

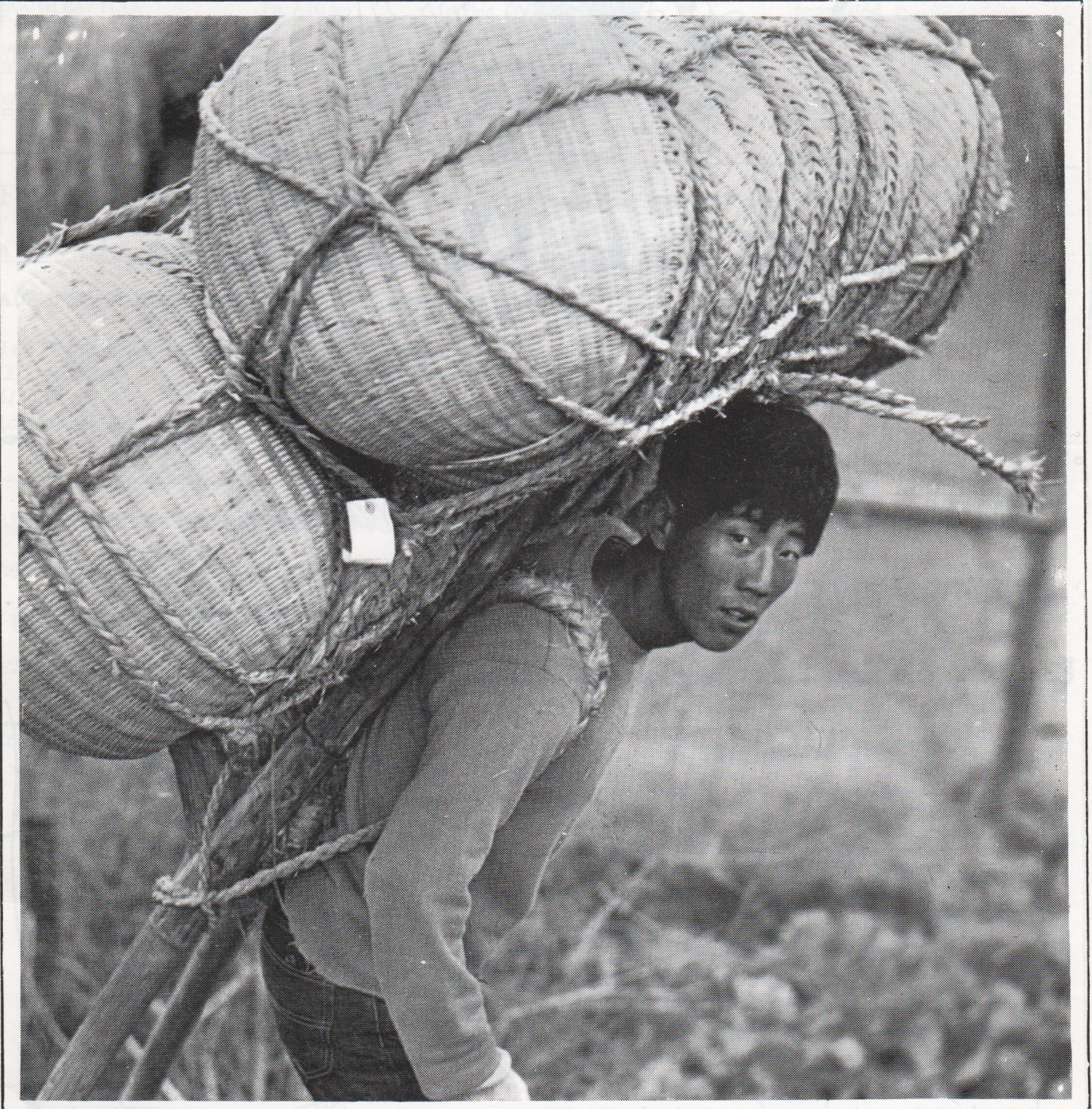


\$2.00

# Folk Dance Scene

JANUARY 1994

Volume 29, Number 9





# The LAGUNA FOLK DANCERS



# FESTIVAL

FEBRUARY 11-13, 1994  
with master teachers:

JOE KALOYANIDES GRAZIOSI ~ greek  
DICK CRUM ~ balkan, romanian

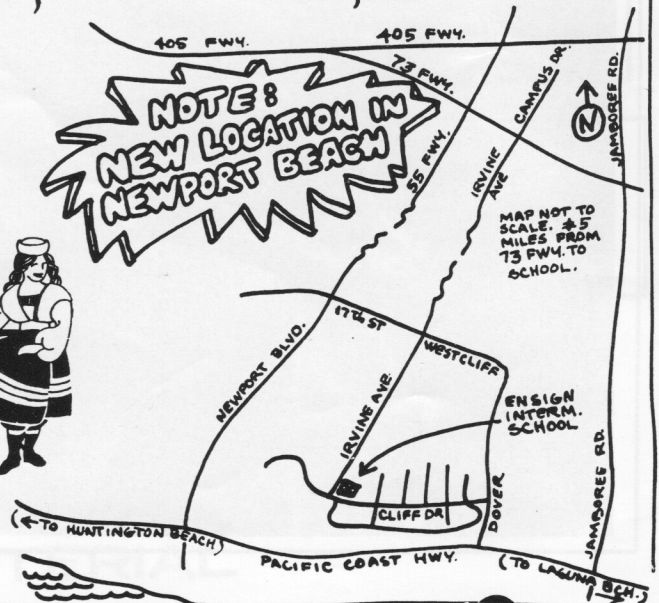
ENSIGN INTERMEDIATE SCHOOL GYMNASIUM  
2000 CLIFF DRIVE, NEWPORT BEACH, CA.

LAGUNA FOLK DANCERS a member of folk dance federation of CALIFORNIA, south

## schedule

<b>FRIDAY</b>	Dance Workshop	7:30-11:00	} \$8.00
	Afterparty	11:00-2:00	
<b>SATURDAY</b>	Advanced Workshop	10:00-12:00	\$6.00
	Dance Workshop	1:30-4:30	1.00
	Valentine Dance and Afterparty	7:30-2:00	9.00
<b>SUNDAY</b>	Kato Hora	12:00-1:15	} \$8.00
	Exhibition Dance Concert	1:30-3:00	
	Dance Festival	3:00-5:30	

ALL EVENTS PASS \$33.00 AT THE DOOR OR ORDER BY MAIL FOR ONLY \$30.00. SEND PAYMENT BEFORE FEB. 1<sup>ST</sup> TO: LAGUNA BEACH FOLK DANCERS 24751 CASTLE HILL RD., LAGUNA NIGUEL CA 92656 FOR MORE INFORMATION, CALL (714) 533-8667; 545-1957; 494-7683







JANUARY 1994

Volume 29, Number 9

# 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.

**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.

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**Federation Information (310) 277-6699**



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*Cover & all photographs: From "KOREA: a Jade Paradise", by Jean-Claude and Roland Michaud. Published by the Vendome Press, 1981.*

*All black & white drawings: From "Folklore & Customs of Korea", by Hyontang Kim, Korea Info Services, Inc. Seoul, Korea. 1957.*



Note: Federation events  
are in bold type.

\*\*\* Call to confirm all events

1994

## JANUARY

- 3-14 **Macedonian & Bulgarian workshops with Ventsi Sotirov.**  
3 - San Pedro Balkan Dancers  
4 - Cal Tech FD, Pasadena  
5 - Cafe Danssa, WLA  
8 - Veselo Selo, Fullerton  
10 - Conejo Valley FD, Thousand Oaks  
14 - UC Riverside FD  
INFO: (818) 774-9944
- 8 **Czech & Slovak Dances taught by Richard Duree. 1:30-4:30 at Hillcrest Rec. Ctr., Fullerton. Info: (714) 641-7450.**
- 8 Blast to the Past - 50s workshop and dance with clogdown at Imperial Jr. Hi, Ontario, CA. Sponsored by the So. Cal. Clogging Assn. Info: Dawn Mee, (714) 351-1729, or Tom Dunning, (619) 271-5546.
- 8 Israeli Folk Dance Party with David Edery. Westside Jewish Community Center. 8:00. Info:(213) 938-2531,X-2228.
- 9 19th Century Romantic Dance class, taught by Mlle. Irene at the Besant Lodge, 2560 N. Beachwood Dr., Hollywood. Info: Mlle Irene, (213) 664-0227.
- 9 **Pasadena Co-op's Winter Festival, 1:30-5:30 pm. Glendale Civic Aud. Council meeting at 11. Info: (818) 794-9493**
- 23 Colonial Williamsburg (18th Century) dance workshop 6-9:30 pm with Mlle. Irene at 2560 N. Beachwood Dr., Hollywood. Info: (213) 664-0227.
- 28 **Camp Hess Kramer. New date, changed from 10/29-10/31/93, due to fires in Malibu area. At Camp Hess Kramer, Malibu, CA. Info: (310) 202-6166.**
- 29 Victorian Ball, sponsored by the Upland Historical Preservation Society. 7:30 pm-midnight. Chautauqua Hall, 861 Alpine St., Upland. Info: (909) 946-9113.
- 29 Masters of the Banjo at CalTech. Info: (818) 395-3700 or 395-4652

## FEBRUARY

- 6 The Yakut Dance Company of Siberia. 2 pm. Pasadena Civic Aud, 300 E. Green St., Pasadena. Info: (818) 304-6161
- 11-13 **Laguna Folkdance Festival, Ensign Intermediate School, 2000 Cliff Dr, Newport Beach. Workshops with Joe Graziosi and Dick Crum. Festivals, after-parties, concert. Info:(714) 646-7082.**
- 12 Israeli Folk Dance Party with David Edery. Westside Jewish Community Center. 8:00. Info:(213) 938-2531, X-2228.
- 13 St. Valentine's Viennese (19th Century Vintage) dance workshop, 6-9:30 p.m. with Mlle. Irene at 2560 N. Beachwood Dr., Hollywood. Info: (213) 664-0227
- 13 Peking Acrobats. 2 pm. Pasadena Civic Aud, 300 E. Green St., Pasadena. Info: (818) 304-6161
- 26 Waltz, Polka and Schottische workshops with Richard Duree. 1:30-4:30 pm, Hillcrest Park Rec Center, 1155 Lemon, Fullerton. Info: (714) 641-7450
- 27 George Washington's Birthday Bash - 18th Century dance workshop with Mlle. Irene, 6-9:30 p.m. at 2650 N. Beachwood Dr., Hollywood. Info: (213) 664-0227

## MARCH

- 3-8 KODO Drummers of Sado Island. Concerts at 8 pm. Royce Hall, UCLA. Info: (310) 825-2120
- 5 Festival of Korea: "Chindo Sikkim Kut" (Shaman ritual). 8 pm. Schoenberg Hall, UCLA. Info: (310) 825-2101
- 11-12 11th Annual Possum Trot. Clogging workshops, easy to advanced. Victorville Fairgrounds. Info: (818) 368-1773, (909) 593-5626.
- 12 Waltz, Polka & Schottische workshop with Richard Duree. 1:30-4:30 pm, Hillcrest Park Rec Center, 1155 Lemon, Fullerton. Info: (714) 641-7450

## APRIL

- 8-10 David Rousseve/Reality. "Urban Scenes/Creole Dreams." Dance concert featuring African-American

street dance, rap music, traditional gospel music. 8 pm. Royce Hall, UCLA. Info: (310) 825-2101

- 9 Saif Keita performs songs of Mali (Africa). Wadsworth Theater, UCLA. Info: (310) 825-2101
- 9 Mesoszeg and Szekely dance cycles-workshop with Richard Duree 1:30-4:30 pm, Hillcrest Park Rec Center, 1155 Lemon, Fullerton. Info: (714) 641-7450
- 9 Israeli Folk Dance Party with David Edery. Westside Jewish Community Center, 8 p.m. Info: (213) 938-2531, x-2228.
- 10 **Westwood Co-op Festival. 1:30-5:30 pm, Culver City Memorial Aud, Overland & Culver Blvd. Council meeting at 11 am. Info: (818) 998-5682**
- 22-24 **Westwood Co-op's Hess Kramer Weekend, Malibu. Info: (818) 998-5682 or (310) 839-6110.**
- 24-26 Summer Solstice Weekend. Folk music, singing, dancing, crafts, story telling. Soka University, Agoura. Info: (818) 342-SONG.
- 28-5/1 **Southern California Folk Dance Conference. Yves Moreau, Ya'akov Eden, Richard Powers. Live music, ethnic theme parties. ISOMATA, Idyllwild. Info: (310) 202-6166.**

## MAY

- 7 Festival of Korea: Taekwondo (Korean martial art). 3 pm. Sunset Canyon, UCLA. Info: (310) 825-2101
- 14 Mezoszeg & Szekely dance cycles - workshop with Richard Duree. 1:30-4:30 pm, Hillcrest Park Rec Center, 1155 Lemon, Fullerton. Info: (714) 641-7450
- 14 Israeli Folk Dance Party, David Edery. Westside Jewish Community Center, 8 pm. Info: (213) 938-2531, x-2228.

## JUNE

- 4-5 AMAN International Music & Dance Ensemble. 8 pm. Royce Hall, UCLA. Info: (310) 825-2101
- 9 Klezmer Conservatory Band. 8 pm. Ambassador Aud, Pasadena. Info: (818) 304-6161.



11 Mezoszeg & Szekely dance cycles - workshop with Richard Duree. 1:30-4:30 pm, Hillcrest Park Rec Center, 1155 Lemon, Fullerton. Info: (714) 641-7450

16-19 L.I.F.E. (Los Angeles International Folkdance Extravaganza) folk dance camp. Michael Ginsburg and Zlatne Uste band plus 2-3 other teachers. Claremont College, Pomona. Info: (310) 556-3791 or (818) 887-0788.

#### NORTHERN CALIFORNIA

1/14-15 Peninsula Folk Dance Council Festival. Veteran's Memorial Bldg., Redwood City, CA

2/18- 4th Annual Southern Spectacular -  
2/20/94 52 clogging workshops, 26 instructors. Holiday Inn Centre Plaza, Fresno. Info: (209) 298-8036

5/27- Statewide Festival. College of Notre  
5/30/94- Dame, Belmont, CA.

6/18-25 Mendocino Folklore Camp. Johnny Pappas, Marilyn Walthen, Tony Parkes. Info: (510) 527-9209

#### OUT OF STATE

##### Arizona

1/20- Tucson 46th Annual Festival -  
1/22/94 Clogging, round and square dance. Tucson Convention Center. Info: (602) 299-4068

4/8- 7th Annual Winslow Fest 94.  
4/10/94 Workshops in clogging, square dance, line dance, dance exhibit, festival dance. Bonnie Brennan School, Winslow, AZ. Info: (602) 289-5612

##### Hawaii

2/13- English Dance Week. Info: (800)  
2/20/94 822-3435

3/19- Makahiki Hou Camp. Richard &  
3/26/94 Melanie Powers, Ron Wixman, and others. Kaneohe, Oahu. Info: (808) 885-2129.

##### Michigan

1/28- Conference for Dance Organizers.  
1/30/94 Info: Erna Lynne Boque. 8700 Silver, Dr. Pickney, MI 48169-8919

##### Nevada

4/29- 47th Annual Silver State Square and  
5/1/94 Round Dance Festival. Workshops in clogging, square/round dance. Reno-Sparks Convention Center. Info: (702) 322-0027; 359-1250

##### New York

4/29-5/1 Balkan Bash with Michael Ginsburg, Steve Kotansky, Tamar Seeman. Saugerties. Info: (212) 942-3768

#### FOREIGN CANADA

5/10-22  
(1994) Festivites Folkloriques de Valleyfield. 169 rue Champlain, Valleyfield, Quebec J6T 1X6. (514) 524-0269



*4 Great Days - April 28 - May 1, 1994*

*3 Great Teachers - Ya'akov Eden (Israeli)  
Yves Moreau (Bulgarian)  
Richard Powers (Vintage)*

*2 Great Parties Ethnic themes (bring "costumes")*

*1 Great Band*

## *10 - A PERFECT TEN - the SOUTHERN CALIFORNIA FOLKLORE CAMP*

*APRIL 28-MAY 1, 1994 at ISOMATA in Idyllwild*

*Only \$195 per person (dorm, max 6 per room) or  
\$210 per person (private room & bath, double occupancy)*

*DISCOUNT FOR EARLY REGISTRATION (before 2/25/94)!!!*

*For more information, contact: Beverly (310) 202-6166, Jill (818) 482-8291 or Steve (805) 964-5591*



# ON THE SCENE

## **NEW DATE for Camp Hess Kramer Weekend - 1/28-1/30/94**

The October fires in the Malibu area caused the cancellation of the "Camp Hess Kramer (Camps Review) Weekend". Fortunately, it was possible to reschedule the weekend to January 28-30, 1994. The weekend format will remain the same, though there will be some changes in the dances that were scheduled to be taught in October. The selections will be updated so that the new dances from camps will be those that have not yet been taught at local groups and may have even been forgotten by local teachers. Some good old lost dances will be taught by the capable staff - Sherry Cochran, Dorothy Daw, Dick Julian and Beverly Barr (teaching a special Country Western workshop).

For those weren't able to sign up for this terrific weekend in October, you have a second chance! For information, see the ad in this issue of Scene or call Irwin at (310) 202-6166 or West at (310) 452-1538.

## **Victorian Winter Ball in Upland**

The Upland Historical Preservation Society is sponsoring an authentic Victorian Winter Ball on January 29, 1994 at 7:30 p.m. at Chautaugua Hall, 861 Alpine St., Upland, CA. The Ball will feature the Philadelphia Quadrille, harpist and opera singer Miora Breen and historic recreations of Victorian characters in history.

Doors open at 7:15 p.m. The Grand Festivities will begin at 7:30 p.m. Queen Victoria and Prince Albert will christen the Victorian Winter Ball at 8 p.m. Come early on 1/29 for a pre-dance workshop from 4:30-6 p.m. at Oddfellows Hall, 233 north Second Ave. in Upland. Other workshops will be offered January 1, 15 and 22 from 1-2 p.m. at Oddfellows Hall, and will be taught by Mlle. Irene Ujeda.

All donations (for ball tickets &

workshops) are TAX DEDUCTIBLE -- proceeds go towards historic preservation projects. Tickets are limited, so send your donations to U.H.P.S., PO Box 1828, Upland, CA 91785. For more information, call Carol Timm at (909) 946-9113 or Volan Phillips at (909) 985-9177.

## **Bulgarian Performance Seminar**

Sponsored by the Society of Folk Dance Historians in Austin, Texas, the seminar takes place in Gabrovo, Bulgarian, from June 12-26 (with an optional ethnographic pre-tour of the Gabrovo region from June 5-12). The seminar includes teaching of songs and dances from the Thracian city of Yambol, the Dobrudzhan village of Tyanevo, the Gabrovo ethnographic region, the Shope village of Graovo and Kraydunava, in the Severnyashki region. Also included is a "context program" which covers the historic, social, artistic and political context of Bulgarian folk songs and dances.

For more information, write to the Society of Folk Dance Historians, 2100 Rio Grande, Austin, TX 78705. A discount is offered for early registration.

## **Travel & Dance with Beverly and Irwin Barr**

The two major trips planned for 1994 are "Spain, Portugal and Morocco" in the spring (April or May) and "Eastern Canada", including Nova Scotia and Prince Edward Island in the fall (September or October.). For details, call Beverly or Irwin at (310) 202-6166 or (310) 478-4659.

## **Fiddling Frog Dance Festival February 25-27, 1994**

For all you Contra dance aficionados, here's a fun, VERY accessible Contra Dance festival at the Culver City Masonic Temple, 9635 Venice Blvd., in Culver City. The festival includes Friday, Saturday and Sunday evening dances, as well as workshops on Saturday and Sunday mornings and afternoons on Cajun,

Contra and Hambo dance. Some daytime meals will be included with registration, and there will be a Saturday evening potluck! Calling will be done by Warren Argo, and live music provided throughout by several sets of musicians.

For more information, contact the California Dance Co-operative at 14752 Albers St., Van Nuys, CA 91411, or call Steve or Leda at (818) 785-3839.

## **Westwood Co-op Folk Dance Festival**

The annual Westwood Co-op Folk Dance Festival will honor the memory of Ray Boarman on Sunday, April 10 from 1:30-5:30 p.m. at the Culver City Veterans Memorial Auditorium, Overland at Culver Blvd. Beginners and experienced dancers are welcome. Free admission and parking.

## **EUREKA! Federation has had TWINS!**

Not one, but two new camps for 1994! There's a bit of musical geography when you consider that what was in Idyllwild is now in Pomona and what was going to be in Julian is now in Idyllwild -- but what's in a name? A rose by any other name would smell as sweet....and both camps will be great!

The newest addition is the Southern California Folklore Camp, starting out with an outstanding staff -- Richard Powers, Ya'akov Eden and Yves Moreau! And there are plans afoot for live music and nightly ethnic theme parties. Dates are April 28-May 1, so MARK YOUR CALENDARS! We'll see you at ISOMATA on Thursday, April 28th!

## **Save June 16-19, 1994 for L.I.F.E.**

It's a dance camp, front row seats at a concert, and a party all rolled into one!

The kickoff planning meeting just ended, and the first L.I.F.E. event will feature the West Coast debut of Zlatne Uste, Rounder Records' newest



# ON THE SCENE

recording artists. And the innovative entertainment committee is whispering about more special surprises. Pomona College of Claremont, CA will host the extravaganza in an old world ballroom surrounded by 100 years of historic Spanish architecture and grassy courtyards.

You'll find out about the master teachers and more special events next month.

What is L.I.F.E.?

The Los Angeles International Folkdance Extravaganza.

Call (818) 774-9944 for more news.

## International Folk Dance Summer School

The International Folk Dance Summer School takes place once every 2 years in collaboration with the Society for International Folk Dance. Participants are mainly teachers and

dance enthusiasts from the UK, but others have come from as far away as Japan. This year's school runs August 6-13, 1994 at the College of Rippon and St. John in York.

For more information, contact the International Folk Dance Summer School, Greenacres, Broadstreet Common, Nash, Newport, Gwent NP6 2AZ. Tel: 0633 272662.

## New at the Laguna Festival

"Introduction to Folk Dancing", a free introductory class for people with no prior folk dance experience, will premiere at this year's Laguna Festival on Sunday, February 13 from noon-1:15 p.m.

The rest of the 24th annual Laguna Folk Dance Festival will follow the usual weekend format. Dick Crum and Joe Graziosi will teach Balkan and Greek dances at the 3 workshops. Two

wonderful afterparties, featuring request dancing, snacks, good conversation and relaxation, are scheduled for Friday and Saturday nights. The Atlantic Crossing Band will play for the Valentine Dance on Saturday evening. The Sunday afternoon kolo hour, dance concert and festival dance will complete the weekend's activities.

So, come to Ensign School in Newport Beach on February 11-13 and enjoy the Laguna Folkdance Festival weekend. Pre-registration is available by mail and/or tickets for individual events are available at the door. To register, send your name, a check (\$30 before February 1st or \$33 after), and an SASE for each participant to:

Laguna Folkdancers  
24751 Castle Hill Rd.  
Laguna Niguel, CA 92656

## BE A PROFESSIONAL DANCER IN BULGARIA!



Friends, you can! Rehearse with a State Ensemble! Learn the songs and dances! Perform with them on stage, in costume, in public concert! We again offer you 14 days and 13 nights with the folk artists of the:

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Our proven DANCE PROGRAM will teach you the inner functioning of a professional ensemble and put you on stage,



trained, in costume, in a live public concert of songs and dances from:

- 1 Thrace — Yambol area
- 2 Gabrovo ethnographic region
- 3 Kraydunava, in the Severnyashki (Northern) region.
- 4 Dobrudzha — Tyanevo village
- 5 Shopluka — Graovo village

Simultaneously, our fantastically successful CONTEXT PROGRAM will teach you the historic, social, artistic, political, and personal context of Bulgarian folk songs and dances:

- Meetings with neighboring ensembles and ethnographers.
- The opportunity to buy costumes, footwear, and other folk art.
- Tours of important sites: Veliko Tŭrnovo, Bozhentsi, Dryanovo, Shipka, and many more.

Dates: June 12 - 26, with optional ethnographic pre-tour of the Gabrovo region June 5 - 12.

Price: \$1495 for the 2 week Seminar; \$1945 for 3 weeks. Up to \$500 discount for early registration.

So join us next June in Gabrovo, the geographical and cultural center of the Bulgarian Renaissance, and Industrial and Educational Revolutions. No other Bulgarian town has so much of interest to you. Write NOW for details: Society of Folk Dance Historians, 2100 Rio Grande, Austin TX 78705.



THE FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH, INC.

PRESENTS

# CAMP HESS KRAMER INSTITUTE WEEKEND

Learn Dances Taught at Summer Camps and MORE

\* \* \* NEW DATE \* \* \*

## JANUARY 28 29 30, 1994

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Balkan

**DOROTHY DAW**  
International

**DICK JULIAN**  
International

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

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MAIL APPLICATION TO: Wes Perkins & Gloria Harris, 1621 Bryn Mawr, Santa Monica, CA 90405

**Registration on a first come first serve basis**

Please make check payable to **CAMP HESS KRAMER COMMITTEE.**

NAME(S) \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

STATE \_\_\_\_\_ ZIP \_\_\_\_\_

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2( ), 3( ) in the redwood building

\$147 per person.....\$ \_\_\_\_\_

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DELUXE ROOM in the new Conference  
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TOTAL.....\$ \_\_\_\_\_



# Message from the President, Folk Dance Federation of California, South Eunice Udelf

I'd like to designate '94, THE YEAR OF THE OPEN DOOR. We all hope that the people in strife-torn areas of the world will open the doors of their hearts to one another. Here, at home, we dancers can work to open the doors of our dance clubs to more people. Each of us can be a hospitality committee of one, welcoming visitors to our group. Give a special welcome to children who want to try to learn. A child may make dancing difficult initially. However, if encouraged, that child might be Mr. or Ms. Folk Dance of the 21st Century!

This new year is a time for new beginnings and the doors of the folk dance world are open to all of us. But do remember to be a beginner when you start something new; seek out a beginner's class. Even if you are an experienced Israeli dancer, Scandinavian dances have some different moves and a different language. International dancers may know a few Scottish dances, but will slow down the action for a group of

advanced Scottish dancers. Get a good foundation at a beginner level class so you can really enjoy high quality advanced dancing wherever you go! So many doors are open.

Some wonderful doors will be open for weekend dancers in the months to come: Camp Hess Kramer was postponed due to the October fires. It's been rescheduled for January 28th to January 30th. There's still time to make your reservations. The Laguna weekend, a proud tradition, is scheduled for February 11-13th. The new Southern California Folklore Camp at ISOMATA should be a great treat for those able to schedule a 4-day weekend. The travelers from amongst us will head for Statewide in Delmont on May 27-30th. And thanks to the dedicated people who always organize the excellent Idyllwild camps, a great new 4-day weekend, L.I.F.E. (Los Angeles International Folk Dance Extravaganza) has been arranged for June 16-19th in Claremont. The choices are numerous. For those able to, the best choice will be EVERYTHING (why climb every mountain when you can dance through every door)?

To 1994 -- THE YEAR OF THE OPEN DOOR-- OPA!



**"LET'S DANCE"**  
The Magazine of  
International Folk Dance  
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*The where, when, how  
and who of*  
International Folk Dancing

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**FOLK DANCE FEDERATION  
of CALIFORNIA, INC.**  
PO Box 1282  
Alameda, CA 94501  
(510) 814-9282

**opa! 1994**

**GREEK ISLANDS & TURKEY**  
20 DAYS, APRIL 28-MAY 17. ATHENS, ISLANDS OF POROS,  
EGINA & HYDRA, PLUS SANTORINI AND RHODES. TURKEY'S  
MEDITERRANEAN COAST, THEN INLAND TO COLORFUL CAPA-  
DOCCIA. DANCING, FOLKLORE EVENTS, TREASURES!

**ROMANIA & HUNGARY**  
21 DAYS, JULY 21-AUGUST 10. LAST YEARS WINNER!  
A FULL PROGRAM OF FESTIVALS, WORKSHOPS, MEETINGS  
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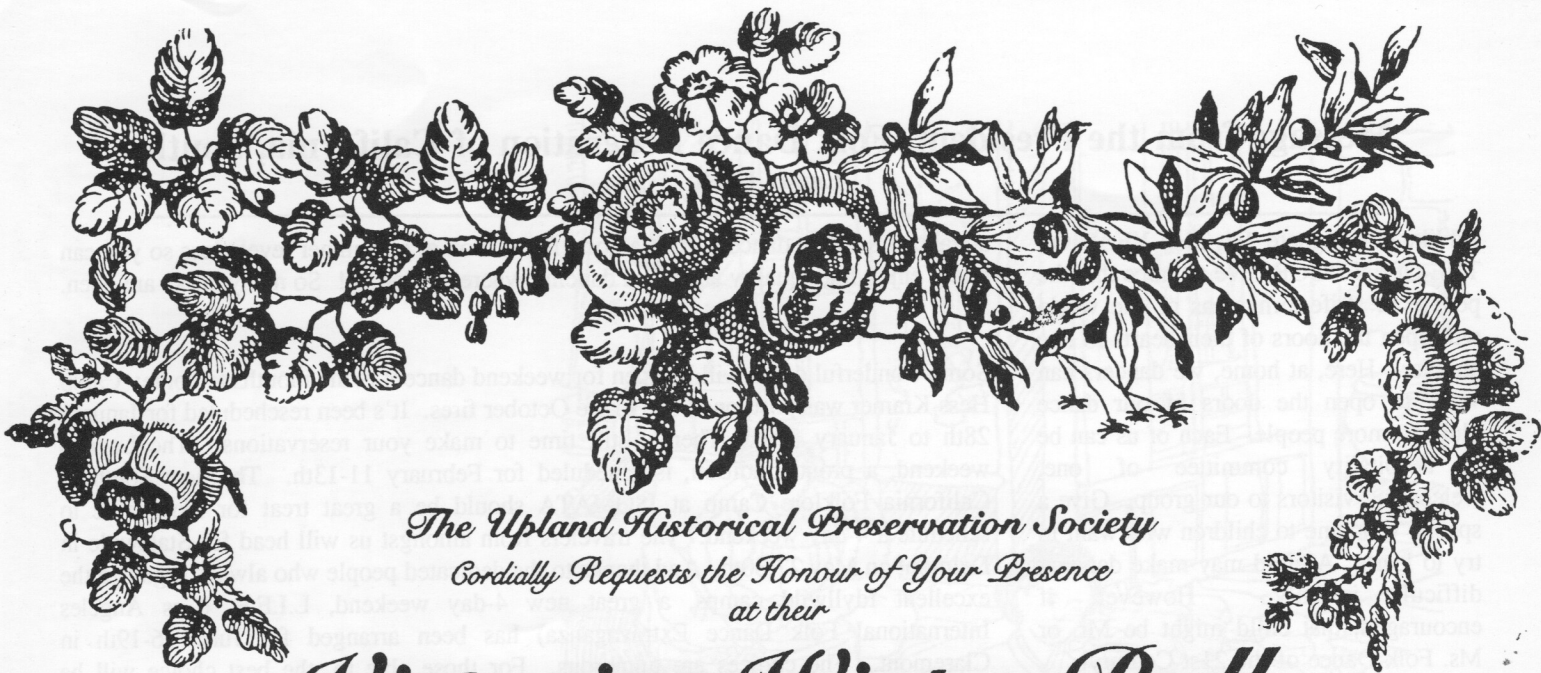
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# Reflections on Korean Dance

## ***The Tribal States and the Three Han Kingdoms***

Korea's history dips back into the past as long ago as 20 centuries before Christ.

As with many other cultures, Korean dances evolved from religious ceremonies and their development closely paralleled changes in the religious beliefs of the people. Three major religious periods span Korean history with ritual forms of ceremonial dance: Shaman, Buddhist, and Confucian. Shamanism was the most highly developed and pervaded all of the others.

From earliest times, Shamanism served the people's need for communication with the divine spirit, and the shaman was literally the medium who brought the spirit from Heaven to man -- a priest, a conjuror, a medicine man, a tribal worker of magic, a healer. In ancient Korea (dated from 2333 B.C. according to oriental chronology), tradition says Tangun, son of the spirit and grandson of God, was born. He gave the simple people their first lessons in how to live right. Thus, Tangun was the first great ruler and Shaman of Korea and has been the guiding genius of Korean inspiration through all ages.

Each year the Puyu, one of the barbaric tribes roaming the northern and central parts of the peninsula during the thirteenth century B.C., held a festival during the tenth month of the lunar calendar (December) called *Young-go*. Presided over by a Shaman priest, this festival was celebrated with songs and dances. Another tribe, the Ye people in the northeast, also held a yearly festival but this occurred in or around the month of October. It also included songs and group dances during worship service.

## ***The Han Conquest 421 years (108 B.C.-313 A.D.)***

The Han Provinces included Chinhan, Mahan, Pyonhan to the south and Lolang to the north. Pyongyang was the center of culture at the time, and became the capital of Lolang province and site of provincial government. In the Three Han Kingdoms to the south, thanksgiving festivals were held after rice transplantation and again after the harvest, always presided over by a shaman priest.

## ***The Three Kingdoms Period: Silla, Koguryo, Paekcha.***

***Silla: 992 years (B.C. 57-935 A.D.)***

In Silla, King Chinhung founded the *hwarang*. The *hwarang* started as a cultural organization among aristocratic youths. In the course of time, it grew into a national institution of patriotic knights trained along the lines of chivalry, upholding bravery, purity and loyalty. The *hwarangs* of noble birth each kept 100-1,000 guards under their personal command, taught them military arts in addition to music and dancing. The young men were good dancers, singers, and actors and were either shamans or had shamanistic functions. King Chinhung also organized the P'al-Gwan-Hoe festival, which incorporated a mixture of Buddhist and earlier Korean religious elements, and performances by the *hwarang*. The festival was observed until the advent of the Yi dynasty with its strict Confucian policies.

While the foundation for some of Korea's great dances was being laid by the Silla *hwarang* in the south, a people characterized by bravery and strong will-power were creating dances of a different nature in the Koguryo kingdom to the north in what is now Manchuria. The dances showed the impetuous, almost Mongol-like ferocity of the people of north Korea.

***Koguryo: 705 years (B.C. 37- 668 A.D.)***

The Koguryo people gradually pushed southward from their cradle in Puyo. After conquering South Manchuria, they destroyed Lolang in 313 A.D. and ruled at Pyongyang until 668 A.D. The kingdom of Koguryo was especially well known for its close relationship with China. Central Asian musical instruments and dances were introduced into Koguryo from China, and Koguryo music and dances were introduced into China during the Sui and T'ang Dynasties. Many Koguryo dances were widely acclaimed in the court of T'ang China.

Shamanism was in great vogue at the time and the witchcraft descended from ancient Koguryo to present day Korea. Buddhism was introduced into Koguryo in 372 A.D. during the reign of King Sosurim. It was introduced into Silla during the 5th century A.D. and into Paekje in 384 A.D. or twelve years behind Koguryo, during the reign of Chimnyuking.

***Paekje: 681 Years (B.C. 18-663 A.D.)***

Paekje was one of the early advanced kingdoms of the Orient, and is best known for its interrelationships with China and Japan. As early as 285 A.D. musicians were being sent to Japan to teach music. Paekje set up an institute in Japan to teach music and dance to young boys. In the sixth century, Paekje's missionaries brought Buddhism and Buddhist arts, along with the lunar calendar and medicine, to Japan.  
Koryo Period: 475 Years (918-1392)

***Koryo Period (Age of Buddhism): 475 years (918-1392 A.D.)***

Often referred to as the "Middle Ages" of Korea, this was the era when Buddhism became the national religion. A large amount of court and religious music and dance was imported from China, and close ties between music and Buddhist rituals were established. The King set up a society for Buddhist ritual and held a grand lantern party in the spring of each year. There was a music festival to honor Buddha in the winter, and every three years a grand festival was held in which 30,000 Buddhist monks and 4,000 musicians gathered together. Buddhism had a permissive attitude. It contributed a positive influence on music and dance, allowing beautiful court dances and many shaman rituals to continue to be performed throughout this era.

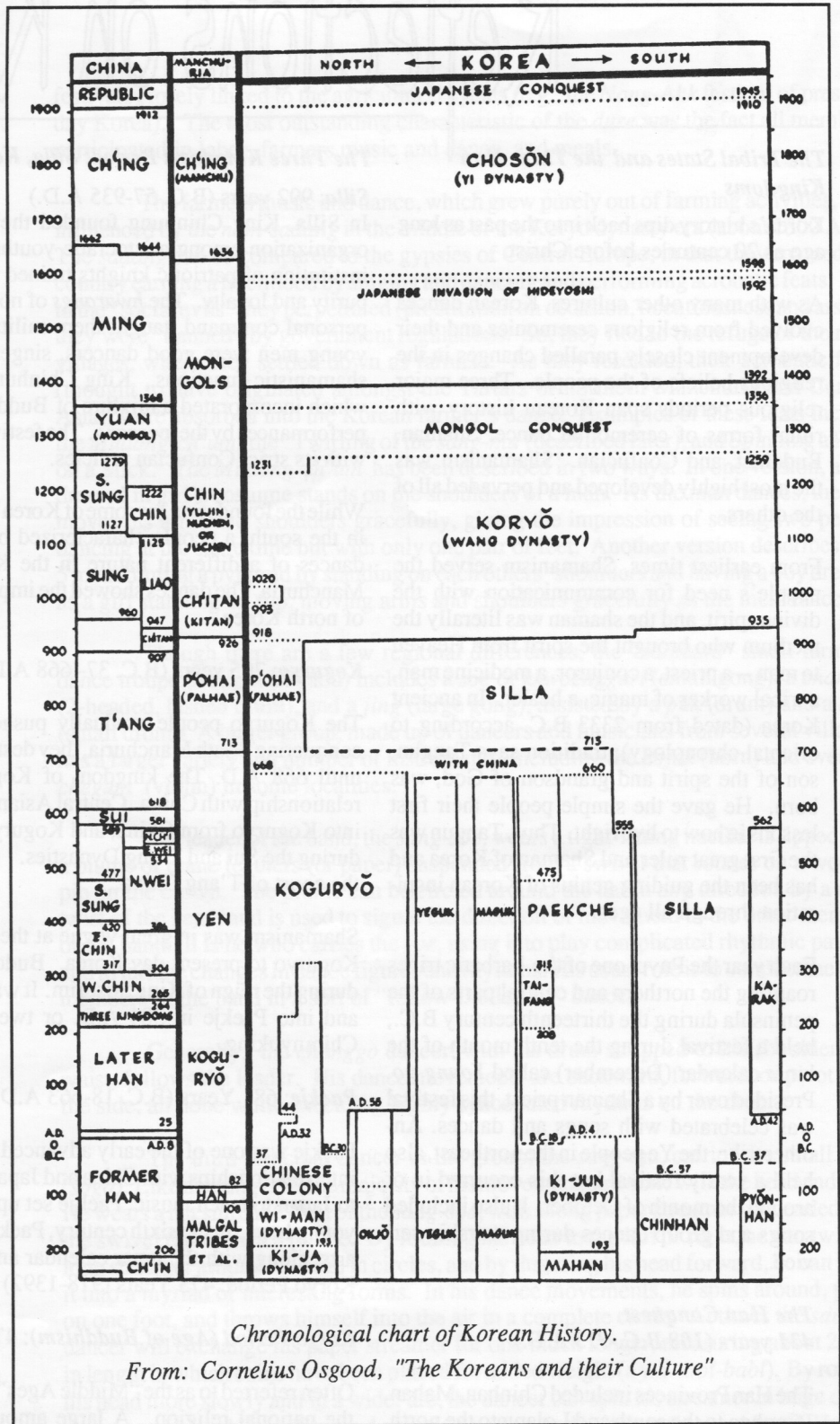


An important feature of dance during the Koryo period was the Kisaeng. This custom flourished among the Koreans, and seems to have been passed on to the Japanese who developed it into its best-known form where the performers are called geisha, "accomplished persons." These girls, chosen for their charm and beauty, were trained from childhood to sing and to play musical instruments as well as to dance. In fact, they became the most highly educated women of the East -- the companions of artists and scholars as well as of the rulers of the land. In social freedom, they were the most privileged group in oriental civilization and the most loved. They were not prostitutes and did not suffer the disrespect aimed at that profession. The kisaeng entertainments seem to have started as a court institution, firmly established by the time of the Koryo Dynasty, and remaining under the patronage and protection of the crown until the overthrow of the last kingdom. With the fall of the Yi Dynasty, the kisaeng were driven out of the palace and eventually drifted into entertainment establishments and drinking houses.

**The Yi Dynasty (The Age of Confucianism)**  
519 Years (1392-1910)

During this era, Confucian music and dance were imported into Korea from the Sung dynasty of China, along with Chinese court music and dance.

In spite of Confucianism's severe moral restraints, this was perhaps the most favorable period for Korean dance and music in the country's history. In 1397, a young king by the name of Sejong ascended the throne. During his thirty-year reign, he brought Korean culture to its apex. This period initiated the great era of codification and transcription. Music and dance was divided into three primary divisions: Ah-Ahk (Confucian ritual), T'ang-Ahk (Chinese T'ang and Sung Dynasty), and Hyang-ahk (native Korean). King Sejong's work of classification was continued by King Sejo, who classified instrumental and vocal music as well as dances and developed a theory of musical notation. And under King Sejong's grandson, King Sonjong, the Ahk-Hak-Kwoe\_Bum (Standard of Musical Science), was compiled. This is said to be the most comprehensive book ever written on music and dance in Korea, and contains not only the Yi Dynasty music and dance extant at the time, but also records procedures for court dances, costumes, properties, instruments and even dance programs.



Chronological chart of Korean History.  
From: Cornelius Osgood, "The Koreans and their Culture"

With Japan's annexation of Korea in 1910, the court of the Yi Dynasty and its dances came to an end. Japan had by this time become quite Westernized and sent this wave of Westernization plus her own traditional cultural influences outward. Submerging Korea in a completely new era. Every aspect of life was affected, including traditional music and dance.



# Mut and Heung

## FOLK DANCES OF KOREA

If one were to be asked to define the most distinguishing quality of Korean folk music and dance, he would arrive inevitably at the words *mut* and *heung*: irrepressible joy...almost reaching the point of giddiness...a joy pouring forth from within...from a deep sense of beauty...a state of everlasting exhilaration. This is perhaps the closest one can come to describing *mut* and *heung*. The ideal of Korean music and dance is enjoyment of these elements rather than demonstration of technique.

In addition to the above elements, other significant emphases must be included in a description of Korean folk dance. The first of these, and perhaps next in importance to *mut* and *heung*, is the precedence of movement over rhythm and, particularly in the drum accompaniment of folk music and dance, the precedence of rhythm over meter. Syncopation, polyrhythms and counter-rhythms are highly developed. The precedence of the dancer's movement over the rhythmic accompaniment reaches its zenith in the Farmers Festival Music and Dance where the performers, in some sections, walk right through the triple meter rhythm with ease. They are able to walk out of this rhythmic field and back into it again, whenever and wherever they feel the inclination, without ever being thrown off or getting out of step.

A second important element in Korean folk dance is the dispensation of the concept of time wherein the dancer remains motionless except for the rhythmic motion of the shoulders, which move up and down in the manner of a crane ruffling its wings. This relative stillness is directed towards the attainment of the spiritual executed in quiescence, which is the ultimate in the folk dance.

According to Alan C. Heyman, noted scholar of Korean music and dance, *mut* and *heung* are to be found only in the folk dance of Korea. In the court and religious dances, the austerities of Confucianism and Buddhism, with their prescribed movements and manner, restrict the climate of improvisational freedom where the two elements flourish. For this reason, many regard only the folk dance as truly Korean; the rest being, to a considerable extent, products of foreign influence (Chinese and Indian, primarily). Folk dance, then, refers to any dances that represent the tradition of the Korean people, exclusive of the court (including Shamanistic, Crane and masked dances).

Masked, Crane and Shamanistic dances will be discussed at a later time. For this article, the *Nong-Akh* (Farmers Dances), considered the oldest known form of Korean folk dance, will be emphasized.

## KOREAN FARMERS MUSIC & DANCE (*Nong-Akh*)

In order to understand the Farmer's music and dance, it is necessary to be aware of the context in which they evolved. The *dure*, a system of collective labor, has been widely practiced in Korean agriculture since ancient times. Each *dure* had its farmers music and dance band and such bands lent variety to any otherwise routine rural existence. A farmer's band or troupe played music throughout the work day. By playing music, the farmers were able to unite socially, double their efficiency, and do arduous work they could hardly have done had it not been for the music. Though the farmer's music developed with the purpose of stimulating farm work, it gradually became the traditional rural pastime as it was handed down from generation to generation, providing the people with the opportunity to pray for peace and for the longevity and well-being of their co-workers. In addition, music was used for rituals to honor the heavens, and to celebra'e



festivals closely linked to the agricultural cycles (e.g., the *Nong-Ahk* festival of present-day Korea). The most outstanding characteristic of the *dure* was the fact all members participated in labor, farmers music and dance, and meals.

The farmers music and dance, which grew purely out of farming activities, was influenced by the *nam-sadang* in the middle of the Koryd dynasty era (about 1300 A.D.) The *sadang* can be compared to the gypsies of Central Europe, in that they roamed the country earning a livelihood by singing and dancing and performing acrobatic feats. Due to the "social evils" they perpetrated (prostitution on occasion, licentiousness and arson), they were "banned" by government regulations. So, they fled to the refuge of the rural villages, where they settled down as farmers. As they resettled, their acrobatic feats (thought to have originated amongst the Tartars of northern Manchuria and Central Asia), were absorbed into the Korean farmer's dance. Examples of these feats include the *Mudong-ch'um*, the "Twirling of the *sang-mu* (described later), and Spinning a Plate on a Stick. The *Mudong-ch'um* has been described in two ways. In one version, a boy dressed in girl's costume stands on the shoulders of a man. As the man dances, the boy moves his arms and shoulders gracefully, giving the impression of seeing two people dancing at the same time but with only one pair of feet. Another version describes 4 or 5 men forming a pyramid by standing on each others' shoulders and having a boy dressed as a girl standing on top, moving arms and shoulders gracefully as the men dance.

Though there are a few regional differences, the "standard" small farmers' dance troupe (*Nong-Ahk* band) includes a *soe* or *kkwoenggari* (small gong), a *changgo* (2-headed, lashed drum), and a *jing* (large gong), assisted by a *puk* (drum) and a *sogo* (small drum). A larger group, made up of dancers and musicians from several villages, has a larger variety and number of instruments, including the *hojdk* (horn) and even the *chegum* (violin) in some localities.

The leader of the band, the *sang-söe*, wears a tight-fitting hat that is tipped with a plume of crane feathers (or paper) suspended from a swivel that rotates on a wooden pin on the crown. The plume can be circled around the hat in any direction by a rapid twist of the head, and is used to signal the direction of movement to the other members of the band. It is he who carries the *soe*, using it to play complicated rhythmic patterns and to initiate changes in dance figures and rhythms. His usual role is to conduct the other members of the band in a sort of "follow-the-leader" dance.

Generally, the *changgo* dancer, with his drum strapped to his shoulders and waist, follows the leader. His dance movements are backward, forward, or pivoting to the side, all done while executing highly syncopated rhythms on the drum.

The third principal dancer in the group, the *sang-mu*, carries the small drum (*sogo*). Like the *sang-söe*, the majority of his movements are done with the head and neck. He wears a hat similar to that of the *sang-söe*, with a long paper streamer suspended from the swivel rather than a plume. By rotating his head to the left or right, he can twirl the long streamer around his head in circles, and by thrusting his head forward, he can shape it into a myriad of interesting forms. In his dance movements, he spins around, pivots on one foot, and throws himself into the air in a complete circle. At times the *sang-mu* dancer will exchange his paper streamer for one much longer, measuring about 27 feet in length in which coins have been placed for added weight (a *yul-tool-babl*). By rotating his head more slowly and in a wider arc, the dancer can spin his streamer in huge circles above and below him and around either side of his body. According to Alan C. Heyman in his text, *Dances of the Three Thousand League Land*, "Perhaps the most humorous part of the performance is the dancer's skipping merrily in and out of the spinning circles with his hands folded behind his back. When he throws himself to the ground and, while the music becomes quicker and louder, weaves his body in and out of the circles that he spins faster and faster, there is the most spectacular part of the performance." The remaining members of the band (the *jing*, *hojok* and *pook* players) do not dance, but only provide musical accompaniment.

Spectators at the *Nong-Ahk* (as well as at other folk dance performances) are not solemn and hushed. They talk, drink and eat but, by no means, however, is the performance ignored. Throughout the performance, the theatre or the arena, in the case of *Nong-Akh*, rings with gusty shouts of cho-ta or chal-hahnda-"bravo!" A true rapport is established between players and audience.

Generally speaking, the farmers music and dance is performed on the following occasions:

- 1) January 15th by the lunar calendar to celebrate the beginning of a new year. This performance is dedicated to praying for prosperity and a rich harvest. One ceremony, the *Ji-shin-bahlp-gi*, is a ceremony with distinctive shamanistic elements that is frequently observed in several provinces during this time of year. The term, *Ji-shin-bahlp-gi*, literally means "stepping on the ground spirits" and is used to step on and press evil spirits into the earth. The farmers band goes around the village, visiting each household, where they perform exorcist songs and dances, circling the house until all the evil spirits have either been chased out or pressed into the ground. After the supplication of blessings for the year to come, they receive money, grain, food and wine.
- 2) At the time of transplanting rice seedlings (in May, by the lunar calendar). As this is a busy season for farmers, the performances are designed to promote the efficiency of the workers.
- 3) At the time of weeding (in June, by the lunar calendar). This performance is also for the promotion of work efficiency.
- 4) On Farmers Day (July 15 by the lunar calendar). Now that weeding is done, the farmers can relax for a while.
- 5) On the day of the moon Festival (August 15 by the lunar calendar). This is also an auspicious day for farmers.
- 6) At the time of harvest (in October by the lunar calendar). Farmers celebrate the completion of another year's farming with music and dance.

As the above list shows, the farmers dance is performed on important rural occasions and thus has close ties with agriculture. These



occasions also correspond to Korea's traditional holidays or festivals. From this, it can be surmised that the farmers music and dance are integral aspects of national recreation.

The contents of a performance, generally speaking, consist of about 10 items, with some variations according to locale. Farming sequences, such as plowing, stepping across seedling beds, transplanting rice seedlings, sharpening sickles, harvesting and husking rice, and making straw rope and bags, are mimed in some performances. There are also some dances with martial and religious themes, and some with group and/or individual improvisations.

### Instruments of the Nong-Ahk

Instruments in the Farmers Band include the *kkwoenggari*, the *jing*, the *changgo*, the *puk*, and the *hodjk*. The *kkwoenggari*, made of iron and measuring 25 cm in diameter, takes the lead in farmers music, producing rhythm and exchanging dialogue with the drums. Held in the left hand, it is struck with a wooden mallet held in the right hand, producing a metallic sound. The *jing* is similar in shape to the *kkwoenggri*, and made of iron. This instrument measures 40 cm in diameter. It is usually struck at the starting rhythm of each sub-stanza with a sound that trails. It performs a pivotal role by controlling the tempo in the farmers dance. Held in the left hand, it is struck with a wooden stick with a knob of straw or cloth at one end. This instrument was introduced to Korea from China in 1352 A.D. during the reign of King Kongmin of Koryd. The *changgo*, made of baked tiles in ancient times, is now made of paulownia and shaped like a large hourglass, measuring one meter in length. Its middle is lashed and its two heads are made of dog, ox, or horse skin and stretched tightly over an iron plate. Like the *kkwoenggari*, it has a lead role but is more delicate and flexible than the former in terms of indicating rhythm changes. The size of the *changgo* differs according to its usage. The one used for farmers music can be hung over the shoulder and is struck with a cloth-tipped wooden stick held in the right hand and with a bamboo stick held in the left. The *puk*, measuring 15 cm in diameter, is made of wood and has a handle. The body is hollowed and both sides are covered with dog skin. The sound it produces is small and simple. Thus, it has no significant musical function. However, it is indispensable to the dance as the only indicator of dance rhythms. It is mostly used to beat the dancing rhythms after the farmers have imbibed a bowl or two of rice wine at the end of a day's work rather than during working hours. Lastly, there is the *hodjk*, a blown instrument made of iron and





producing a high-pitched, melodic sound. This instrument is so rich in volume that its sound alone can compete with the combined volume of all the other instruments.

**KAHNG-KAHNG-SOO-WOL-LAE**

Tradition has it that the dance came into existence about 3 centuries ago when invading Japanese hordes were being repulsed by Korea. The maidens and women living around the threatened area of South Cholla Province gathered into groups on the hills along the coast and performed this circle dance around bonfires to give the approaching enemy the impression that huge forces awaited them. While they danced, they sang the song that gives the dance its name.

After the war, the women of the coastal area set up an evening in autumn when they gathered annually to commemorate this event, with the maidens of the village gathering in an open field to dance in a circle while they sing. It became a part of the tradition of the area -- a tradition that continues to this day.

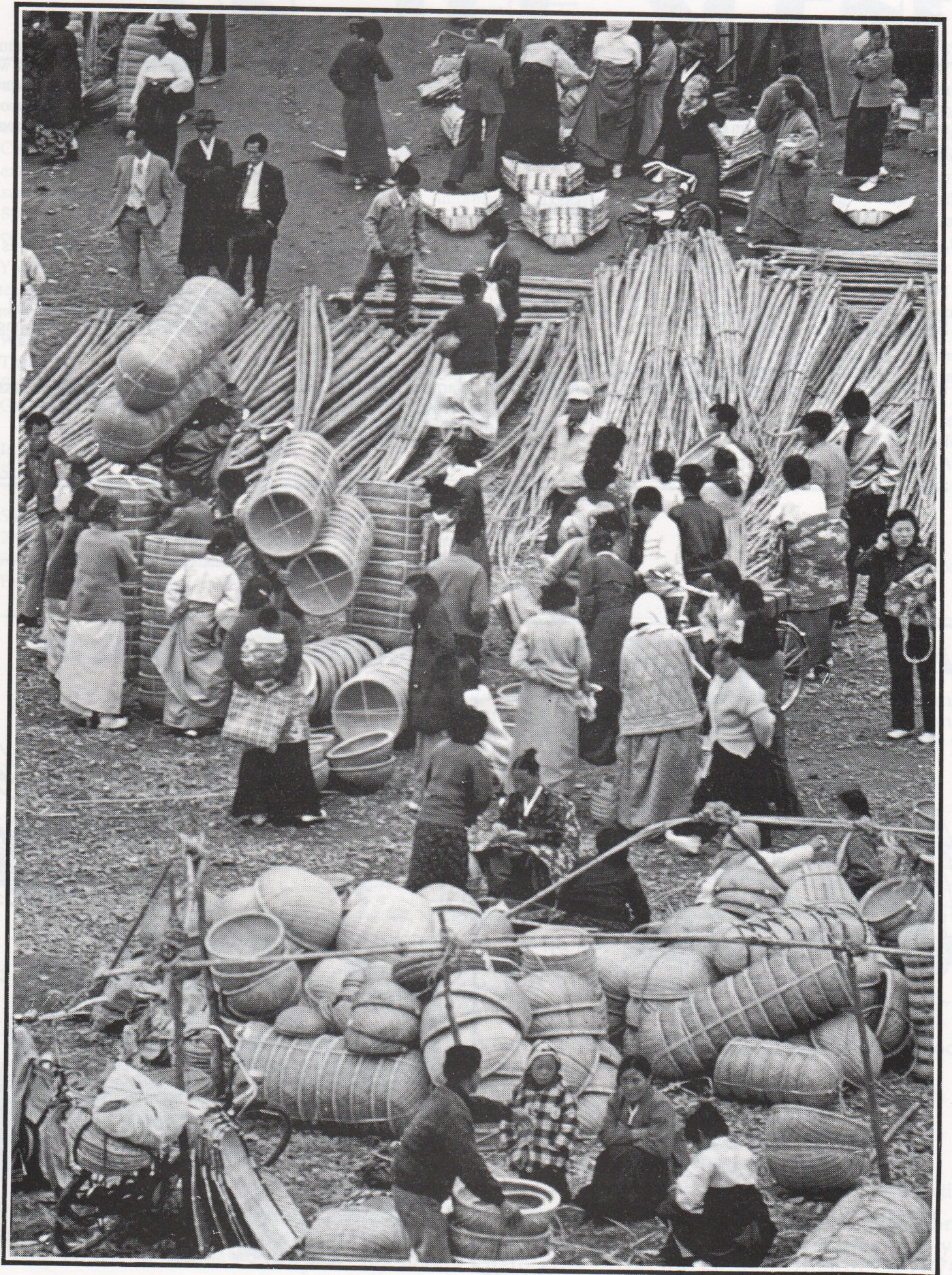
The dance begins in a slow tempo with a leader in the center or at the head of the group singing the verse while the others sing the refrain. As the tempo of the song increases, the circle of dancers increases their speed until the entire group becomes a whirl of laughing, skipping, breathless maidens, who eventually fall to the ground, exhausted.

**MONK'S DANCE**

This dance was adapted into the folk dance from the Drum Dance, originally a Buddhist ritual dance. The dance is performed in front of a drum to the accompaniment

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of music which sounds like the chanting of a Buddhist prayer. In it, the dancer expresses through body movements the rigors of resisting temptation. In the last round of the dance, the performer strikes the drum displaying the fastest drumming technique.

### FAN DANCE

Originating from the shaman fan dance, this dance uses fans as props, creating variegated patterns with them throughout the performance.

### SALP'URI

Perhaps the most complicated of the folk dances, *Salp'uri* is danced only by

women. Originally a dance of exorcism, it is accompanied by improvised ensemble music similar to that used in Shaman ritual dances. It is a subtle dance, full of suspensions, with motion held back, and then bursting out with surprising flicks of a scarf. Meant to express a widow's lamentations, the dancer becomes a "moving musician", creating her own rhythms. At the climax of the whirling patterns executed by the dancer, the dance comes to an abrupt halt.

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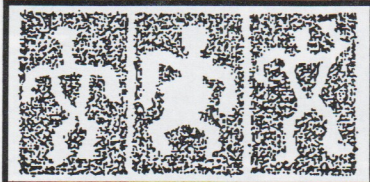
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CRESTWOOD FOLK DANCERS	Mon, 8:15-10:30 pm	(310) 478-4659; 202-6166 Beverly Barr, instructor	WEST L.A., Brockton School 1309 Armacost Ave., WLA
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ETHNIC EXPRESS INT'L FOLK DANCERS	Mon, 7-9 pm	(702) 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
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, 224 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
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



# CLUB ACTIVITIES

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 Refugio 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.
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 Sherri	BARN STABLE, University exit 900 University Ave.
VENTURA FOLK DANCERS (formerly TCHAIKA)	Thurs, 8-10:00 pm	(805) 642-3931; 985-7316	VENTURA, E.P Foster School, 20 Pleasant Pl.
VESELO SELO FOLK DANCERS	Th, 7:00-10:00 pm Sat, 8:00-11:00 pm	(714) 254-7945; Recorded message & schedule	FULLERTON, Hillcrest Recreation Center, 1155 N. Lemon
WAVERLEY SCOTTISH COUNTRY DANCERS		Wed, 7:30-10:30 pm (310) 820-1181	Jerry Lubin 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	(310) 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.

## NON-FEDERATION CLUBS

ALIVE FELLOWSHIP INT'L FOLK DANCERS	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
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.



# CLUB ACTIVITIES

GOTTA DANCE! ISRAELI DANCE	Thurs, 7:30-11:30 pm All levels	(310) 475-4985; 478-5968 Edie Greenblatt	ENCINO, Valley Beth Shalom's Glaser Hall, 15739 Ventura Blvd.
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
ISRAELI FOLK DANCE	Tues, 7:15-8:15pm Beg. 8:20 pm-?, Advanced	(310) 275-6847 David Edery	ARCADIA, Arcadia Temple 550 - 2nd St.
ISRAELI FOLK DANCE	Sun, 7-8 pm, Beginners Sun, 8 pm-?, Advanced	(310) 275-6847 David Edery	LOS ANGELES, Westwide Jewish Comm. Ctr., 5870 Olympic Blvd.
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	Wed, 7:30-9 pm Thur, 7-9:15 pm	(818) 845-7555 Susan Ounjian	LOS ANGELES, Girl's Gym, L.A. City College GLENDALE, Senior Ctr., Colorado & Brand
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 TANHAZ	4th Saturdays 7:30 pm-midnight	(310) 202-9024	L.A. Gypsy Camp, 3265 Motor Ave.

## BEGINNER'S CLASSES

ARMENIAN DANCE CLASS (8 week series)	M-F, 6:30-10 pm	(310) 941-0845 Tom Bozgian, 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	Tues, 7:30-10:30 pm	(619) 343-3513 Sam & Vikki	PALM SPRINGS, Village Center 538 N. Palm Canyon Dr. -
EDY GREENBLATT'S ISRAELI FOLK DANCERS	Tues., 7-8 pm	(310) 478-5968 Edy Greenblatt	VAN NUYS, Valley Cities Jewish Ctr. 13164 Burbank Blvd.
GOTTA DANCE! ISRAELI DANCE	Thurs., 7:30-8:45 pm	(310) 478-5968 Edy Greenblatt	ENCINO, Valley Beth Shalom's Glaser Hall, 15739 Ventura Blvd.
HAVERIM FOLK DANCERS OF VENTURA	Sun, 7-9 pm	(805) 643-2886 Ann Taylor	VENTURA, Temple Beth Torah 7620 Foothill Rd. (corner Kimbal)
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
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	FULLERTON, Hillcrest Rec. Center, 1155 N. Lemon
WESTWOOD CO-OP FOLK DANCERS	Thurs, 7:30-9 pm	(310) 392-3452 (213) 556-3791	WEST L.A., Emerson Jr. High Gym, 1670 Selby, behind Mormon Temple

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