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MARCH 1994

Volume 30, Number 1



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MARCH 1994

Volume 30, 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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CONTENTS

CALENDAR	
Jay Michtom	2
ON THE SCENE	4
MESSAGE FROM THE PRESIDENT	
Eunice Udelf, Fran Ajoian	7
THE 1844 POLKAMANIA	
Richard Powers	8
CLUB ACTIVITIES	18

Our many thanks to Richard Powers, who took time out from his busy schedule to work with us on this issue of *Scene*. He not only wrote this month's feature article, but spent lots of time trying to FAX it to us on a FAX machine that was "out of order".

Calendar

Note: Federation events are in bold type
 *** Call to confirm all events

MARCH

5 AMAN Institute. Mayflower Ballroom, Inglewood. 10:30 am-6 pm, workshops with Dick Crum, Jerry Helt, Ahmet Luleci, Istran Szabo. Dinner 6:30-8 pm. Dance party 8 pm-1 am. Info: (213) 629-8387.

7 Festival hosted by West Valley Folk Dancers, San Fernando Valley. Info: (818) 368-1957

12 Preservation Hall Jazz Band at Cerritos Center for the Performing Arts.

14 Krasnayarsk Siberian Dance Co., 2 pm, 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

20-23 Hungarian State Folk Ensemble performing as part of Community Concert Series:
 20-Glendale, 2 pm
 21-Long Beach, 8 pm
 22-Oxnard, 8 pm
 23-Palm Springs, 8 pm

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

27 Lech Lamidbar (Let's Go to the Desert) hosted by China Lake Desert Dancers. 1-4 pm, 8-11:30 pm. Ridgecrest Civic Center, 100 W. California St. Info: (619) 375-4381 or 446-6905

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. Info: Rob, (619) 433-3562

10 Westwood Coop Festival. Memorial Aud, Culver City, 1:30-5:30 pm. Council meeting at 11 am. Performance by Westchester Lariats.

17 Scottish & Irish music by Stewart & O'Beirne. 7:30 pm. Barn Folk Concerts, UC Riberside. Info: (909) 682-3621

24 AMAN Folk Ensemble, 8 pm. Cultural Center, Port Hueneme. Info: (805) 986-6598

MAY

1 34th Annual Topanga Banjo Fiddle Contest, Dance & Folk Arts Festival. 9 am-6 pm. Paramount Ranch, Agoura. Info: (818) 377-5076

22 Westchester Lariats' Annual Spring Show. Dances from Europe, US and Polynesia performed by youth 8-18 years old. 2 pm at El Segundo High. Info: (310) 288-7196

NORTHERN CALIFORNIA

3/12-13 Camellia Festival, Sacramento

4/8-10 Performance by Westwind Int'l Folk Ensemble at Julia Morgan Theater, Berkeley. Info: (510) 84-JULIA

6/25-7/3 Balkan Music & Dance Workshops, Mendocino. Info: (503) 687-6799

7/24-30,

7/31-8/6 Stockton Folk Dance Camp. Two identical weeks with Michael Ginsburg, Nina Kavardjikova, Hennie Konings, Steve Kotansky, Israel Yakovee and others. Info: Bruce Mitchell, University of the Pacific, Stockton, CA 95211

OUT OF STATE

Florida

3/11-13 International Folk Fair in St. Petersburg. Info: (813) 327-7999

Indiana

5/28-31 1994 Square Dance WEekend. Madison, Ind. Info: Grand Recordings, 1709 Belmar Dr., Louisville, KY 40212-1407

Massachusetts

3/5 International dinner and dance, Concord. Info: (508) 872-411-

Missouri

6/23-26 1994 National Square Dance Convention, St. Louis, MO. Info: PO Box 13570, St. Louis, MO 63138

New York

4/8-10 International weekend at Paramount Hotel, Parkville. With Atanas Kolarovski and Danny Uziel. Info: (516) 921-4820

Washington

3/5-6 Folk Dance Festival, Seattle. With Yves Moreau. Info: (206) 743-2733

3/25-27 Camp Wannadance, Ft. Flager. Info: (206) 784-3477

4/22-24 Skandia's Springdans Northwest. Camp Colman, Lakebey. Info: (206) 789-2678

West Virginia

7/10-

8/12 Five one-week camps in folk music, dance and crafts. Augusta Heritage Center, Elkins. Info: (304) 636-1903

FOREIGN

Bermuda

3/6-17 1994 Square and Round Dance Convention and Festival. Info: (617) 963-0713

Bulgaria

6/12-26 Tour and dance with Gabrovo State Ensemble. Info: (512) 478-8900.



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The Idyllwild Folk Dance Camp Committee Presents

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June 16-19, 1994

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"A Planeload of Musicians"

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

ON THE SCENE

Journey Home - International dance, music and song from the Village Square

Westwind International Folk Ensemble recreates the folk traditions of Europe, the Balkans, Russia, the Middle East and North America in its annual spring concert at the Julia Morgan Theater in Berkeley. Dates are April 8 and 9 at 8 pm, and April 10 at 2 pm.

"Journey Home" represents the village traditions left behind by so many Americans who left their roots to come to the United States. This program celebrates the past of the old country and also America's past enriched by the traditions of its many varied immigrants.

The Julia Morgan Theater is located at 2640 College Ave. in Berkeley, CA. For more information, or to order tickets, call (510) 84-JULIA or 762-BASS.

Topanga Banjo Fiddle Contest and Folk Festival

Returning to the Paramount Ranch on Sunday, May 1, 1994, from 9 am to 6 pm, this year's festival includes 3 stages, 35 folk art booths, and lots of jamming.

The musical stage features over 100 contestants and 4 professional bands. The dance area will feature demonstrations, instruction and participation in clogging, Contra, English and Scottish Country, Square and International Folk dancing.

Tickets are available only at the gate on the day of the event. For more info, call (818) 377-5076.

Santa Barbara International Dance Symposium

The 19th annual conference will be held at UC Santa Barbara's Santa Rosa dorms, with morning classes and evening parties at Robertson Gym.

The dates are September 2-5, 1994. This year's conference will feature ethnic teachers and musicians, with 3

live orchestras on different days. Post party dances will offer delicious snacks and the Symposium will again offer various options off attendance. For more information call (310) 941-0845.

Armenian Dance Parties

The Bozigian Armenian Orchestra will be performing for 3 upcoming "khrakhjank" (parties) at the following locations: First Presbyterian Church at 2nd St. and Wilshire in Santa Monica, starting at 7 pm on Tuesday, March 15; Glendale Civic Auditorium at Verdugo and Mountain Ave. in Glendale starting at 7 pm on Thursday, March 10; and, at Holy Cross Armenian Church at Lincoln and Montebello in Montebello starting at 7 pm on Monday, February 28. All are welcome to attend. For more info, call (310) 941-0845.

Westwood Co-op Weekend

Set aside the weekend of April 22-24 for Westwood Co-op's fun-filled weekend...food, dancing, singing, parties, hiking crafts and sports, at Camp Hess Kramer in Malibu. Four types of accommodations are available for singles and couples, at reasonable rates. Reserve now or request an application by calling Wes or Gloria at (310) 452-1538. For more info, call (310) 839-6110 or (818) 998-5682. Don't delay...do it today!

Spring Festival

Come and add your sparkle and joy in the "ray" of sunshine at Westwood Co-op's annual Spring Festival on Sunday, April 10, from 1:30-5:30 pm. The festival will be honoring the memory of Ray Boarman and Rosalie Udelf. Held at the Veteran's Memorial Aud, Culver Blvd. at Overland Ave. in Culver City. Admission and parking are free. For info, call Rita at (213) 857-3362.

L.I.F.E., June 16-19

Save the dates for L.I.F.E. Expect the unexpected! It's a dance camp, front row seats at a concert, and a party all rolled into one.

You'll find yourself surrounded by live music jams created by a planeload of musicians, with music complementing all of the Master Dance Teachers -- Michael Ginsburg, Steve Kotansky, and Ahmet Luleci teaching Balkan, Middle Eastern and Gypsy dancing. Fresh from Rounder Record's recording studio, Zlatne Uste's West Coast debut will keep everyone dancing with Balkan brass band music. Tamar Seeman will spice up the evenings with her infectious gypsy music. And versatile musicians, George Chittenden and DAn Auvil, will showcase their Middle Eastern music tailored especially for folk dancers.

Entertainment wizards are crafting activities that will stimulate the kind of spontaneous magic that surrounds a great folk dance party. Bring noisemakers and instruments for the parade. Decorate yourself with your favorite baubles and trinkets for the Night of the Masks. And surprise everyone with your personal interpretation of Gypsy Madness.

What is L.I.F.E.? The Los Angeles International Folkdance Extravaganza. Call (818) 774-9944 for more news.

You Won't Hear "We don't have that music" Again!

The L.I.F.E. music committee wants to locate your favorite dance music. We are actively hunting down lost music and test driving the new recordings of today's professional folk dance bands. As long as you help us out, all your favorite music, from esoteric to popular, will be catalogued and ready to play at the L.I.F.E. camp.

Send us a letter, a postcard, or bent holiday card with as much information as you know about any dances that you think are not in "every" music collection. Include dance, song, teacher, camp, year, country, where you learned it, what group dances it -- whatever will help us identify and locate it. Are there any commercial recordings that we should know about/

ON THE SCENE

Although we will focus our short term research on Balkan music to fill in when our musicians pause to rest, our committee has an eclectic and wide-ranging music collection, and we want to include everything from American folk to ballroom to popular fusion.

This is not a campaign to pirate music - we want to purchase new music or locate music collections that we can borrow.

Send a self-addressed stamped envelope along with your suggestions and the L.I.F.E. music committee will send you the summary of our music research, what was requested, and our suggestions for new commercial music. The music summary will be sent after the L.I.F.E. Dance and Music Camp, in July 1994. Mail to: Sherry Cochran, 5903 Jellico, Encino, CA, 91316-1226 or any other published L.I.F.E. mailing address.

Calico Spring Festival, May 6-8, 1994

One of the oldest bluegrass, clogging and camping hootenannies, the Calico Spring Festival in Yermo, CA., celebrates its 21st year with a fiddle, banjo, guitar and ban contest. There will also be music workshops, clogging contests and singing for free apple pies. For more info, call (619) 254-2122 or write Spring Festival, PO Box 638, Yermo, CA 92398.

Huck Finn's 18th Jubilee

River raft building, catfishing, bluegrass and country music help recreate the life and times of Tom and Huck at Mojave Narrows Regional Park in Victorville, CA., from June 17-19, 1994. Friday features a giant country dance, Saturday includes a crafts and food festival, clogging and line dancing, and Sunday offers national country and bluegrass musicians and Injun Joe's Treasure Hunt. For more info, call (909) 780-8810.

Spain, Portugal & Morocco

Itineraries for "Travel and Dance with Beverly & Irwin Barr" to Spain, Portugal and Morocco in May

1994 are now available. These trips have been enjoyed by many in years past; reports reflect warm and wonderful adventures. Information is also available on their fall trip to Eastern Canada (including Nova Scotia and Prince Edward Island). For more information, call (310) 202-6166 or (310) 478-4659.

Contra Dance in Northern California

The Bay area reports some additional Contra dance events to take place regularly in 1994. These include:

Contra dance in Fairfax (Marin County) on the 4th Saturday of every month at the Fairfax Community Church, 2398 Sir Francis Drake Blvd. (contact # [415] 381-6068) AND a 2nd Saturday night event, the Community Country Dance (squares, contras, clogging, Western Line dancing and more), with location to be announced. Call (415) 381-6068 for details on that one.

S.C.F.D.C., April 28-May 1, 1994

With the invigorating scent of Idyllwild's pine forests as a backdrop, the FIRST ANNUAL Southern California Folk Dance Conference will

be held from April 28-May 1 at ISOMATA. The super-staff (Yves Moreau, Bulgarian; Ya'akov Eden, Israeli; and, Richard Powers, Vintage) will be teaching dance, music and folklore. And, they will be helping to create ethnic theme parties every night. Planned are "total immersion" days, with food, music and dance, and other activities centered on several cultures.

Imagine being in Bulgaria one night, in Israel on the next, and then experiencing one or more Vintage eras on another. Not only will we be traveling through space, but through time as well!!!

Live music is planned to complement the entire experience, and anyone who plays one or more instruments (or sings) is encouraged to bring them along and "jam" with our musicians.

So, come and tour the world at the Southern California Folklore Conference, April 28-May 1, 1994.

Interested? For more information, check the ad in this month's issue of *Scene*, and/or contact Jill Michtom, (818) 368-1957; Beverly Barr, (310) 202-6166



New Mexico August Folk Dance Camp

a very different folk dance getaway
August 10-14, 1994

featuring:

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Vintage Ballroom

Gary and Susan Lind-Sinanian
Armenian and Middle Eastern

At Highlands University in rural, northern New Mexico. All levels - special advanced sessions scheduled. Plus our highly acclaimed band, wonderful floors, cool mountains and hot springs. Ground transportation arranged. Contact:

Gary Diggs, 12521 Charla Ct. SE, Albuquerque, NM 87123. Tel. 505-293-5343



University of the Pacific



47th Annual

Stockton Folk Dance Camp

1994

July 24 - July 30

July 31 - August 6

Two Identical Weeks

FACULTY

NORA DINZELBACHER Dances of Argentina
Nora will present a variety of dances from Argentina during her first visit to Stockton

MICHAEL GINSBURG Dances of the Balkans
Michael is well known throughout the U.S. He will present an interesting group of dances on his first visit to Stockton.

JERRY HELT American Squares
Jerry is our international Hall-of-Fame caller and instructor.

NINA KAVARDJIKOVA Dances of Bulgaria
Nina is an outstanding soloist, dancer, and singer from the Bulgarian State Folk Ensemble TRAKIA. She is also a noted instructor and choreographer.

HENNIE KONINGS Dances of Russia
Hennie will return to Stockton after a wonderful visit in 1993. He presented recreational dances done by the people. He will bring some special guests with him in 1994.

STEVE KOTANSKY Dances of the Balkans
Steve is one of our favorite teachers at Stockton. Folk dancers throughout the U.S. are still doing many of his dances.

ISTVAN SZABO Dances of Hungary
"Kovacs" was the principal dancer of the Hungarian State Folk Ensemble for four years and received the Dancer of the Year Award from the Hungarian Army Dance Ensemble in 1986. This will be his first visit to Stockton.

ISRAEL YAKOVEE Dances of Israel
Israel had a very successful year at Stockton in 1993. He again will present an interesting program for us in 1994.

Registration

Mr. Bruce Mitchell, Director
Stockton Folk Dance Camp
University of the Pacific
Stockton, CA 95211

Scholarship Applications

Bee Mitchell
911 Dianna Drive
Lodi, CA 95240



FEATURES

THE BICOASTAL BAND:

Barbara McOwen (Director), Jaap Leegwater, Chuck Corman, Jana Rickel, Jerry Mubaski, and Don Sparks.

RICHARD POWERS Vintage dances
Workshop Only

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Couple - Bev Wilder

PARTIES & BANQUETS:

First Week Israeli
Second Week Russian



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Message from the President

Folk Dance Federation of California, South

Eunice Udelf

There are so many wonderful people who volunteer their time to help create the delightful folkdance world we enjoy. Each effort is an act of dedication and love. And each person's work is much appreciated.

"*Scene*" magazine brings so much of our folkdance world into our homes. The devotion of its Editors and staff is amazing. Some of the staff members have worked for "*Scene*" since its inception. Most have been on staff for at least a decade, doing jobs that are not small and must be done, not once or twice a year, but regularly. The staff members work diligently to keep subscriptions updated and to get "*Scene*" out, on time, to subscribers and to community facilities.

The Editors spend many hours research information, contacting resource writers, copying, editing, typesetting, finding or making suitable photographs, organizing and doing tons of related work. "Labor of love" is an understatement!

The result is a high-quality magazine, filled with valuable information and interesting articles about our favorite activity -- folkdancing.

We can show our appreciation in a few different ways. Subscribing (or renewing) is, of course, number one! (A subscription for a friend who dances or has an interested in ethnic things is a rather nice gift.) Buying an ad in *Scene* is a great way to be supportive and might bring in some good business. Volunteering to help is both appreciative and appreciated! If you can write anything about folkdance activities here, or any place, do it! The Editors might be able to use fillers (short or long), folk dance photographs, and articles about related ethnic arts such as singing, musical instruments, cuisine, literature, clothing, crafts and holidays.

If you have a few hours free each month, offer them to the Editor or a staff member. Cooperation is a wonderful compliment. It says, "I enjoy *Scene*. I appreciate all the work you've done. I'd like to help."

From the Federation: "We enjoy *Scene*. We appreciate all the work you've done. Thank you."

Folk Dance Federation of California, North

Fran Ajoian

This month we will be informed of the names of the new officers to take over the leadership of the Federation in May, 1994. I know the committee chairman, Max Horn, did a fine job in getting the positions filled. We will also be hearing about our budget for the coming year, which will be reported at our meeting in Sacramento on Sunday, March 13th at 11am, when the board will meet, followed by the General Assembly meeting. The Camellia Festival will start on Saturday, March 12th, with line dancing classes at 9 am, couple dance classes at 2 pm, and two rooms of folk dancing at 7 pm. On Sunday, March 13th, dancing will start at 2 pm. All events are at the Tuesday Club, 2722 "L" St., Sacramento. Let's not forget to attend the Beginner's Festival on Sunday, March 27th at Live Oak Park, Berkeley. This has always been a fun event and a big help in encouraging folk dancers to keep on dancing.

We should all start thinking about the 1994 STATEWIDE in Belmont over the Memorial Day Weekend. It really is going to be a good one from the sounds of the reports and flyers the chairpersons have been distributing. My thanks to you all for your help.

The 1844

A century and a half ago a young German dance master, eager to find new material to teach his students, traveled to Paris to learn the polka - a step that had recently captured the public's imagination. He found more than a dance. Friedrich Zorn encountered a phenomenon that was animating all levels of Parisian society, one that would soon spread to all the dance floors of Europe and America. "Rarely, if indeed ever, has a dance received so much honor, or so much attention as was paid to the Polka in 1844, when the whole world wrote and talked about it, and apparently thought little of anything else," Zorn later wrote in his dance manual. "Every newspaper contained essays singing the praises of the dance, and persons dressed their hair *a la polka*, ate cakes *a la polka*, wore gowns *a la polka*, and almost numberless musical compositions for the dance were published."

Although the 19th century is often referred to as the Age of the Waltz, dance historians now know that the supreme dance craze of the century, and likely the greatest dance mania in recorded history, was the early Victorian polka frenzy. This fact often surprises people who have seen or danced the polka. "It seems like fun," they might say, "but not that much fun" -- not enough to dominate the popular culture of western civilization, at all social levels, for generations.

Indeed, the polka wasn't a craze simply because it was fun. Many dancers at the time found the Redowa and Gitana to be even livelier, but these never became as popular. What was the polka's secret? The reasons for the changing popularity of social dances are both more complex and more interesting than generally known. As we observe the Sesquicentennial of the great Polkomania, here is a fresh look at an old favorite.

Foundations for a frenzy are set in the early decades

Public enthusiasm for social dancing rises and falls cyclically through the decades. The 19th century saw several surges in ballroom activity, each with its distinctive set of steps, customs and fashions. The first wave was the fairly short but significant enthusiasm for dancing that blossomed during the Regency era, peaking between 1815 and 1825, when the quadrille, an early version of the square dance, was first seen in London dancing assemblies. Scotch reels and English country dances added variety to the ballroom, along with the newly discovered Polish mazurka, first described by English dance masters around 1818, and the German waltz, which became high society's first turning dance for couples.

The new dances were accompanied by distinctive, lightweight Empire fashions that allowed enough freedom of motion for the quadrille's intricate leaping steps. Women's gowns were light and sheer enough to keep them fashionably cool, although they were at times too sheer when it came to whirling in the intimate embrace of the waltz, possibly with a stranger, to intoxicating music. Because of the perceived indecency of the face-to-face position, the waltz was considered unacceptable for public display by most ballgoers. The waltz did have some avid supporters. However, its acceptance was far from widespread. American etiquette manuals of this period were the most conservative, often warning young ladies not to waltz under any circumstances. Social arbiters in Europe and America would continue to protest against the waltz, unwittingly creating a social pressure that would launch the polka sensation a few decades later.

Despite reservations concerning the waltz, social dancing flourished during the Regency era, with a marked increase in public and private balls, dancing academies to teach the new steps, and the publication of dance instruction manuals. Dancing became an essential focus of social life, especially for the emerging middle class which was rapidly gaining in its search for respectability.

Polkomania

Richard Powers

After a century and a half of French dominance in dancing, London became the fountain-head for the new styles and standards. In the ballroom, the rigid hierarchy of Baroque court protocol was replaced by a more egalitarian set of rules for deportment that emphasized selflessness and generosity, offered with fairness to the assembled company. This new sensibility laid the foundation for the preference of modest and simple dances over the elaborate exhibitions of the previous century.

The 1830s saw the rise of the Romantic Movement, with its poets and visionary dreamers. This was an era of heightened sensitivities and passions. The Romantics sought escape from the industrial age -- escape into nature, Oriental travel, political idealism, Bohemian cafes, costume balls, hashish and love affairs. The sentimentality of the Romantic movement clearly set a foundation for the great love affair with dancing that would soon develop, but a lesser known influence on dancing was the political idealism of Romanticism. The Romantics were especially fond of lost political causes, and developed an affinity for oppressed and frequently conquered nations, such as Poland, Hungary and Bohemia (Czechoslovakia). Soon the choreographies of French ballets began to include "National Dances" from the Old World, which gave ethnic motifs an additional status as fine art. The Romantics also glorified the natural over the artificial, lending a special appeal to the folk dances of peasants because of their naive and unaffected natural charm.

Like the calm before a storm, the 1830s saw a relative lull in social dance activity as the freshness of the Regency era steps began to face. Although dancing for pleasure did not cease, its social importance fell to the background. Many Regency era favorites vanished because they were no longer exciting enough to merit the tremendous effort required to master their elaborate steps and variations. The intricate footwork of the quadrille simplified to ordinary walking steps, much to the annoyance of teachers who protested that walking was not dancing. The waltz was slowly gaining acceptance in some circles, but was still prohibited in most. By the end of the 1830s, dancers were becoming restless and ready for something new.

Paris has always been eager for something new, especially for newfound pleasures. In a city devoted to excesses, one novelty proved to be too outlandish even for the extravagant Parisians. The 1830s saw the development of a dance that never spread beyond Paris, but effectively set the final stage in the creation of an international phenomenon.

As dancers in polite society responded to the outdated styles by simplifying them, the students of the Latin Quarter of Paris took the opposite approach. They kept the Regency steps and quadrille figures that they had learned as children in dancing school, and then they exploded them. The graceful chasses, jetes and assembles became extravagant bounds, capers and high kicks. They called this new style *danse libre*, which translates as free, unrestrained, liberated dancing. This was also known at that time as the *cancan*, two generations before the familiar exhibition form of the cancan was performed by chorines at the Moulon Rouge. In essence, the original cancan was Regency era footwork and figures taken to new heights -- choreographic anarchy that swept the public dance halls and gardens of the Latin Quarter during the 1830s.

The *danse libre* relaxed the dress code for dancing, allowing daytime attire, including shawls and shorter skirts, checkered pants and top hats, at evening dances. More significant than the informality of attire was the relaxation of the prevailing separation of social classes. Theatre-goers would often drop in after a night at the opera, finding the students and *bon vivants* already in full swing. All levels of society could intermingle at the public dance halls, from royalty to merchants and shopgirls, much to the

*The polka revived
the ballroom after
two decades of
slumber.....*

concern of the old guard. Furthermore, the temptation of risqué pleasures occasionally lured husbands away from their homes, when a double standard for men and women was common.

Understandably, the cancan craze was the cause of growing concern for many Parisians. Civic-minded legislators tried to have the new dancing banned. Police were stationed at the public gardens to arrest offenders, but these so-called "September Laws" only made the dance halls seem more attractive, especially to the students who saw their cancan as a dance of resistance against authority.

By 1840, the situation in Paris was unique in the world, and uniquely problematic, on three different levels. Because of the mingling of social classes, part of high society was afraid that the anarchistic cancan would infect their soirees and destroy the sanctity of the family. They wished that the latest rage was for a more civilized dance. Another segment of Parisian society envied the carefree students, but felt they could not allow themselves to have that much fun. Ad of course, the students and other cancan dancers wanted the police to accept their dancing and leave them alone. All three groups would find their solution in a single dance that was about to hit their city.

Amazing Craze: Polkomania dazzles Paris

In 1840, the Prague ballet master Raab traveled to Paris to exhibit Bohemian national dances, including the polka, on stage at the Odeon Theatre. During the previous year, the polka had enjoyed successful debuts in Vienna, Berlin and St. Petersburg, and now the reception was

especially favorable in Paris. French opera choreographers immediately traveled to Bohemia to bring back more polka variations for their ballets. The renowned Carlotta Grisi and Perrot danced the polka at the Paris Opera. Eugene Corrali and Marie Vollet performed it at the Varietes. Upon each viewing, French audiences grew fonder of the polka, and by 1842, the dance began to spread from stages to the public dance gardens, where off-duty ballerinas went to dance the cancan with their favored beaux. By 1843 a few young couples began to exhibit the polka at private salons and soirees, for friends who were eager to see the latest sensation. More and more couples discovered that the jewel of the stage was even more fun to dance than to watch.

Then, in the famous Winter Season of 1843-44, the growing interest in the polka suddenly accelerated. Almost overnight, all of Paris became fascinated with the new step, including the most influential dance masters -- Cellarius, Coralli, Laborde and Perrot -- who became tremendously busy teaching Parisians to polka. It was said that Cellarius was so popular that the only hour that he had free was between two and three in the morning, "and that he selfishly insisted on keeping that hour for slumber." The French teachers were openly proud of their modifications to the Bohemian polka, which they considered too primitive, in its original form, for polite society. They taught a "refined, artistic polka," which they claimed was suitable for the most elegant salons.

The polka became the rage at every level of Parisian society, for many different reasons. To the students and other cancan dancers, the polka was the most natural dance of all, combining their cancan chasse step with the turning waltz. It was easy and fun, and most importantly, seemed to be accepted by the police as a prestigious National Dance. To the worried socialites, the polka from the Paris Opera seemed to be more deserving of enthusiasm than the student's rowdy cancan. To the timid Parisians who had wished they could have as much fun as the cancaners, now they could, with society's full approval. For those who had grown bored with the old dances, here was a delightful new one. Those who adopted the new egalitarian spirit of the ballroom found the polka to be the essence of modest simplicity. To the Romantics, here was a peasant folk dance imported from Bohemia, or was it from Poland, or Hungary? They weren't quite sure at the time, but the polka appeared to be a National Dance from some politically oppressed country, and was deliciously euphoric as well.

All of Paris was now polka-ing. The Paris correspondent for the *London Times* reported in March 1844 that "politics are for the moment suspended in public regard by the new and absorbing pursuit -- the polka." A dance master affirmed that the polka, "on its first appearance in Paris, occasioned an anxiety and commotion that resembled an epidemic." *Routledge's Ball-room Companion* claimed that the polka's "popularity was unrivaled in the annals of dancing. Rich and poor, young and old, grave and gay, all were...smitted by the universal Polka mania."

Most historians now agree that it took about 15 years for the polka to travel beyond the borders of its native Bohemia, but once it became a hit in Paris it spread like wildfire

...the polka. "It seems like fun," they might say, "but not THAT much fun" - not enough to dominate the popular culture of Western civilization, at all social levels, for generations.

throughout the world. This was the first time in history that the popularity of a dance swept through several countries, crossing the Channel and oceans, in a single year.

The English dance master, Eugene Coulon, traveled to Paris to learn the polka from Cellarius, and brought it back to the London stage in April 1844. England soon went completely polka mad. In America, the New York teacher, L. DeGarmo Brookes, learned it from a newspaper article in the *Daily Aurora*, then performed it on stage at the National Theatre in New York in May 1844. Soon, the polka sensation began its spread through the States.

Americans were especially ready for the new step. After decades of social prohibition against waltzing, an entire generation had become fascinated with this forbidden fruit. Then in 1844, hundreds of young people who so dearly wanted to waltz discovered that they could now do the *polka waltz* without reproach. The polka was so sunny and good natured that it couldn't be considered lascivious. It was said to combine the intimacy of the waltz with the vivacity of the Irish jig. Finally, modest, respectable young ladies could whirl in the arms of dashing gentlemen without raising an eyebrow.

The Philadelphia dance master, Charles Durang, wrote that the polka "soon gained a strong footing in America. the young, the old, and the middle-aged were roused by its attractions. Thus the sedate and the joyous - the learned and unlearned - the professor and the mechanic, all were taken with its vivid and inspiring music and simple step, and followed its measures with enthusiasm." The Bostonian, E.W. Masters, added, "Judges, senators, lawyers and physicians, unable to resist the soft persuasion [of the polka], divested themselves of their soberness and sage-like gravity of age and profession, renewed their youth, and again received lessons in dancing."

As in Europe, talk of the polka overshadowed politics for many Americans. Some believed that the unknown Tennessee governor, James Polk, won the race for the Presidency in 1844 primarily because his name was fashionable that year. An English humorist doubted that "Polk" was even his real name, implying that he adopted the pseudonym to capitalize on the American polkamania.

In this country, it was the polka that finally gave couples permission to dance together in a closed embrace, a tradition that has dominated social dancing ever since. for this reason, many historians now conclude that the polka was this country's greatest single catalyst of change in social dancing. But this observation is nothing new -- nineteenth century writers made similar remarks. Durang stated that the polka caused so great an excitement in America "that its introduction into...society may be regarded as the commencement of a new era in the art of dancing." *Routledge's Ball-room Guide* added that the polka had the same effect in "every capital in Europe; ad it effected a complete revolution in the style of dancing which had prevailed up to that period."

History's most widespread crazes are for easy dances. While skilled dancers are fond of complex steps which challenge their abilities, their favorite dances do not become universally popular unless they can be enjoyed by the less adept as well. The broad success of the polka was aided by its simplicity - it could be learned merely by watching it, without the necessity of a dancing master or even a single lesson.

To the Americans and English, the Polka had the additional allure of being the rage of Paris, which had recently returned to its role as the world's fashion trendsetter.

And finally, the polka followed the dynamic of a fad, and thus became even more fashionable because it was believed to be fashionable.

We can now identify more than a dozen different reasons for the great popularity of the polka, not including the essential fact that it was fun to do, perhaps with the most fascinating creature in one's arms, to spirited music by some of the greatest composers of the day, including Johann, Eduard and Josef Strauss, Stephen Foster, Smetana, Waldteufel, Lanner and Offenbach.

The polka was twice as popular as any other dance because it had twice as many social and cultural factors behind its success. Indeed, much of the polka sensation was the result of fortuitous timing. This is true of most dance crazes. Rarely does a dance become an international phenomenon simply because an enjoyable new step is discovered. In fact,

when a new dance becomes a hit, dozens of authors and dance teachers usually point out that the step had already been around for decades without attracting attention. This was true of the waltz, mazurka, two-step, cakewalk, tango, fox-trot, Charleston, rumba, Lindy hop, and was especially true of the polka.

The German dance master, Friedrich Zorn, wrote that when he traveled to Paris to learn the polka, he was surprised to find the familiar dance which, as a child, he had learned from his father under the name of the *Ecossaise Valz*, or Scotch Waltz. A critic later complained that he found Zorn to be "a most irritating gentleman" because he always claimed to have known about a dance before anyone else. But in this case, Zorn seems to have been correct; a German dance manual from the era of Zorn's father, written in 1826 by Casorti, includes a detailed description of the *Ecossaise Valz*, which was essentially the turning polka step. In France and England, many dance masters pointed out that the new polka was like the turning Galop of the late 1820s and 30s. In America, Charles Durang wrote that the polka was like the Hop Waltz, a sprightly couple dance done to polka-like music popular in Philadelphia during the 1830s. But none of these early polkas caught on.



The polka did not become a craze simply because the step was discovered, or even because it was fun to dance, but because the time was right, in 1844, due to the intersection of many cultural and social catalysts.

The 1850 Guide to the Ball-room and Illustrated Polka Lesson Book included a chapter on the "Origin of the Polka" that began, "Everywhere curiosity has been excited respecting the singular name and origin of the dance." But after reading through more of the dance manuals and newspaper accounts of the time, it becomes clear that few writers knew with any certainty where the polka came from. Various sources claimed that the polka originated in Hungary, or Poland, Bohemia, Germany, Scythia, Norway, Serbia, Scotland or Russia. During the 1860s, a story appeared that caught the fancy of the popular press - a tale of a Bohemian girl named Anna Slezak who was spotted dancing a step of her creation, which then became a national favorite when the step was taken to Prague in 1830. This story was adopted uncritically by an endless number of books, articles and dictionaries.



More recently, dance scholars have combed the archives of libraries and private collections to find the earliest scraps of evidence for the polka's origins. Dance historian Patri Pugliese is among many who agree that the polka was probably born around 1830 in Bohemia, but who doubt the Anna Slezak myth. Polish choreographer Jacek Marek believes that the earliest polka borrowed elements from both eastern and western Bohemian folk dances. However, Czech historian Frantisek Bonus from Prague refutes the peasant-origin myths. He claims that early manuscripts from the 1830s indicate that the polka was originally created as an urban ballroom dance, and later spread from Prague to rural communities throughout Bohemia. Until recently, Bonus' theory was forbidden by the Czech cultural ministry as being incompatible with official socialist ideology. Bonus, Pugliese, Marek and other historians will compare and revive early polkas when the Sesquicentennial of the Polkomania is celebrated at the twelfth annual Vintage Dance Week, to be held at the University of Cincinnati in June, 1994.

“Scrape him to death with oyster shells”

Our story would not be complete without giving a voice to the opposition, for not everyone was enamored with this new fad. As the premiere dance of the day, the polka was subjected to the kind of criticism that the waltz had previously endured. In the opinion of George Templeton Strong, it was “a kind of insane Tartar jig performed to disagreeable music of an uncivilized character.” The editors of the April 1844 *Illustrated London News* believed it was “a waste of time to consider this nonsense. [The Parisians] have never imported anything more ridiculous or ungraceful than this Polka. It is a hybrid confusion of Scotch lilt, Irish jib and Bohemian Waltz, and needs only to be seen once to be avoided forever!”

George Templeton Strong never changed his mind. Years later, he wrote, “I wish I had the man here that invented the polka -- I’d scrape him to death with oyster shells.” But the *London News* quickly changed its opinion, publishing an illustrated description of the polka only a month after its harangue, now assuring its readers that “La Polka, as danced in Paris, and now adopted by us, is elegant, graceful, and fascinating in the extreme.”

The Polka revived the ballroom after two decades of slumber, and dancing was once again thrust to the forefront of social activities. Young people fell in love with turning dances, and eagerly looked forward to the next opportunity to whirl in the arms of a favored suitor, cherished friend, or intriguing stranger. By 1850, the dance craze had grown several times larger, as the newfound passion for social dancing led to an appetite for more and more steps to enjoy. The rousing galop from the late 1820s was revived, along with the mazurka, which had not gained an extensive following during the Regency era, but now became the ultimate saltatorial experience for advanced dancers. As enthusiasm mounted, variety was added by the schottische and redowa, then spiced with dozens of unusual couple dances such as the Five-Step Waltz in 5/4 time and the Tango, a “South American dance” described by Durang in 1856. More significantly, the polka rage finally brought widespread acceptance of the old waltz, once it was discovered that spinning in the arms of another did not destroy the moral fabric of society after all.

A typical grand ball of the mid-19th century featured the full variety of these dances, from the opening march to the final galop. One could possibly get by with only the knowledge of a few steps, but most dancers enjoyed the complete spectrum of couple and set dances. Indeed, variety was an essential characteristic of this period. According to dance master Thomas Hillgrove, “The lovers of dancing, like those of music, are ever fond of variety. Variety is, and ever will be, essential.” Cellarius was more severe, declaring that “uniformity exists only for novices and the unskilled.” No other period of the nineteenth century saw as much variety on the ballroom floor as the generation of the polka craze.

Because the polka seems quaint and old-fashioned to us today, it is sometimes a revelation to discover how fresh, exciting and daring it once was - or how very young the dancers were. Victorian etiquette suggested that the turning couple dances were appropriate only before marriage. (Those who were married could dance the sedate quadrilles, or else might serve as chaperones.) Because of the early age of marriage, couple dances were most often done by those in their teens or early twenties.



THE NEW-YORK POLKAS,



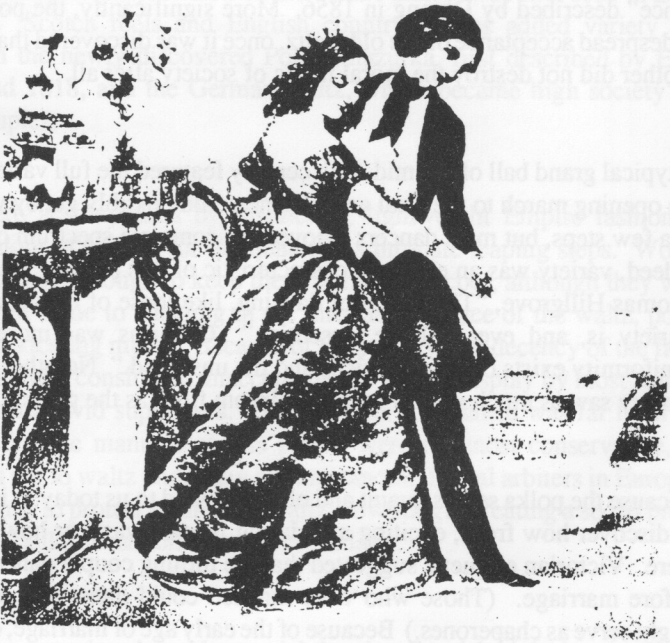
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affred about 1840



of Paris.



Youthful energies were somewhat tempered by the strictures of etiquette and deportment, but historians no longer support the common notion that the early Victorian ballroom was stately, courtly, or somber. Charles Durang advised that "the love for dancing should never be repressed through a too rigid morality." Indeed, many dances were joyous romps, performed with youthful abandon, until the dancers became "red in the face and covered with the dewdrops of a high corporeal temperature" (Durang). Metronome settings in mid-century manuals show that many of the dances were done to surprisingly fast tempos. Captain Knox reported that "Every ballroom was like a whirlpool; dancing more resembled the driving home from Derby than anything else...The price of fans rose frightfully, partly from the pressing necessity for them, and partly from the enormous destruction of them in the melee." Youthful enthusiasm often resulted in mishaps and tumbles, torn dresses and bruised toes.

Quieter, but not forgotten

Finally, after 15 years, the scene began to change as the dances lost the excitement and novelty of a craze. Al-

though the enthusiasm for dancing was still high, it was not as brilliant as it had been. In addition, changing ballroom fashions influenced dancing in an unexpected way. Ball gowns had been expanding in size each decade of the century, and the accumulation of petticoats was becoming too heavy. This problem was solved, just before 1860, with the invention of the hooped petticoat. This innovation had its advantages, but when it came to dancing a bounding polka, or the exuberant mazurka, the hoops were hopeless, bouncing and swaying out of control. The advent of hoops modified the polka to a smoother version with attenuate hops, and hoops effectively eliminated the mazurka by 1860. Then in 1861, England's Prince Albert died, initiating a long period of formal mourning that further attenuated dance festivities there. In this country, the beginning of the Civil War that same year had its own dampening effect on the frivolities of dance.

Despite these multiple blows, the popularity of social dancing did not cease. The tremendous momentum of the mid-19th century dance craze supported the continued importance of the polka and waltz far beyond the usual duration of a fad.

Today, a growing number of Vintage Dance enthusiasts are reviving the original 1844 polka, along with the full compliment of early Victorian dances. Throughout the world, living-tradition versions of the polka continue to thrive after 150 years. Ad the gentle embrace of the couple dance tradition, which was called "the devil's greatest invention" before the polka helped make it acceptable, has now become the standard social dance form of the world -- at least until the next Great Dance Mania comes along.

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Richard Powers, who is a dance historian and instructor at Stanford University, will present a concert featuring the dances described in this article for the Smithsonian Performing Arts Program in March.

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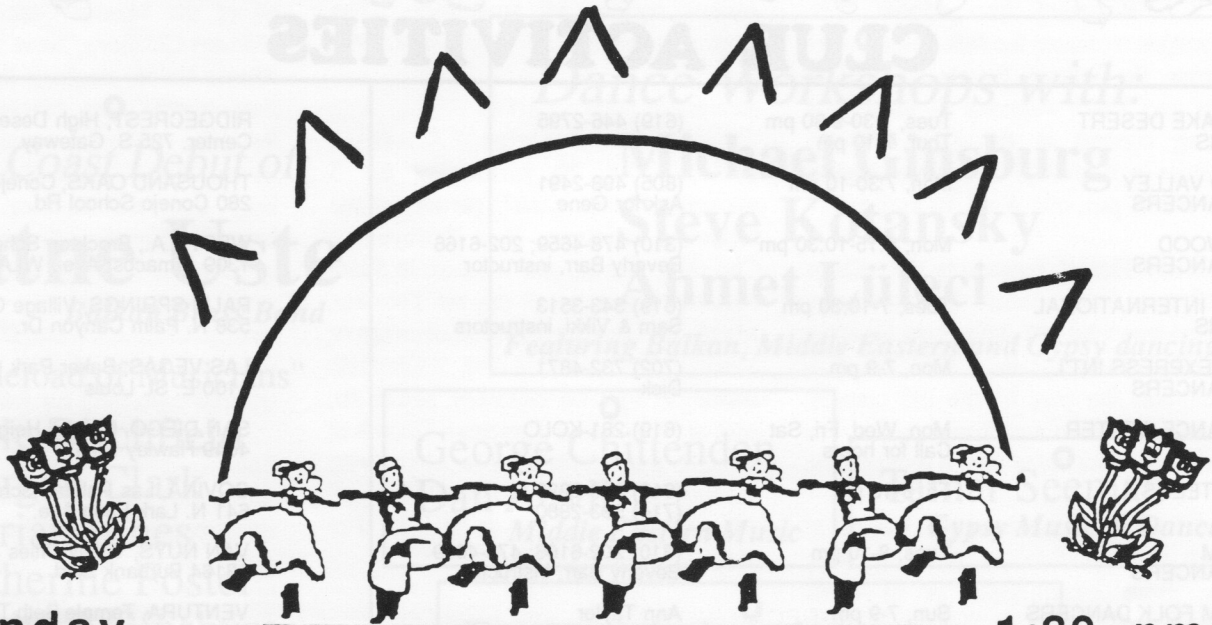
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ROYAL SCOTTISH COUNTRY DANCE SOC., San Gabriel	Tu, W, Th, Fri 7:30-10 pm	David Hills (818) 354-8741	SAN GABRIEL, Call for location
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ROYAL SCOTTISH COUNTRY DANCE SOC.	Mon, Thurs, 7:30-9:45 pm	(714) 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. Hgh 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, 7:30-9:30 pm Thur, 7:30-10 pm	(619) 459-1336 Lu & Georgina Sham	SAN DIEGO Baiboa Park Recital Hall 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 Sat., 8-10:30 pm 3rd Sat., 8-10:30 pm	(818) 349-0877 Ruth	SEPULVEDA, 9743 Noble Ave. VAN NUYS, Bundy Studio

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 Bozigian, instructor	Different locations each night. Call for details.
CABRILLO INTERNATIONAL FOLK DANCERS	Thurs, 7:30-10 pm	(619) 445-5995 Jack & Ellen Vandover	SAN DIEGO, Recital Hall 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 Watsaka 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
WESTCHESTER LARIATS Folk & Social Dance for Ages 6-16 years	Mon 3:30-4:15 5th-9th grades 4:30-5:15, 1st-4th grades	(310) 288-7196 Lynn Anne Hanson	WESTCHESTER. Westcheste Methodist Church Fellowship Hall. Emerson & 80th Pl. (call for details)
WESTWOOD CO-OP FOLK DANCERS	Thurs, 7:30-9 pm	(818) 998-5682 (310) 478-6600	WEST L.A., Emerson Jr. High Gym, 1670 Selby, behind Mormon Temple

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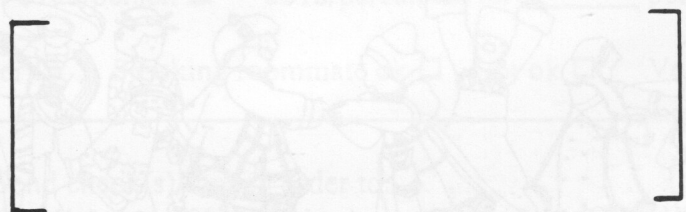
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