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# Folk Dance Scene

MARCH 1993

Volume 29, Number 1



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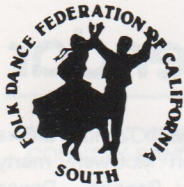
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March 1993  
Volume 29, Number 1

# Folk Dance Scene

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FOLK DANCE SCENE is published to educate its readers concerning the folk dance, music, costume, customs, lore, and culture of the peoples of the world. It is also designed to inform them 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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MEMBERSHIP. To join the Folk Dance Federation of California, South, one may either affiliate with a member club or join directly as an associate member by contacting the Director of Membership.

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Our many thanks to Marilyn Devin, a long-time clog dancer and prolific writer, for her help with this issue of Folk Dance Scene. Without prompting, Marilyn submitted both articles on clogging for this issue, and then collected numerous photos for us to use. Thanks, Marilyn!!!

## ON THE COVER:

Walt and Helen Spellmeyer from  
the Mountain Valley Cloggers.

Note: Federation events are in bold type.

\*\*\* Call to confirm all events

## MARCH

- 6** **AMAN Institute with France & Yves Moreau, Mihai David and Atanas Kolarovski, 10:30-6:30 pm. Party 8 pm-1:30 am. At the Mayflower Ballroom, Inglewood. Info: (213) 629-8387**
- 7** **Festival hosted by West Valley Folk Dancers, Campus Center, Pierce College, Winnetka Ave., San Fernando Valley. Festival, exhibitions. 1:30-5:30 pm Info: (818) 368-1957**
- 8** Magenta: traditional Irish music at House Concert in Tarzana, 8 pm. Info: (818) 342-SONG
- 12** Preservation Hall Jazz Band at Cerritos Center for the Performing Arts
- 13** **Folkdance Cabaret Night hosted by Haverim Folkdancers. Valley Cities Jewish Comm. Center, 13164 Burbank Blvd., Van Nuys. Info: (310) 202-6166 or (818) 892-5946**
- 14** Krasnayarsk Siberian Dance Co., 2 p.m., Ambassador Aud., 300 W. Green St., Pasadena. Info: (818) 304-6161
- 17** Krasnayarsk Siberian Dance Co., 8 pm. Cultural Center, Port Hueneme. (805) 986-6598
- 20,21** AMAN Orchestra at Orange Coast College, Costa Mesa. Info: (213) 629-8387
- 21** Krasnayarsk Siberian Dance Co., 7 pm, El Camino College, Torrance. Info: (310) 329-5345
- 26-28** **Westwood Co-op's Hess Kramer Weekend, Malibu**
- 27** **Lech Lamidbar (Let's Go to the Desert) Festival, hosted by China Lake Desert Dancers. Dancing 1-5. 8-11:30 pm. Ridgecrest Civic Center, 100 W. California St., Info: (619) 375-4381 or 446-6905**
- 27, 28** Klezmer Conservatory Band at the Gindi Auditorium, U. of Judaism, 15600 Mulholland Dr., L.A. Sat. at 8:30 pm, Sun at 2 and 7:30 pm. Info: (310) 476-9777 x-203

**29** Krasnayarsk Siberian Dance Company at Cerritos Center for the Performing Arts

## APRIL

- 2-4** 1993 Southern California Regional Institute, Royal Scottish Country Dance Society at the Chapman U. campus and the Orange Doubletree Hotel. Teaching, Fri. eve party, Sat. PM ball. For more info, call Rob at (619) 433-3562
- 4** **Westwood Coop Festival, Memorial Auditorium, Culver & Overland, Culver City, 1:30-5:30. Council meeting 11 a.m.**
- 17** Robin Huw Bowen, Welsh harp music at House Concert in Tarzana. Info: (818) 342-SONG
- 24** **AMAN Folk Ensemble, 8 p.m. "Music & Dance of North America" at the Cultural Center, Port Hueneme. (805) 986-6598**

## MAY

- 1** Sally Rogers. American folk music at House Concert in Tarzana, 8 pm. Info: (818) 342-SONG
- 3-16** Argentine Tango workshops with Alberto Toledano and Loreen Arbus. Call for exact dates and locations, (714) 951-1229
- 22** Ira Bernstein & Pete Sutherland. Step dancing & fiddle music from Britain and the U.S. House concert in Tarzana. Info: (818) 342-SONG
- 23-31** **Statewide Festival. Arcadia High School, Arcadia. Institutes with Michael Ginsburg & Thea Huijgen, concert, dancing, afterparties, beginner's class. (818) 794-9493**

## JUNE

- 11-18** **Idyllwild Folk Dance Camp. Desert Sun Science Center. Jerry Duke, Paul Ginis, Jerry Helt, Thea Huijgen, Jaap Leegwater. Weekend 6/11-13. Info: (310) 556-3791**

## NORTHERN CALIFORNIA

- 3/28** Beginners Festival, UC Davis, Lower Hickey Gym. Teaching 1-2, dancing 2-5. Info: (916) 677-1134
- 6/12-18** Scandia Camp. Dance & fiddle classes, crafts, folklore. Mendocino. Info: (415) 383-1014

**6/19-26** Folklore Camp with Tommy & Ewa Englund, Robert McOwen, Marty Koenig, Johnny Pappas. Dance classes, folklore, live music, crafts. Mendocino. (510) 525-1711

**6/26-7/4** Balkan Music & Dance Workshop, Mendocino. (503) 687-6799

**7/11-16** Tango Week with Richard Powers & others. Stanford. (415) 723-1234

## OUT OF STATE

### Hawaii

**3/20-27** Makahiki Hou Camp, Kaneohe, Oahu. Folk music and dance classes with Joe Graziosi, Marilyn Wathen, Virginia Kalua. Info: (808) 533-7301

### Indiana

**5/28-31** 1993 Square Dance weekend, Madison, Indiana. Info: Grand Recordings, 1709 Belmar Dr., Louisville, KY 40212-1407

### Kentucky

**6/17-19** Advanced & Challenge Square Dance Convention. Louisville. Info: Ed & Marilyn Foote, 140 McCandless Dr., Wexford, PA 15090

### Massachusetts

Pinewoods Camps. Info: (413) 584-9913

**7/17-24** Early Music Week

**7/24-31** Folk Music Week

**7/31-8/7** American Dance Week

**8/7-14** Family Week

**8/14-21** English Dance Week

**8/21-28** English & American Dance Week

**8/28-9/4** Campers' Week

### Michigan

**5/7-9** Detroit Folk Dance Club's annual Spring Camp, with Ahmet Luleci. (313) 559-5082

### Missouri

**6/23-26** 1993 National Square Dance Convention, St. Louis, MO. Info: P.O. Box 13570, St. Louis, MO 63138

### New Mexico

**8/11-15** New Mexico August Folk Dance Camp with Theodor Vasilescu and Marianne Taylor. Las Vegas, NM. Info: (505) 293-5343

### New York

**3-19-21** Folk Dance Weekend with Atanas Kolarovski, Bianca de Jong, Danny Uziel. Paramount Hotel, Parkville.

Info: (516) 921-4820

## Ohio

6/20-26 Vintage Dance Week, Cincinnati.  
Info: (513) 733-3077

## Pennsylvania

5/21-23 Pittsburgh Folk Festival. Info:  
(412) 281-5173

## Tennessee

4/25- 2 & 5-day square dance camps.  
11/7 English Mountain, Sevierville. Info:  
(615) 453-0171

## Texas

3/12-14 San Antonio Festival & Workshop  
with Rickey Holden. (210) 342-2905

## Washington

3/6-7 Seattle Folkdance Festival with  
Michael Ginsburgh, others.  
Ingraham High School. Info: (206)  
743-2733

## West Virginia

Buffalo Gap Camps  
Info: (413) 584-9913  
7/10-17 Family Week  
7/17-24 English & American Dance Week  
7/24-8/1 Albanian, Macedonian & Gypsy  
Week

## FOREIGN

### Bermuda

3/6-17 1933 Square and Round Dance  
Convention & Festival. (617) 963-  
0713

### Bulgaria

8/20-30 Folk dance, singing & music  
courses. Info from London: 071 837  
2304

### Canada

3/12-14 Dance-Neige. French Canadian  
Dance Weekend. Saint-Ligori,  
Quebec. Info: (514) 524-9411

3/26-27 English Country Dance Workshop  
with Christine Helwig. London,  
Ontario. Info: (519) 439-3622

3/27 Mexican workshop and party with  
Susan Cashion. Vancouver, BC.  
Info: (604) 266-9085

5/6-8 Square & Round Dance Convention.  
Hamilton, Ontario. Info: Joan  
Hurley, 5170 Lakeshore Rd., Apt.  
309, Burlington, Ont. L7L 1C4

5/21-24 Ontario FD Camp with Joe Graziosi  
& Germain Hebert. Info: Dale Hyde,

22 Billingham Rd., Islington, Ont.  
M9B 3X1

6/4-6 Big Balkan Bash with Steve  
Kotansky & Yves Moreau.  
Vancouver, BC. Info: (604) 732-9652

7/6-11 Heritage '93 International Folk  
Dance & Folklore workshops.  
Cornwall, Ont. (514) 524-8552

### England

3/26-28 Balkan Dance weekend on the Isle  
of Wight. Info: 071 482 0906

4/8-13 Balkan Course with Eddy Tijssen &  
Martin Ihns, Arnside. Info: 0923  
251528

6/12-19 Balkan Class with Cathy Meunier.  
Isle of Wight. 081 905 9388

### Japan

8/1-11 JADE '93, International Dance  
Conference, Tokyo. Workshops,  
performances, discussions, tours.  
Info: Jade '93 Secretariat, 58  
Roppongi Int'l Bldg. 7-3-12,  
Roppongi, Minatoku, Tokyo 106,  
Japan

# ARGENTINE TANGO

## ALBERTO TOLEDANO & LOREEN ARBUS



-- Guest Teachers --

17th Annual Santa Barbara Folk Dance Symposium: September 2-7, 1992

-- Guest Artists --

AVAZ International Dance Theatre: November 15, 1992

### UPCOMING 1993 PERFORMANCES WILL INCLUDE:

Sun, 2/7--Laguna Folk Dance Festival, Newport Beach  
Sun, 4/4--Westwood Co-op Folk Dancers Annual Festival, L.A.  
Sat, 5/29--Statewide Folkdance Festival, Arcadia

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"...Loreen Arbus and Alberto Toledano [Guest Artists with the AVAZ International Dance Theatre] gave new meaning to the tango with their expert footwork. Kicking between each other's legs at a fierce pace and their hips swiveling voraciously, they danced in perfect synchronization." --Jody Leader, *Daily News Dance Critic*



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# ON THE SCENE

## **Lech Lamidbar**

Let's go to the desert! Set aside Saturday and Sunday, March 27 & 28, for the China Lake Desert Dancers "Lech Lamidbar" festival, held at the Kerr-McGee Center, 100 W. California Ave., Ridgecrest. The Kerr McGee Center is part of the civic center complex. The main street through town is China Lake Blvd; Kerr-McGee is at China Lake Blvd. and California Ave.

The Saturday schedule calls for dancing from 1-4 pm, happy hour (actually a happy hour and a half) from 4:30-6 pm (at the home of Jane and Frank Wu), dinner (you're on your own for this one) 6-8 pm, and dancing again from 8-11:30 pm.

Part of the afternoon session features live music by the Cross-current band playing polkas, schottishes, waltzes, one-steps, contras, etc. The evening program will be highlighted by a Dunaj exhibition.

Then there's Sunday. All are invited to breakfast, served 8:30-10:30 am at Carol Burge's. Request dancing begins any time there's enough interest and lasts until whenever. Bring your own favorite tape(s) if you like.

For more information, call Jim Lovekin, (619) 375-3922 or Ruth Dietrich, (619) 446-4905. Both have answering machines and will get back to you if not home when you call.

## **Cabaret Night**

The Haverim Folkdancers are planning a Cabaret Folkdance evening on Saturday, March 13 at the Valley Cities Jewish Community Center, 13164 Burbank Blvd, Van Nuys. Programming by Beverly and Irwin Barr. For more info, call Beverly at (310) 202-6166 or (310) 478-4659.

## **West Valley Folk Dancer's Spring Festival**

The West Valley Folk Dancers and the Community Services Dept. of

Pierce College in Woodland Hills are hosting a Spring Dance Festival in the college's campus center on Sunday, March 7, 1:30-5:30 pm.

There will be a teaching session from 12:30-1:30 pm (immediately prior to the festival) at the same location. This session is designed to appeal to people who are interested in folk dancing but have had little or no actual previous experience with it. Several dances from the festival program will be taught, allowing the attendees to participate in the festival as well as watch more experienced dancers. The festival fee will cover both the teaching session and the festival itself.

Susan Ounjian and her young partner, Hovsep, will give an exhibition of Armenian folk dance, as a welcome addition to the festival.

## **Westwood Folk Dancers Free Spring Festival**

Honoring Dave Slater, Westwood's annual festival will be held Sunday, April 4 from 1:30-5:30 pm in Culver City at the Veterans Memorial Auditorium (Culver Blvd. & Overland Ave.). Everybody come to honor Dave, enjoy dancing see old and new friends, and see a brief dance concert.

## **Idyllwild Folk Dance Camp Changes Location**

Devotees of Idyllwild Camp who have seen several changes in the last few years will be pleased to find we're making a dramatic change for the better this year. We will still be in Idyllwild, at the Desert Sun Science Center, a private school not far from ISOMATA. Classes will be held in an air conditioned gym with a good wood floor.

This year a videotape of dances taught at camp will be available for purchase to campers only. A percentage of the net proceeds will go to each teacher. Mark your calendar for the 1993 camp.

NOTE: It's earlier than last year's camp -June 11-18, 1993.!

VERY IMPORTANT NOTE: The 1992 camp was almost canceled because so many people waited until the last minute to send in their reservation. PLEASE, if you're planning to come to Idyllwild, we need your reservation by March.

## **New Mexico August Folk Dance Camp**

Over the years that the new Mexico August Folk Dance Camp has been in existence, it has developed the reputation of offering some of the best teaching and folk dance camaraderie in the Southwest. This year we plan to present the most festive event yet, as we will be celebrating our 10th annual camp, held on the campus of Highland University in historic Las Vegas, New Mexico. Two excellent teachers will be heading the 1993 camp: Theodor Vasilescu (Romanian) and Marianne Taylor (English Country).

Mr. Vasilescu lives in Bucharest, Romania, and has taught Romanian folk dance all over the world. He has been head of the choreographic section at the National Center for the Preservation and Promotion of Folklore and has worked as chief choreographer of "Rhapsodia Romana", the professional Romanian State Folklore Ensemble, and of "Cununa Carpatilor", an amateur folklore ensemble.

Ms. Taylor is a teacher of international, Scottish, English and New England dances, and will be focusing on English Country dance at August Camp. She lives in New Hampshire where she is active in the Artists in Education program. She is also co-founder and program consultant for the Folk Arts Center of New England. She's a great musician, too!!

Highland University's recently renovated student center houses a bright ballroom with a wood floor where all dance sessions and parties will be held. All

# ON THE SCENE

campers will be housed in dormitories. For more information, contact Jane Diggs, 12521 Charla Ct. SE, Albuquerque, NM 97123, (505) 293-5343.

## SCHOLARSHIPS

Now's the time to consider applying for a Federation South scholarship to this year's folk dance/music camps. Our annual Scholarship Ball raised money for several more scholarships. If you did not attend in November 1992, remember to come and support this worthwhile cause next November.

Scholarships are awarded each year to encourage potential folk dance teachers and leaders, to develop folk dance musicians, and to recognize service and active participation in the folk dance community.

To be eligible, an applicant must display commitment of service to the folkdance community for at least one year and not have received a Federation-funded scholarship within the last 3 years. Scholarships are given to Idyllwild, Santa Barbara, Stockton, and Mendocino camps. Your club's Federation representative has applications; or, for applications or more information, contact: Sandy, (310) 391-7382; Leo, (310) 392-3452, or the Folkdance Hotline, (310) 277-6699. Deadline for applications is April 10, 1993.

## Westwood Co-op's Hess Kramer Weekend

Westwood Co-op's annual Hess Kramer weekend will be March 26-28, 1993. The camp combines folkdance activities (teaching and parties), non-folkdance activities (crafts, sports, contests, jam sessions, sing-alongs, games, etc.) and a chance to "get away from it all" (walks on the beach, hikes in the hills, birdwatching, etc.). For information, call Leo, (310) 392-3452 or Sandy, (310) 391-7382.

## McGuffin Donation Inaugurates IFCC Resource Center Development

The International Folk Culture Center in San Antonio, Texas, is proud to announce that Leon McGuffin, a long-time and loyal Texas folk dancer, made a generous contribution to the development of their Resource Center in fall, 1992, by donating his life-time collection of folk dance books, music, and notes to the IFCC.

His gift is significant both because the collection is so extensive and because it represents a landmark inauguration of the development of the Resource Center. Needless to say, the IFCC is hugely appreciative of this gift.

## March Happenings at Veselo Selo

On March 6 and 13, Veselo Selo will have a regular program of folk dance instruction and request dancing, while March 20th features "Beginners and Old Favorites" and request dancing. March 27 is International Night. All evenings go from 8 pm to midnight.

Please note that Veselo Selo has discontinued "Nostalgia Night" on the 3rd Friday of the month. There are currently no regularly scheduled Friday activities.

For more information, call (714) 254-7945, or check the Veselo Selo listing in the Club Activities section.

## Statewide "Maytime Magic" Update

As a service to the community, Statewide '93 will offer a free beginner's institute, free admission to spectators at 3 dance parties, a token admission for junior high and high school student dancers, and free admission to young children at all events. This is the year to bring new people to Statewide and share the joys of folk dancing! There's room for everyone, both in the bleachers and on the dance floors.

Check the ad in this month's Scene for more details and look for a registration

form and more details in the April issue. The advance package for folk dancers is \$32 for the entire weekend of dance events, including the live music and dance concert! The only extras are the barbecue at \$10 and the installation dinner. Parking is free, and there is a special area for self-contained RV's.

The beginner's institute will be at the introductory level (experienced dancers not invited). This event takes the place of the spring beginner's festival and will give the newcomers the opportunity to fully participate in the magic of Statewide! Start thinking now about how you can bring someone new. Share the magic!

## AMERICA DANCING Update

DANCING, the 8-part documentary series on the role of dance in world culture, is scheduled to air Monday evenings from May 3-17 by KCET, Los Angeles. For other areas, check with your local PBS-affiliate station. A companion book has been published and, according to co-producer WNET of New York, the free educational resource guide to accompany the series will be mailed to all high schools in the U.S. in April.

AMERICA DANCING is a nation-wide campaign for dance in which organizations are coordinating events and educational projects with the TV series. The Folk Dance Federation of California, South, is an official participant through its presentation of the Statewide Folk Dance Festival at Arcadia High the last weekend in May.

## Pysanka Festival

The Pysanka Festival (Ukrainian Easter Egg), held on April 4, 1993, acts as a Ukrainian open house for the Los Angeles community. Arts and crafts are displayed by both professionals and amateur craftsmen. Music and folk dancing add to the excitement of the day. Food, such as the traditional ritual bread, will be offered. Of course, the tradition Wax

# ON THE SCENE

Resist Method of Egg Coloring Demonstration is one of the highlights of the day.

The event is at the Ukrainian Cultural Center, 4315 Melrose Ave. from 12-5 pm on April 4. For information, contact Daria Chaikovsky, (213) 668-0172.

## Zhena Folk Chorus

The Zhena Folk Chorus will present a concert of traditional Bulgarian and Croatian songs at the Academy of Television Arts & Sciences Hall of Fame Plaza on Sunday, March 28 at 3 pm. The Academy is located at 5200 Lankershim Blvd., North Hollywood. Admission and parking are free.

The Zhena Folk Chorus, under the direction of Daniel T. Matousek, is the only profession choir in the Los Angeles area which performs the rich vocal traditions of the Balkans. Other recent shows include the Folk Tree Connection and the Enchanted Forest Coffeehouse, as well as performances for the local

Bulgarian and Croatian communities. Zhena will also be performing at the California Traditional Music Society's Festival at the SOKA Campus in Calabasas from June 25-27, where, in addition, Mr. Matousek will teach a Balkan song workshop. For more information about the choir, please call (818) 567-1196.

## Folk Dance Trivia

(quoted from the Carnegie-Mellon Alumni News, June 1980)

The "Miserlou" is a popular folk dance in Western Pennsylvania. It is performed frequently at weddings and festivals in the area to the tune of "Never on Sunday". Though most people recognize this dance on sight, few know that it hails from Pittsburgh and not from Greece.

Brunhilde E. Dorsch [Carnegie-Mellon 1935 graduate] developed the dance in her Duquesne University eurhythmics class during the 1940's. The dance became popular with the university's

Tamburitzans and spread to other folk groups within Pittsburgh's large ethnic community and then traveled to Greece.

## Camp Makahiki Hou 1993

This year's camp, at the Kokokahi YWCA, features teaching by Joe Graziosi (Greek), Marilyn Wathen (French and Balkan), and Virginia Kalua (hula). The musicians, who will play live music at all evening parties, include Dan Auvil (tupan), Souren Baronian (clarinet, gajda, zurna), Polly Ferber (dumbek), Ruth Hunter (tambura, accordion, singing), Lise Liepman (santouri), Haig Manoukian (oud), Kip McAtee (guitar, tambura), and others. Enrollment is limited, so send for brochure/registration SOON! Write to P.O. Box 22463, Honolulu, HI 96823-2463.

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English Country**

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Highlands University  
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## Message from the President

The coming months promise plenty of Federation festival folkdancing. March begins with the West Valley festival in Woodland Hills and ends with the Desert Dancers' Lech Lamidbar festival in Ridgecrest. The Westwood festival in Culver City follows immediately on the first Sunday in April. We hope you'll join us for the Federation council meeting that morning. Of course, the "cherry on the Sundays" will be Statewide '93 in Arcadia over Memorial Day weekend.

An overwhelming whirl of dance events should occur on International Folkdance Weekend, November 12-14. Marilyn Rexter, our chairman in the southland, is communicating with a multitude of dance groups, encouraging to plan events for that weekend. Michael Norris of Sacramento is seeking official state and national recognition on behalf of the entire Folk Dance Federation of California. It is our hope that this will become a permanent celebration. We're asking all folk dance groups to plan an event (or events) NOW -- a workshop, a party, a demonstration, a party..... I've already scheduled a folk dance demonstration at a local nursing home on November 13. They're overjoyed to have some entertainment. Some places even have a small budget. All it takes is a phone call. Religious centers, shopping centers and schools might like to schedule demonstrations. This outreach could bring in new people! A casual presentation only requires music, a few dancers, and a bit of organization. Or, schedule that dance workshop your group has been wanting to have, or that long-overdue party. Then contact us so the event can be included in the Federation list for presentation to government officials. Send a postcard or letter to Michael Norris, P.O. Box 7822, Fresno, CA 93747, listing the group name, a contact phone, and the date, place, and short description of the event. Plan NOW so we'll have time to file for state and national recognition.

We also recommend that you ask your local city and/or county government for a proclamation of appreciation. Such documents may be of future use (to secure facilities, for example).

Speaking of facilities, we have some interesting information, courtesy of Michael Norris, from West's Law Book, 1992: State Educ. Code #82537 makes community college civic centers usable for an amount not to exceed direct costs (janitorial, custodial, utilities, supplies, etc.) for cultural activities (such as folk dancing). State Educ. Code #50402 places limits (125%) on "direct costs" for the use of all city and county parks and recreation facilities. So, check out community colleges and DPR facilities for your classes and special events.

**opa! '93**

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# HILLBILLY

**C**logging, also called "Hillbilly Tapdancing", is an authentic and distinctive form of American folkdance. Though clogging has roots that reach back to our Scots-Irish and European heritage, the dance as performed and enjoyed in the U.S. today has such a contemporary feel that even teenagers have been known to desert their MTV and hustle down to the school auditorium for an evening of dancing.

## ***What Do Cloggers Look Like?***

If you've ever seen a group of enthusiastic cloggers kicking up their heels, you probably haven't forgotten it. You'll have noticed, among other things, that cloggers don't look like the little dolls that dance out of cuckoo clock windows with pigtailed aprons; unless they're performing in a show, they dress like any other casual dancer. When they do wear costumes, clothing is similar to square dance attire. Typical for the women are gingham tops or peasant blouses and full skirts, worn somewhat shorter than those worn by square dancers, frequently worn with crinolines. For men, it's jeans, plaid shirts, and maybe string ties or other items that add a Western touch to the outfit.

## ***Footwear - NOT Wooden Shoes!***

Though clog dancing probably has antecedents in certain northern European countries where wooden footwear was common, the only special appurtenances on the feet of today's cloggers are extra-loud steel taps, sometimes called "jingle taps." Each tap is actually a loosely joined sandwich of two metal plates which strike each other with each step. Most of the sound produced by these jingle taps is generated by the two pieces of steel striking each other rather than by just the bottom pieces striking the floor.

The taps are customarily attached to the toes and heels of leather-soled dance shoes - either oxfords or low-heeled pumps. Since many clogging events these days are held in halls with cement floors, most cloggers either add spongy insoles to their shoes or try to find some kind of footwear that do a better job than regular dance shoes of absorbing shock. In the last few years, many dancers have resorted to wearing thick rubber-soled athletic shoes (Nikes, Reeboks, etc.) and gluing their taps on with a sports shoe adhesive (e.g., Shoe Glue or Goop).

## ***The Leader or "Cuer"***

Modern clogging numbers are typically done as set routines, choreographed to well-known songs. Like much of the recreational ethnic folk dance done throughout Southern California, everyone in the hall dances the same steps at the same time. This is called "precision" clogging (as opposed to "freestyle", improvisational clogging). Unlike most ethnic folk dancing, but like most square dancing, clogging normally has a leader who stands at the front of the hall with a microphone and calls out the steps. In square dancing, this individual is a "caller." In clogging, this person is known as the "cuer". Cuers are almost always teachers, as well, and come equipped with all the tapes, speakers and other sound equipment they need for their engagements.

## ***Music: It Takes All Kinds***

Not surprisingly, there are traditional clog dance routines for traditional old American folk tunes, such as "Turkey in the Straw". Standards of a slightly newer vintage include "Hambone", "Jambalaya", and "Cripple Creek". There are also plenty of well-known clog routines done to the top-40 hits of recent decades (e.g., "Oklahoma Swing", "Cajun Moon", and "Wake Up, Little Susie", to name a few).

One of the best things about today's clogging is that it can be done to so many different kinds of music: hillbilly, Cajun, Irish, boogie woogie, rhythm and Blues, rock. The current

# TAPDANCING

Marilyn Devin

huge success of country music has made it easy for "clogographers" to create new dances the biggest top-40 hits. In the clogging world, new dances are being created and introduced all the time. A few of the hottest clog routines created in recent years are done to such music as "Down at the Twist and Shout," "Bad," "Ghostbusters," and "That's What I like About You", as well as to hits by such artists as Garth Brooks, The Judds, and Paula Abdul.

## *The Clogging Steps*

The essential characteristics of clogging, in other words, the dance elements that make a dance clogging even if it's called something else in a particular area or is disguised by fancy styling, are: 1) loud, fast footwork, usually with steel plates on the shoes; 2) a fairly rigid torso; and, 3) up and down knee motion.

At the heart of virtually all of today's clogging steps is a simple two-tap movement called the "double toe". This is done by quickly kicking forward from the knee and then allowing the leg to fall back naturally. Because the foot isn't lifted very far off of the floor, this kick forward and back makes two quick sounds - a tap as the ball of the foot brushes forward and another tap as it brushes back. The double toe is usually followed by stepping onto the ball of that foot, which also makes a sound. Together, all of that makes a "double toe step." The first two sounds of this step fall on the upbeat ("and a"), and the step falls on the downbeat. (In tap dancing terminology, the double toe step would be a "shuffle-step). A double toe step is also called a "run". Dance sequences often contain several runs in a row (in which case the cuer might say, for example, "Run three.")

The basic step (the Clog) consists of a double toe step, a rock or brief transfer of weight to the other foot, then a step back again. (In tap dancing terminology, a clog would be a "shuffle step ball change"). With the counts, the notation of a basic clog looks like this:

DTS	Rk	S	(Double toe step, rock, step)
L	R	L	(Left, right, left)
&a1	&	2	

If you do a series of these clogs, you'll notice the rhythm and weight transfer is similar to a two-step (with the addition of the preliminary shuffle, of course). But the characteristic of clogging that you can't see from the written-out steps is the up and down movement. This relaxed, bouncing motion is the other essential of clog dancing: the knees must bend slightly on the downbeat and straighten on the upbeat. Both knees bend and straighten simultaneously. On the downbeat, both knees are bent and both are straight on the upbeat. Naturally, the extent of this vertical movement varies with the style (and knee power) of the individual clogger. Some dancers exaggerate it and develop a style like a bobbing cork; with others, it remains subtle. Even if it barely shows, this knee action must be part of the "feel" of the dance. Otherwise, it just won't be clogging.

The "basic" clog is the fundamental building block of almost all the other steps. Other than the Double Toe, Step and Rock, there are very few fundamental foot movements in clogging. The Heel, Toe, Brush, and Drag complete the list. Currently, there are dozens of well-known clog steps (and hundreds of obscure ones), but practically all of them grew out of some variation of these few components.

Cloggers almost always dance in a "line dance" formation. As in country & western line dances, everyone simply spreads out in rows across the dance floor and faces the end of the room where the cuer and music are located. A couple of routines use circle formations, and there are even a handful of couple dances, but these are extremely rare,



particularly in California.

A line dance formation is really no formation at all. Clogging is done this way because, unlike the square dance sets, ethnic dance circles, or even the closed couple formations of other social dancing, clogging historically developed more as a dance for soloists than for groups. This does not mean cloggers only performed one at a time; rather, each dancer was self contained and did steps of his/her own invention.. The result was that one, two, or several cloggers usually danced while most of the other folks watched. Precision clogging (50 or 100 cloggers all dancing in unison) is a purely modern idea.

Newly choreographed dances are usually introduced and taught in workshops at annual regional clogging conventions. The various dance groups and their teachers/cuers then carry the new material back to the other local dancers. You might think this constant infusion of new routines would be disconcerting, but since clogging steps are always called out by the cuer, there really isn't a problem. During the course of an evening, it's customary for the cuer to announce whether the upcoming number will be easy, intermediate or advanced.



As long as you're familiar with the various steps at that level, you can follow along even if a particular routine is one you've never done before. If there's a unique step or tricky combination in the dance, the cuer will usually raise everyone's comfort level by running through just that part of the dance before turning on the music.

### ***The Popularity of Clogging Today***

A recent issue of Double Toe Times, a cloggers' magazine published in Florida, listed almost 600 dance groups in 50 states, plus Germany, Canada, Belgium, and Australia. The Northern California Clog-a-Gram, another clogger's magazine, shows almost 40 member clubs in that area alone, each club claiming at least 100 members. Fairs, festivals, conventions and competitions are staged almost weekly, and virtually year 'round, culminating in December with the Sands International Dance Festival in Las Vegas, which hosts the world clogging championships, the last word in competition-level clogging for individuals, duets, line teams, precision teams, and exhibition teams.

Like other ethnic folk dancers, the overwhelming majority of cloggers aren't in it to compete or put on shows - they just want to have fun dancing. In Southern California, the number of cloggers must be in the thousands, since almost that many attend the Southern California Clogging Association Convention in Riverside, held every year over the Labor Day weekend. They also turn out for annual get-togethers like BuckShot Shindig, held in Ventura each October, and Possum Trot, held in Victorville every year in March. More than two dozen clogging clubs meet weekly (or more often) at schools, parks, playgrounds, and recreation centers all over the Southland.

The popularity of clogging in the Los Angeles area has never been greater. The current generation of local cloggers traces its history to the 1976 Square Dance Convention at Anaheim, where a clogging exhibition was held. It attracted a handful of square dancers who then made it their business to find out more about this exciting new (to them) kind of dancing. Those "pioneers" founded the first few clubs and became the first clogging teachers in Southern California. Most of them are still at it!

There are currently about 30 clubs and as many cuer/teachers active in Southern California. There's always a weekly dance going on somewhere in the Southland any night of the week and most Sunday afternoons. For information on when and where and who, call Marilyn Devin, (213) 469-0582.



# A Friend of

## *Where Does Clogging Come From?*

A recent article in Folk Dance Scene referred to square dancing and contra dancing as cousins. If those dance forms are cousins, clogging shouldn't be thought of as any more than a friend of the family. Even though clogging has grown up alongside square dancing and seems to share square dancing's musical sounds, costumes, and country style, the origins of the two dance forms have surprisingly little in common.

Unlike square and contra dancing lineage, which can clearly be traced to England and France, the dance form known today as clogging probably springs from a blend of several sources, with very little agreement about the extent of the contributions made by different national groups. It is fairly well accepted, however, that one of the primary roots of clogging must be the folk dance of the British Isles, starting with the Irish Jig.

Cultural historians believe that the Irish pagans were enjoying lively "step dances", primitive versions of what came to be known as the Irish jig, as long ago as the 5th century (during St. Patrick's time). "Step dancing", a broader classification than clogging, usually means a kind of dance where attention is focused on the legs and feet, the movements of which keep time and accentuate the beat of the music. In Irish step dancing, the dancer kept his arms glued to his sides and held his head and torso erect, while all the dancing took place below the hips. The feet of an expert doing an Irish jig moved faster than the eye could follow, in an intricate pattern of heel, toe, step, kick and scuff movements that are reputed to have tapped the floor as many as 15 times per second!

Although fast, repetitive tapping was an essential element of the Irish jig, the dance was traditionally performed with very light steps and soft shoes. Indeed, it wouldn't have been possible to execute those staccato patterns in anything but light, slipper-like footwear. Nevertheless, we know that at some point, the jig gave birth to another dance performed in a heavier kind of shoe - the Irish clog dance. The same kinds of steps found in the "soft jig" were adapted by dancers with heavier, noisier, harder-soled footwear. What was sacrificed in speed and lightness may have been compensated for by the addition of the "shoe music", the percussive use of the feet and shoes as a musical instrument. Today, this dance is known as a "hard jig" or "double jig". The shoes have a stiffly built up patch of leather at the toe end of the sole, sometimes with metal nails or brads hammered in. However, they don't actually have steel plates or taps like the shoes worn by cloggers or tap dancers.

Wooden shoes were, of course, also worn by peasants and artisans in many parts of northern Europe - Belgium, Holland, and France. From those nations, too, came dances that create their own percussive accompaniment. These dances, too, may have migrated to North America, including French Canada, where clog dancing is well known. This only leads to further speculation since, generally, any historical dance involving foot stamping (e.g., the Portuguese fado or the Spanish zapateado, which was frequently performed atop the tables in cafes) could be considered a precursor of today's clog and tap dancing.

Of special interest to the history of clogging is a particular kind of wooden shoe that made its appearance in the English steel mills in the mid-18th century during the industrial revolution. The story goes that in Lancashire, England,

# the Family

Marilyn Devin

dancing in these heavy clogs became a popular pastime among the steel mill workers. Competitions came to be held to see who could generate the greatest variety of sounds and rhythms in these clogs. The dance was performed on cobblestones and was a lot like a jig in that the upper body stayed motionless while the legs and feet did all the work of the dance.

The "Lancashire Clog", attracted bigger and bigger audiences, and the competition became intense. The dancers finally realized that the heavy wooden clogs on their feet were a hindrance to faster footwork, so they switched to leather which provided some flexibility (and was safer, too). To make up for the sound volume lost with the wooden soles, someone came up with the bright idea of nailing copper pennies to the toe and heel of each shoe. Imported to the United States, the "Lancashire Clog" became the granddaddy of tap dancing. It was featured in U.S. theatres as early as 1840, taking American audiences by storm. There were soon as many styles and spin-offs of clog dancing as there were performers, including the variation that abandoned the percussive footwear altogether and became known as the "soft shoe".

## *Clogging in the U.S.A.*

Irish and English clog dancing and their American derivatives continued to evolve in this country throughout the 19th and into the early 20th century, in vaudeville, minstrel shows and the various other tent shows, road shows, and touring companies that traveled the length and breadth of the States.

Once it was established in this country, what started out as clog dancing received its next biggest contribution from African Americans. The rich African dance heritage, nurtured and encouraged for the entertainment of White society during the years of slavery, blossomed anew as many more Blacks headed for the cities after emancipation. The infusion of Black styles and rhythms gave clogging two dance elements it had thus far lacked: syncopation and body movement.

By the turn of the 20th century, all these influences culminated in what we now known as "tap dancing". Famous early tap dancers are still among the most revered legendary figures in the history of show business: George M. Cohan, Bill "Bojangles" Robinson, etc.

While clog dancing was being transformed in the mainstream of American popular culture, the same Irish-Scots dance heritage was also thriving in more remote sections of the nation. Dance historians tell us that in the Appalachian Mountains, descendants of the Irish, English and Scots settlers kept the Irish jig, Scots Highlander, and other step-type dances alive in forms that didn't deviate quite so far from the "original".

We know that square and round dancing were the dances most universally done by country folk in 19th century America, and their history is fairly well documented. Where, then, did clogging fit in? Well, it's a common occurrence at informal dances in any society for young people to want to get out on the floor and show off. In the Appalachians, it was apparently no different. It seems that whenever there was a town dance (at corn husking time, at christenings, at barn raisings, church socials, whatever), during the breaks between sets or at the end of the evening when the regular guests left the floor, it was the custom for the younger, more exuberant crowd to take over. It must have been these energetic souls that preserved the old clog and jig styles, doubtlessly with plenty of their own personal touches thrown in.

Though they had some common roots, the steps these Appalachian virtuosos did were only remotely related to the new, syncopated, sophisticated tap dance that was coming into its own among professional minstrels and vaudeville entertainers. Compared to the new tap dancing, clogging was the country cousin. (That's how clogging comes to be better described, not as a relative of square dancing, but of tap dancing.)

What we know today as clogging is the heir to these "purer," personalized and regionalized step-type dances. As recently as 20 years ago, cloggers had not developed a common terminology for their basic steps or even for the dance form itself. When cloggers in rural areas of the Southeastern United States travelled over the mountains or into the next state, they might or might not recognize the local steps. Clogging wasn't even necessarily called clogging in all regions; it was known variously as flat-footing, foot-stomping, buck dancing, or jigging, amongst other terms.

In 1927, in Asheville, North Carolina, a lawyer and cultural historian named Bascom Lamar Lunsford founded an ambitious folk arts festival, the Mountain Dance and Folk Festival, where he planned to gather and preserve Southern American music and dance. At the 1938 festival, a group with a unique style won the dance competition. This group, Sam Queen's Soco Gap Dance Team, didn't square dance at all -- they clogged. In fact, cloggers today recognize Sam Queen's team as the first official clogging group in the U.S.A.

Sam Queen's dancers, interestingly, did not call themselves cloggers. They probably used the term "flatfooting" to distinguish their kind of dancing from traditional mountain square dancing. By whatever name, Sam Queen and his group were such a hit that it was clear a new, non-square dance category was going to be needed from then on to accommodate other groups like them - those who did flatfooting, foot-stomping, or whatever they wanted to call it.

How and when did the term "clogging" come into use? According to Ira Bernstein, clogging authority and author of "Appalachian Clogging and Flatfooting Steps," cloggers have no less than King George VI and Queen Elizabeth of England to thank for the currently-used term. Bernstein's research turned up the little-known fact that, during a 1939 state visit to the White House where Sam Queen's Dance Team was among the guest artists, those royal personages commented that Sam Queen's group reminded them of the clog dancers they'd seen in the north of England.

After World War II, clogging "hitched a ride" on the coattails of square dancing, which was the national dance craze in the country throughout the 1950's. From movies to radio to the record store, and from stars like Bing Crosby to Roy Rogers, everybody was going square dance crazy. Wherever square dance festivals and jamborees were held, there would naturally be a place to feature exhibition dancers. Often as not, those fancy steppers would be doing clogging steps.

On a more local, neighborhood level, square dances were held wherever folks could find a hall, a fiddler and a caller. As the ranks of square dancers grew, the natural interest in expanding the repertoire of steps and styles grew with it. Like their predecessors in Appalachia, there was invariably someone around who knew a few clogging steps and was only too happy to show them off during the breaks between sets. It's from these clogging interludes and demonstrations, professional and amateur, formal and informal, that today's clogging eventually spread from coast to coast and beyond.

### ***Today's Clogging Styles***

Though the name "clogging" has caught on, the dance itself has not yet crystallized into one common form. Several different styles of clogging survive, and there is considerable variation, especially from the east to the west coast. For instance, cloggers in California are much more likely to dance in unison (the



"precision" style of clogging); in the southeast, there's a great deal more improvisation (where you'll even see them doing different routines to the same song).

"Buck dancing" was one of clogging's early names because it was simply a generic name for any kind of fast-footed solo (and still is used among old-time tap dancers to describe a kind of easy, flat-footed tap style). Among cloggers, buck dancing now refers to a special fancy kind of clogging in which the dancer does the basic clogging steps with the addition of extra little kicks, shuffles, taps, etc., that generate two or three times as many sounds per beat as the steps make when conventionally executed.

Buck, precision, or freestyle, accompanied by authentic folk tunes or top 40, today's generation of cloggers are definitely keeping Hillbilly tapdancing alive.

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Nevell, Richard. *A Time to Dance*. New York, St. Martin's Press, 1977.

(Only the last is generally available in public libraries.)



For more information, call (514) 254-7942, or the Fulkdances (514) 277-6099. Deadline for April 10, 1993.

Co-op's Hess Kramer

Wood Co-op's annual Hess Kramer will be March 26-28, 1993. This year's festival will feature a variety of folk dancing and musical activities (chairs, spoons, etc.), workshops, sing-alongs, and a chance to "get away with it" on the beach hikes (birdwatching, etc.). For more information, call (514) 392-3452 or (514) 392-3453.

For more information, call (514) 254-7942, or check the *Vivante Solo* listing in the *Le Petit* 20th Avenue edition.

Statewide "Maypole Magic" Update

As a service to the community, Statewide '93 will offer a free beginner's session, free admissions to spectators at 3 dance parties, a token admission for junior high and high school student dancers, and free admission to young children at all events. This is the year to bring new people to Statewide and share the joys of folk dancing. There's room for everyone, both in the numbers and in the dance flows.

Check the ad in this month's issue for more details and look for a registration

campaign. For organizations and educational purposes. The Folk California, 1993 participants through the Statewide Folk Arts and High the 1993 Pymnoka Festival. The Pymnoka Festival (1993) was a 1993 for the Los Angeles and other folk artists and professionals and music and folk excitement of the traditional folk arts.

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# **FOLK DANCE CAMP**



**June 11-18, 1993**

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**GOOD NEWS!** We've moved back up to Idyllwild to a private school, Desert Sun Science Center, not far from ISOMATA. Classes will be in an air conditioned gymnasium with a good wood floor. Also, a videotape of camp dances will be available this year.

**NOTE THE DATES!** Camp is earlier than last year!.

**VERY IMPORTANT NOTE!** The 1992 camp was almost cancelled because so many people waited until the last minute to send in their reservation. PLEASE, if you're planning to come to Idyllwild, we must have your reservation by MARCH 1st or sooner.

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## CLUB ACTIVITIES

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CHINA LAKE DESERT DANCERS	Tues, 7:30-9:30 pm Thur, 7-10 pm	(619) 446-2795	RIDGECREST, High Desert Dance Center, 725 S. Gateway
CONEJO VALLEY FOLK DANCERS	Mon, 7:30-10 pm	(805) 498-2491 Ask for Gene	THOUSAND OAKS, Conejo Elem. School 280 Conejo School Rd.
CRESTWOOD FOLK DANCERS	Mon, 8:15-10:30 pm	(310) 478-4659; 202-6166 Beverly Barr, instructor	WEST L.A., Brockton School 1309 Armacost Ave., WLA
DESERT INTERNATIONAL DANCERS	Mon, 7-10:30 pm	(619) 343-3513 Sam & Vikki, instructors	PALM SPRINGS, Village Center 538 N. Palm Canyon Dr.
ETHNIC EXPRESS INT'L FOLK DANCERS	Mon, 7-9 pm	(702) 732-4871 Dick	LAS VEGAS, Baker Park Comm. School 1100 E. St. Louis
FOLK DANCE CENTER	Mon, Wed, Fri, Sat Call for hours	(619) 281-KOLO	SAN DIEGO, Normal Heights 4649 Hawley Blvd.
FOLKARTEERS	Fri, 8-10 pm	(818) 338-2929 (714) 593-2880	COVINA, Las Palmas School 641 N. Lark Ellen Ave.
HAVERIM FOLK DANCERS	Tues, 8-10 pm	(310) 202-6166; 478-4659 Beverly Barr, instructor	VAN NUYS, Valley Cities Jewish Ctr. 13164 Burbank Blvd.
HAVERIM FOLK DANCERS OF VENTURA	Sun, 7-9 pm	Ann Taylor (805) 643-2886	VENTURA, Temple Beth Torah Youth Ctr. 7620 Foothill Rd.
HOLLYWOOD PEASANTS	Wed, 7:30-9:45 pm	(310) 827-3734	WEST HOLLYWOOD, Plummer Park 7377 Santa Monica Blvd. Fiesta Hall
INTERMEDIATE FOLK DANCERS	Fri, 8-10:30 pm	(310) 397-5039	CULVER CITY, Lindberg Park Ocean Ave. & Rhoda Way
KAYSO FOLK DANCERS	Fri, 9 am-noon Sat, 12:30-3 pm	(619) 238-1717 Kayso Soghomonian, instructor	SAN DIEGO, Casa del Prado, Rm. 206 Balboa Park; Sat, 4044 Idaho St.
KERN INTERNATIONAL FOLK DANCERS	Wed, 7:30-9:30 pm	(805) 831-5007	BAKERSFIELD, Wayne Van Horn School, 5501 Kleinpell Ave.
KYPSELI	Fri, 8 pm-midnite	(818) 248-2020	PASADENA, 2031 Villa St.
LAGUNA FOLK DANCERS	Sun, 7-10 pm Wed, 8-10 pm	(714) 494-3302; 533-8667	LAGUNA BEACH, Community Center 384 Legion Ave.
MOUNTAIN DANCERS	Tue., 7-9:30 pm	Betty Solloway (818) 447-0046	S. PASADENA, Oneyonta Cong. Church 1515 Garfield Ave.
NARODNI DANCERS OF LONG BEACH	Th, 7:30-10:30 pm	(310) 421-9105, Lucille (714) 892-9766, Laura	LONG BEACH, Unitarian Church, 5450 Atherton
NORTH SAN DIEGO COUNTY FOLK DANCERS	Fri, 7:30-11 pm	(619) 743-5927 George Bailey	VISTA, Grange Hall 1050 S. Santa Fe
OJAI FOLK DANCERS	*Wed, 7:30-10 pm	(805) 649-2367 Rachel Pratt	OJAI Art Center 113 S. Montgomery
ORANGE COUNTY FOLK DANCERS	Fri, 7:30-10:30 pm	(714) 642-1052, Richard (714) 646-7082, Steve	ORANGE, The Music Room 3514 E. Chapman
PASADENA FOLK DANCE CO-OP	Fri, 7:45-11 pm	(818) 794-9493	PASADENA, Throop Memorial Church 300 S. Los Robles
ROYAL SCOTTISH COUNTRY DANCE SOC., Manhattan Beach	Tues, 7 p.m.	Wilma Fee (310) 546-2005	MANHATTAN BEACH, Knights of Columbus Hall, 224½ S. Sepulveda Blvd.
ROYAL SCOTTISH COUNTRY DANCE SOC., Pasadena	Th., 7-10 pm	(310) 820-1181 Eve & Jerry Lubin	EAGLE ROCK, St. Barnabus' Parish House, 2109 Chickasaw
ROYAL SCOTTISH COUNTRY DANCE SOC., San Gabriel	Tu, W, Th, Fri 7:30-10 pm	David Hills (818) 354-8741	SAN GABRIEL, Call for location
ROYAL SCOTTISH COUNTRY DANCE SOC., Santa Monica	Fri, 7:30-10 pm	Ann McBride (818) 841-8161	SANTA MONICA, Santa Monica City College Dance Studio

# CLUB ACTIVITIES

ROYAL SCOTTISH COUNTRY DANCE SOC.	Mon, Thurs, 7:30-9:45 pm	(714) 557-4662 Shirley Saturensky	IRVINE. Call for location HUNTINGTON BEACH. Call for location
SAN DIEGO FOLK DANCERS	Mon, 7:30-10 pm	(619) 460-8475 Evelyn Prewett	SAN DIEGO. Recital Hall. Balboa Park
SAN DIEGO INTERNATIONAL FOLK DANCE CLUB	Wed, 7-10 pm	(619) 422-5540 Alice Stirling, instructor	SAN DIEGO, Balboa Park Club Balboa Park
SANTA BARBARA COUNTRY DANCE SOCIETY	1st & 3rd Sun. 6:30-10 pm	(805) 969-1511	SANTA BARBARA, Carillo Rec. Ctr. 100 E. Carillo St.
SANTA MARIA FOLK DANCERS	Mon, 7-9:30 pm	(805) 925-3981; 929-1514	SANTA MARIA, Vet's Cultural Ctr., Pine & Finnell
SKANDIA DANCE CLUB	Several dates, times	(714) 533-8667 (714) 892-2579 (310) 459-5314	ANAHEIM, Ebell Club, 226 N. Helena St. ORANGE, 131 S. Center St. CULVER CITY. 9636 Venice Blvd.
SOLVANG VILLAGE FOLK DANCERS	Sat, 7:30-10:30 pm	(805) 688-3397 Dave Heald, instructor	SANTA YNEZ, Valley High, Old Gym Hwy 246 at Refugee Rd.
SOUTH BAY FOLK DANCERS	Fri, 7:00-10:00 pm	(310) 377-6393 Bea Rasof	TORRANCE. Torrance Cultural Center, 3330 Civic Center Dr.
SO. CALIFORNIA ENGLISH COUNTRY DANCE SOCIETY	2nd, 4th Fridays 8-11 pm	(818) 441-6129	SANTA MONICA. Marine Park 1406 Marine St.
TCHAIKA FOLK DANCE CLUB OF VENTURA	Thurs, 8-10:00 pm	(805) 642-3931; 985-7316	VENTURA, Loma Vista Elem. School, 300 Lynn Dr.
TROUPE MOSAIC	Tues, 6:30-8:30 pm	Mara Johnson (818) 831-1854	SEPULVEDA, Gottlieb Dance Studio, 9743 Noble Ave.
TUESDAY GYPSIES	Tues, 7:30-10:30 pm	(310) 556-3791 Dave Slater	CULVER CITY, Masonic Temple 9635 Venice Blvd.
U. of RIVERSIDE FOLK DANCE CLUB	Fri, 8-11:30 pm	(714) 369-6557 Sherrri	BARN STABLE, University exit 900 University Ave.
VESELO SELO FOLK DANCERS	Th, 7:00-10:00 pm 3rd Fri, 8-midnite Sat, 8-midnight	(714) 254-7945; Recorded message & schedule	FULLERTON. Hillcrest Recreation Center, 1155 N. Lemon
WAVERLEY SCOTTISH COUNTRY DANCERS	Wed, 7:30-10:30 pm	Jerry Lubin (310) 820-1181	SANTA MONICA. Adams Jr. High, 2425-16th St.
WESTCHESTER LARIATS	Mon, 3:30-5:30 pm Mon, 7-9 pm	Eve Pontius (310) 306-2360	L.A., Visitation School, 6561 W. 88th St. L.A., Vergari Dance Studio, 6216 W. Manchester Ave.
WEST LOS ANGELES FOLK DANCERS	Fri, 7:30-10:45 pm 4th Wed, 8-10:30 pm	(310) 478-4659; 202-6166 Beverly Barr, instructor	WEST L.A., Brockton School 1309 Armacost Ave.
WEST VALLEY FOLK DANCERS	Fri, 7:30-10:30 pm	(818) 368-1957	WOODLAND HILLS Rec. Center, 5858 Shoup Ave.
WESTWOOD CO-OP FOLK DANCERS	Thurs, 7:30-10:45 pm	(213) 857-3362	WEST L.A., Emerson Jr. High, Boy's Gym, 1670 Selby Ave.
WHITTIER CO-OP FOLK DANCERS	2nd, 4th & 5th Sat. 7:30-10:30 PM	(818) 300-8138	WHITTIER, Sorenson Park 11419 Rosehedge Dr.
<b>NON-FEDERATION CLUBS</b>			
ADAT SHALOM ISRAELI DANCERS	Mon, 7:30-10 pm	(310) 478-5968 Edy Greenblatt	WEST L.A., Adat Shalom 3030 Westwood Blvd.
ALIVE FELLOWSHIP INT'L FOLKDANCERS	Tuesday 7:30-10 pm	(714) 677-7404; 677-7602 Wayne English	MURIETTA HOT SPRINGS Alive Polarity's Resort
CABRILLO INTERNATIONAL FOLK DANCERS	Tues, 7:30-10 pm Thur, 7:30-10 pm	(619) 449-4631 Joe Sigona	SAN DIEGO Balboa Park Club Balboa Park
CAFE DANSSA BALKAN DANCERS	Wed, 7:30-10:30 pm	(310) 478-7866 Sherry Cochran	WEST L.A., Cafe Danssa 11533 W. Pico Blvd.
CAFE SHALOM INTERNATIONAL DANCE	4th Sat., 7:30-10 pm Call to confirm	(714) 886-4818	SAN BERNARDINO, 3512 North "E" St. (35th & "E" St.)
CAL TECH HILLEL ISRAELI DANCERS	Sun, 7:30-10:30 pm	(213) 260-3908 (818) 577-8464	PASADENA, Winnet Student Ctr., S. San Pascual, W. of Holliston
CAL TECH INTERNATIONAL FOLK DANCERS	Tues, 8-11:55 pm	(213) 849-2095 (714) 593-2645	PASADENA, Cal Tech Campus, Dabney Hall. Parking off Del Mar

# CLUB ACTIVITIES

DANCING ROSES	Thurs, 3-4:15 pm Wed, 10:15-11:15 am Thurs, 7:30-8:30 pm	(818) 790-7383 Karila	PASADENA, 85 E. Holly ALTADENA, 560 E. Mariposa LA CANADA, 4469 Chevy Chase
DEL MAR SHORES INT'L FOLK DANCERS	Mon, 6:45 & 8:15 pm	(619) 475-2776 Geri Dukes	DEL MAR, Mira Costa College 9th & Stratford Court
FOLK DANCE FUN	1st & 3rd Sat. 8-10:30 pm	(818) 349-0877 Ruth	SEPULVEDA, 9743 Noble Ave.
GREEK FOLK DANCE CLASS	Thur, 1-3 pm	(310) 769-3765 Trudy Bronson	VAN NUYS, Valley Cities Jewish Comm. Ctr, 13164 Burbank Blvd.
KYPSELI GREEK FOLK DANCING	Fri, 8 pm-midnight	(818) 248-2020, Antoni (213) 660-1030, Jozef	PASADENA, Vasa Hall 2031 E. Villa
ISRAEL FOLK DANCE INSTITUTE	Sun, 8:30 pm-1 am	(818) 710-0298 David Paletz	VAN NUYS, Arthur Murray Studio, 6383 Van Nuys Blvd.
EDY GREENBLATT'S ISRAELI FOLK DANCERS	Tues, 7-10:15 pm	(310) 478-5968 Edy Greenblatt, instructor	VAN NUYS, Valley Cities Jewish Ctr., 13164 Burbank Blvd.
LONG BEACH JEWISH COMMUNITY CENTER	Sun, Wed, 7:30-10 pm	(310) 426-7601	LONG BEACH 3801 E. Willow
LONG BEACH INTERNATIONAL FOLK DANCERS	Tues, 7:30-10 pm	John Matthews	LONG BEACH, Unitarian Church 5450 Atherton
NICHEVO FOLK DANCERS	Wed, 8-10:30 p.m.	(805) 967-9991 Flora Codman	SANTA BARBARA, Carillo Rec. Center 100 E. Carillo St.
OUNJIAN'S ARMENIAN DANCE CLASS	Tues, 7:30-9 pm Thur, 7:45-9:15 pm	(818) 845-7555 Susan Ounjian	VAN NUYS, 17231 Sherman Way L.A., 4950 W. Slauson Ave.
SAN PEDRO DALKAN FOLK DANCE CLUB	Mon., 7:30-9:30 pm	(310) 548-5929 Andy Crosswhite	SAN PEDRO, YMCA, 9th Street
TEMPLE B'NAI DAVID	Wed, 7:15-10 pm Th, 9:30 am-1 pm	(310) 391-8970 Miriam Dean	LOS ANGELES, 8906 Pico Blvd. CULVER CITY, 4117 Overland Blvd.
WESTSIDE CENTER FOLK DANCERS	Tues & Fri 9 am-12:15 pm	(310) 389-5369 Pearl Rosenthal	WEST L.A., Westwide Jewish Ctr., 5870 N. Olympic Blvd.
WESTSIDE TANCHAZ	4th Saturdays 7:30 pm-midnight	(310) 202-9024	L.A. Gypsy Camp, 3265 Motor Ave.

## BEGINNER'S CLASSES

ADAT SHALOM ISRAELI DANCERS	Mon, 7:30-8:30 pm	(310) 475-4985; 478-5968 Edy Greenblatt	WEST L.A., Adat Shalom 3030 Westwood Blvd.
ARMENIAN DANCE CLASS (8 week series)	M-F, 6:30-10 pm	(310) 941-0845 Tom Bozigian, instructor	Different locations each night. Call for details.
CABRILLO INTERNATIONAL FOLK DANCERS	Thurs, 7:30-10 pm	(619) 449-4631 Kim Ho	SAN DIEGO, Balboa Park Club Balboa Park
CONEJO VALLEY FOLK DANCERS	Mon., 7:30 pm	(805) 496-1277	
CRESTWOOD FOLK DANCERS	Mon, 7-8:15 pm	(310) 478-4659; 202-6166 Beverly Barr, instructor	WEST L.A., Brockton School 1309 Armacost Ave.
DESERT INTERNATIONAL FOLK DANCERS	Mon, 7:30-10:30 pm	(619) 343-3513 Sam & Vikki	PALM SPRINGS, Village Center 538 N. Palm Canyon Dr.
HAVERIM FOLK DANCERS OF VENTURA	Sun, 7-9 pm	(805) 643-2886 Ann Taylor	VENTURA, Temple Beth Torah 7620 Foothill Rd. (corner Kirnbal)
ISRAELI & INTERNATIONAL FOLK DANCERS	Tues, 7:45-10 pm	(310) 375-5553 Ginger McKale	REDONDO BEACH, Temple Menorah 1101 Camino Real
KAYSO FOLK DANCERS	Sat, 1-3 pm	(619) 238-1771 Kayso Soghomonian	SAN DIEGO, North Park Rec Center, 4044 Idaho St.
LAGUNA BEGINNER'S FOLK DANCE CLASS	Wed, 8:00-10:15 pm	(714) 494-3302; 533-8667	LAGUNA BEACH, Community Center, 384 Legion Ave.
NARODNI BEGINNER'S FOLK DANCE CLASS	Thurs, 7-8 pm	(310) 421-9105 (714) 892-2766	LONG BEACH, Hill Jr. High Gym, 1100 Iroquois
NICHEVO FOLK DANCERS	Wed., 7:30 pm	(805) 967-9991	SANTA BARBARA, Carillo Rec. Center 100 E. Carillo
NORTH SAN DIEGO COUNTY BEGINNERS	Thurs, 7:30-9:30 pm	(619) 747-1163 Faith Hagadorn	ESCONDIDO, Methodist Church Rec. Hall, 4th & Kalmia
OJAI FOLK DANCERS	Wed., 7:30 pm	(805) 649-1503	OJAI, Ojai Art Center

# CLUB ACTIVITIES

ORANGE COUNTY FOLK DANCERS	Fri., 7:30-8:30 pm	(714) 642-1052, Richard (714) 646-7082, Steve	ORANGE. The Music Room, 3514 E. Chapman
PASADENA CO-OP BEGINNER'S CLASS	Fri, 7:45-8:30 pm	(818) 794-9493	PASADENA, Throop Memorial Church, 300 s. Los Robles
SAN DIEGO INTERNATIONAL FOLK DANCE CLASS	Wed, 7-8:15 pm	(619) 422-5540 Alice Stirling	SAN DIEGO, Balboa Park Club Balboa Park
SIERRA MADRE FOLK DANCE CLASS	Mon, 8-9:30 pm	(818) 441-0590 Chuck Lawson	Call for location
SKANDIA FOLK DANCE CLASSES	Mon, 7:30-10 pm Wed, 7:15-10 pm Wed, 7:30-10 pm	(714) 533-8667 (310) 459-5314 (619) 281-7295	ANAHEIM, Ebell Club, 226 N. Helena St. CULVER CITY, Peer Gynt, 3835 Watseka SAN DIEGO, 1934 - 30th St.
SOUTH BAY FOLK DANCERS	Fri, 7-10 pm	Bea, (310) 377-6393 Ted/Marilyn (310) 370-2140	TORRANCE. Cultural Arts Center, 3330 Civic Center Dr., (310) 781-7150
VESELO SELO BEGINNER'S CLASS	Thurs, 7-10 pm	(714) 893-8127-Carol (714) 530-6563-Pat	Call for address.
WESTWOOD CO-OP FOLK DANCERS	Thurs, 7:30-9 pm	(310) 476-1466 after 2 pm (310) 277-6699	WEST L.A., Emerson Jr. High Gym, 1670 Selby, behind Mormon Temple

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