION PROBLEMS & QUESTIONS

Fran Slater  
 (213) 556-3791  
 1524 Cardiff Ave.  
 Los Angeles, CA 90035



## ADVERTISING RATES, DEADLINES, ETC.

Ad rates are as follows:

1 p. (7.5 x 10") - \$100 (non-profit organizations)  
 \$120 (profit organizations)  
 1/2 p. (7.5 x 4 3/4") - \$60 (non-profit organizations)  
 \$75 (profit organizations)  
 Column inch (2 1/4" x 1") - \$5 (non-profit)  
 \$6 (profit)

All ads must be CAMERA-READY.

Deadline is 5 weeks prior to the date of publication (e.g. 10/25 for December issue)

For all editorial materials, deadline is 5 weeks prior to the date of publication.

For Calendar materials, deadline is 6 weeks prior to publication date.

## WEEKEND CRUISE

A NON-STOP PARTY!


with  
*Beverly & Irwin BARR*

aboard  
 THE REFURBISHED  
*Azure Seas*

PORTS  
 CATALINA - ENSENADA  
 THREE NIGHTS  
 FEB. 22<sup>nd</sup> - 25<sup>th</sup>

\$339<sup>00</sup>  
 Plus Port Tax

CALL - (213) 202-6166  
 OR - (213) 478-4659



The Magazine of  
 International Folk Dancing  
 10 Issues per year \$10.00


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  
 (office hours - Wed.)



## New Mexico August Folk Dance Camp

featuring  
**Ya'akov Eden Israeli**  
 and  
**Jacek and Bozena Marek Polish**

August 7 - 11, 1991  
 Northern New Mexico  
 Community College  
 El Rito, New Mexico

For more information contact:  
 Noralyn Parsons  
 8613 Horacio Place  
 Albuquerque, NM 87111  
 (505) 275-1944

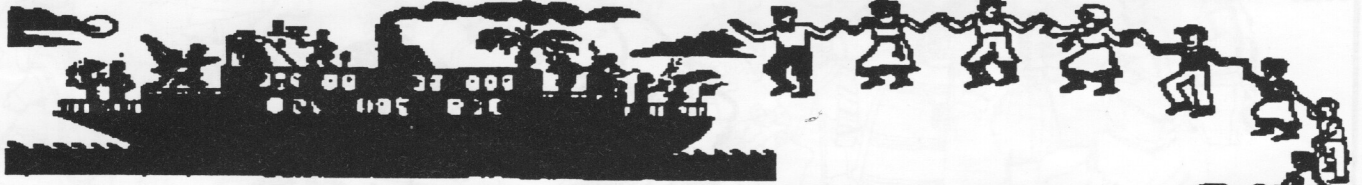


## CLUB ACTIVITIES

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	(819) 449-4631 Joe Sigona		SAN DIEGO Balboa Park Club Balboa Park
CHINA LAKE DESERT DANCERS	Thur. 7-10pm Tues. 7:30-9:30	(819) 446-2795 (819) 375-7136		RIDGECREST, Hi Desert Dance Center, 725 S. Gateway Ave.
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) 202-8166 Beverly Barr, instructor		WEST LA., Brockton 1309 Armacost Ave.
DESERT INTERNAT'L DANCERS	Monday 7-10:30 pm	(819) 343-3513 Sam & Vikki, instructors		PALM SPRINGS, Leisure Center 401 S. Pavilion Way.
ETHNIC EXPRESS INT'L FOLK DANCERS	Monday 7-9 pm	Dick (702) 732-4871		LAS VEGAS Baker Park Com. School. 1100 E. St. Louis
FOLK DANCE CENTER	M, F, Sat Call	(819) 281-KOLO		SAN DIEGO, Normal Heights 4649 Hawley Blvd.
FOLKARTEERS	Friday 8-10 pm	(818) 338-2929 (714) 593 2880		COVINA, Las Palmas school 641 N. Lark Ellen Ave.
HAVERIM FOLK DANCERS	Tuesday 8-10:00 pm	(213) 202-8166 (213) 478-4659 Beverly Barr instructor		VAN NUYS, Valley Cities Jewish Ctr., 13184 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	(819) 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) 500-7276 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 Codman		SANTA BARBARA Carillo Rec. Ctr. 100 E. Carillo St.
NORTH SAN DIEGO COUNTY FOLK DANCERS	Friday 7:30-11 pm	(819) 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 7:30-10:30pm	(714) 557-4862 (714) 646-7082		TUSTIN Senior Center. 200 S. "C" St.
DUNJIAN'S ARMENIAN DANCE CLASS	Tues. 7:30-9pm Thur. 7:45-9:15	(818) 845-7555 Susam 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	(819) 270-1595 (819) 276-6064		SAN DIEGO, Casa del Prado Balboa Park
ROYAL SCOTTISH COUNTRY DANCE	Mon, Thurs. 7:30-9:45 pm	(714) 856-0801 Frank Cannonito		IRVINE, Call for location. HUNTINGTON BEACH, Call for location.

JAN DIEGO FOLK DANCERS	Monday 7:30-10 pm	(619) 460-8475 Evalym 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 Amy Crosswhite	SAN PEDRO Yugoslav American Club 1639 S. Palos Verdes St.
SKANDIA DANCE CLUB	Mon. 7:30 Wed. 7:30	(714) 533-8667 (213) 459-5314	ANAHEIM, 931 Harbor Blvd. CULVER CITY, 3835 Wetseka.
SOLVANG VILLAGE FOLK DANCERS	Saturday 7:30-10:30 pm	(805) 688-3397 David Heald teacher	SANTA YNEZ Valley HS old gym Hwy 248 & Refugio Rd.
SOUTH BAY FOLK DANCERS	Friday 7-10 pm	(213) 324-0524 (213) 316-1865	TORRANCE, Greenwood Park 1520 Greenwood Ave
TCHAIKA FOLK DANCE CLUB OF VENTURA	Thursday 8-10:30 pm	(805) 642-3931 (805) 985-7318	VENTURA, Loma Vista Elem. School 300 Lynn Dr.
TUESDAY GYPSIES	Tuesday 7:29-10:30pm	(213) 556-3791 Dave Slater	CULVER CITY Masonic Lodge 9635 Venice 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) 478-4659 [213] 202-6166 Beverly Barr	WEST L.A., Brockton School 1309 Armacost Ave.
WEST VALLEY FOLK DANCERS	Friday 7:30-10:30 pm	(818) 347-3423 (818) 867-9613	WOODLAND HILLS, Rec Ctr 5858 Shoup Ave.
WESTSIDE CENTER FOLK DANCERS	Tue. & Fri 9-12:15 am	(213) 389-5369 Pearl Roseenthal	WEST L.A., Westside Jewish Ctr. 5870 N. Olympic
WESTSIDE TANCHAZ	4th Sat. 7:30-12 pm	(213) 202-9025 (213) 397-4690	L.A. Hungarian House 1975 W. Washington Blvd.
WESTWOOD CO-OP FOLK DANCERS	Thursday 8-10:45 pm	(213) 855-8539 (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, Sorensen Park 11419 Rosehedge Dr.
<b>NON-FEDERATION</b>			
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, Debnay 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, 580 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	(619) 475-2776 Gerri Dukes	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) 789-3765 Trudy Bronson	VAN NUYS Valley Cities Jewish Comm. Ctr. 13164 Burbank Blvd.

KYPSELI GREEK FOLK DANCING	Friday 8:00 pm-midnite	(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 Deam	LOS ANGELES, 8906 Pico Blvd. CULVER CITY, 4117 Overland Blvd.
TEMPLE BETH HILLEL DANCERS	Wednesday 10 am-moon	(213) 789-3765 Trudy Bromson	N. HOLLYWOOD 12326 Riverside Dr.
UCI DANCE CLUB	dark all summer	(714) 772-0604 Ralph and Norma Bates	IRVINE, UCI Fine Arts Village Studio 128
UCLA HILLEL ISRAELI DANCERS	Wed 7:30-11pm	(213)478-5968 (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.
<b>BEGINNERS CLASSES</b>			
ADAT SHALOM Israeli Dancers	Mon.7:30-8:30pm Welcome!!!	(213) 475-4985 (213)478-5968 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)467-8341 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)202-6166 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 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	(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 Hegadorn	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)281-7298 (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 Groveoak 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.
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	(818) 368-1957 Jill Michton	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



# DANCE ON THE WATER

## 8th Annual Folk Dance Cruises

ATHENS\*PERGAMOM\*ISTANBUL\*EPHESSOS\*CRETE\*RHODES\*SANTORINI\*MYKONOS\*DELOS

VICTORIA\*SEWARD\*STIKA\*SKAGWAY\*GLACIER BAY\*JUNEAU\*COLUMBIA GLACIER\*KETCHIKAN\*WRANGEL\*VALDEZ

**7 DAY GREEK ISLANDS and TURKEY  
FOLK DANCE CRUISE  
ABOARD SUNLINE'S STELLA SOLARIS  
DANCING LED BY  
RICHARD DUREE  
JULY 8-15, 1991  
CRUISE COST FROM \$1425.00\***

**14 DAY ALASKA FOLK DANCE CRUISE  
ON THE SS UNIVERSE  
THE FLOATING UNIVERSITY  
DANCING LED BY  
AL GLADSTONE  
JULY 28 TO AUG 11, 1991  
CRUISE COST FROM \$2095.00**

OUR MOST REQUESTED DESTINATION  
SAIL ON A FIVE STAR SHIP FOR THE  
CONSUMMATE MEDITERRANEAN CRUISE  
EXPERIENCE...VISIT HISTORIC SITES  
WHOSE VERY NAMES EVOKE  
EXCITEMENT, EMOTION AND DESIRE

WALK ON AN ISLAND SO SACRED THAT  
ANCIENT GREEKS DECLARED NO MORTAL  
COULD BE BORN OR DIE THERE

MARVEL AT ANCIENT STRUCTURES WHOSE  
CONSTRUCTION DEFIES THE IMAGINATION  
EVEN TODAY

DANCE YOUR WAY THRU HISTORY,  
WITH LOCAL FOLK-DANCERS  
IN THE GREEK ISLANDS AND TURKEY

**\*NOTE: EARLY SIGN-UP DISCOUNTS  
STARTING AT \$1425 EXPIRE FEB. 28, 1991.  
THEREAFTER FARES WILL INCREASE.**

REPEATING THIS POPULAR SELL-OUT  
FOLK DANCE CRUISE FOR THE  
SEVENTH CONSECUTIVE YEAR

BASK IN THE BEAUTY AND SPLENDOR OF  
ALASKA'S INSIDE PASSAGE..  
VISIT CHARMING HISTORIC TOWNS THAT CAN  
ONLY BE REACHED BY SHIPS. MARVEL AT THE  
MAJESTIC GLACIERS. GO ALL THE WAY NORTH  
TO ANCHORAGE, DANCE WITH  
FOLK DANCERS

FEED YOUR INTELLECT AS WELL AS YOUR  
APPETITE ON THIS INFORMAL CULTURAL  
AND INFORMATIVE CRUISE  
HEAR PROFESSORS LECTURE ON ALASKA:  
IT'S HISTORY, GEOLOGY, AND PEOPLE

**NOTE: ALASKA SIGN-UPS BEFORE  
FEB. 28, 1991 RECEIVE A FREE  
3 DAY VACATION BONUS**

JOIN US FOR FOLK DANCING ON BOARD SHIP AND COMRADERIE WITH  
FOLK DANCERS FROM ALL OVER THE U.S. AND CANADA

**NOTE: DANCING LIMITED TO BERKELEY TRAVEL SIGN UPS, SPACE IS LIMITED**

LAST YEAR WE SOLD OUT EARLY

DO NOT DELAY...RESERVE NOW THROUGH BERKELEY TRAVEL COMPANY

SINGLE SHARES UPON REQUEST

FOR MORE INFORMATION MAIL COUPON TO:

**MEL MANN (FOLK DANCER, TRAVEL AGENT)  
BERKELEY TRAVEL COMPANY  
1301 CALIFORNIA ST.  
BERKELEY, CA 94703  
(415)526-4033**

Please send information about

1991 Greek Isle/Turkey Folk Dance Cruise  
 1991 Alaska Folk Dance Cruise  
 Single Share information: Female  Male

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_

ZIP \_\_\_\_\_ PHONE \_\_\_\_\_



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**