



\$2.00

# Folk Dance Scene

MAY/JUNE 1994

Volume 30, Number 3





# 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 is very well known for her work with tangos. For her first visit to Stockton she is going to present Argentine Folk Dances.

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

**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 KNONINGS**.....Dances of Russia  
Hennie will return to Stockton after a wonderful visit in 1993. He presented recreational dances done by the people. He will be bringing some special guest with him for 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 dances he has introduced.

**KOVACS**.....Dances of Hungary  
Istvan Szabo 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.

**JERRY HELT**.....American Squares  
Jerry is our international Hall-of-Fame Caller and Instructor.

**ISRAEL YAKOVEE**.....Dances of Israel  
Israel has a very successful year at Stockton in 1993. He has many interesting selection of dances to present to us.



### 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

Jaap Leegwater, Chuck Corman, Jan Rickel,  
Jerry Muhaski, Don Sparks  
UNDER THE DIRECTION OF BARBARA McOWEN

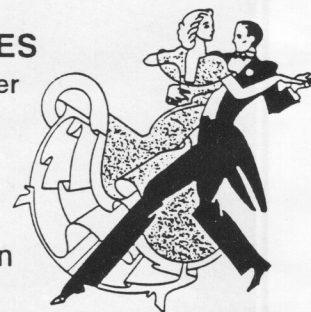
#### RICHARD POWERS- VINTAGE DANCES (WORKSHOP ONLY)

#### BASIC DANCE TECHNIQUES

Line-Suzanne Rocca-Butler  
Couple-Bev Wilder

#### PARTIES & BANQUETS

First Week.....Israeli  
Second Week....Russian



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MAY/JUNE 1994  
 Volume 30, Number 3  
**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.

**FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH OFFICERS**

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**Federation Information (310) 478-6600**



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# Calendar

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

- MAY**
- 30-5/1 Japanese Children's Day Celebration. FREE festival presenting traditional Japanese arts and customs. Japanese American Cultural & Community Ctr Plaza, 244 S. San Pedro St., L.A. Info: (213) 628-2725
- 1 34th Annual Topanga Banjo Fiddle Contest, Dance & Folk Arts Festival. 9 am-6 pm. Paramount Ranch, Agoura. Info: (818) 377-5076
- 1 Music & Dance on the Grass, UCLA's Sunset Rec. Center. 11 am-6 pm. FREE!!! Bring a picnic or buy ethnic foods there! International entertainment! Info: (310) 279-1909
- 1 L.A. Fiesta Broadway, celebrating Cinco de Mayo. Between First St. & Olympic Blvd. Info: (310) 348-3454
- 2 Armenian dance & dinner. Live music with the Bozigian orchestra, 7-10 pm, Holy Cross Church, Corner of Lincoln and Montebello. Info: (310) 941-0845
- 2-10 **Bulgarian workshops, Yves Moreau**  
 2-San Pedro Balkan Dancers  
 3-Tuesday Gypsies, Culver City  
 4-Cafe Danssa, WLA  
 5-Narodni Dancers, Long Beach  
 6-Veselo Selo, Fullerton  
 7-Folk Dance Center, San Diego  
 8-Laguna Folkdancers  
 9-Conejo Dancers  
 10-Cal Tech Dancers, Pasadena  
 Info: (619) 558-7974
- 5 Armenian dinner and dance. Live music with the Bozigian Orchestra. 7 pm-midnight, Glendale Civic Aud. Info: (310) 941-0845
- 6 Armenian dance. Live music, Bozigian Orchestra. At Shanghai Red's Restaurant, 13813 Fiji Way. Call for advanced tickets, reservations at (310) 395-0647
- 6-8 Calico Spring Festival, Calico Ghost Town, Yermo, CA. Bluegrass, clogging, hootenannies, with fiddle, banjo, guitar and band contest. Info: (619) 254-2122
- 7 Festival of Korea: Taekwondo (Korean martial art). 3 pm, Sunset Canyon Rec Ctr, UCLA. Info: (310) 825-2101
- 13 Gourmet Armenian buffet. 8 pm-? Ararat Armenian Old Age Home, 15105 Mission Hills Rd. Info: (818) 348-8000
- 14 Israeli Folk Dance party with David Ebery. 8 pm. Westside Jewish Community Center. Info: (213) 938-2531, x-2228
- 14 Mesoszeg & Szekely dance cycles taught by Richard Duree. 1:30-4:30 pm, Hillcrest Park Rec Ctr, 1155 Lemon, Fullerton. Info: (714) 641-7450
- 21 **SKANDIA Dance, Women's Club of Orange. 7:30 pm. Info: (714) 533-8667**
- 21 Karpatok Hungarian Folk Ensemble presents *Eredetunk* (Origins), a dance concert. 7:30 pm, Occidental College, Thorne Hall, L.A. Info: (310) 456-7505
- 21 Ekdromi: a Greek Folkloric Celebration. 2-hour musical show featuring songs and dances of Greece. Also audience participation dance, Greek food & drink. Loyola Marymount University Campus, L.A. Info: (818) 354-3824
- 30 Annual Belize Caye Festival. Traditional arts & crafts displays, music, workshops, food. Rancho Cienega Park, 5001 Rodeo Rd at King Blvd., L.A. Info: (213) 234-9159
- JUNE**
- 4-5 AMAN International Music & Dance Ensemble. 8 pm, Royce Hall, UCLA. Info: (310) 825-2101
- 4-5 Ho olaule a Hawaiian Festival of the Valley. Hula & Tahitian dancers, Pacific Island music, traditional games, crafts, food. FREE at Northridge Park, 10058 Reseda Blvd., Northridge. Info: (818) 366-3967
- 9 Klezmer Conservatory Band, 8 pm, Ambassador Aud, Pasadena. Info: (818) 304-6161
- 11 Mesoszeg & Szekely dance cycles taught by Richard Duree. 1:30-4:30 pm, Hillcrest Park Rec Ctr, 1155 Lemon, Fullerton. Info: (714) 641-7450
- 11 Israeli Folk Dance Party with David Ebery. Westside Jewish Community Ctr, 8 pm. Info: (213) 938-2531, x-2228
- 11-12 Grand National Irish Fair & Music Festival. Santa Anita Park Racetrack, Arcadia. Info: (818) 985-2233
- 16-19 **L.I.F.E. (Los Angeles International Folkdance Extravaganza), dance & music camp. Life music with Zlatne Uste & Tamar Seeman. Workshops with Michael Ginsburg, Steve Kotansky, Ahmet Luleci. At Pomona College, Claremont. Info: (818) 774-9944**
- 16-19 Huck Finn's 18th Jubilee, with bluegrass and country music, clogging and country dance. Info: (909) 780-8810
- 18 **Scandia Dance at Masonic Hall, Culver City. 7:30 pm. Info: (310) 459-5314**
- 24-26 Summer Solstice Weekend. Folk music, singing, dancing, crafts, story-telling. Soka University, Agoura. Info: (818) 342-SONG
- 26 International Arts Festival, noon-7 pm. Conejo Creek Park Nort, Janss Rd., Thousand Oaks. Int'l dancing, music, crafts, food. Info: (805) 499-5600
- JULY**
- 9 Lotus Festival. Asian and Pacific island arts & crqfts, music, dance, food, dragon boat races. Echo Park, 11 Glendale Blvd. FREE!! Info: (213) 485-1310
- 16 **Scandia Dance at Women's Club of Orange, 7:30 pm. Info: (310) 459-5314**
- AUGUST**
- 20-9/5 African Marketplace & Cultural Faire. Over 15 celebrations representing 40 countries. 7 stages for performances. Arts, crafts, food available. Rancho Cienega Park, 5001 Rodeo Blvd., L.A. Info: (213) 734-1164 or 237-1540
- OCTOBER**
- 8 Scandinavian Festival. Folk dancing from 5 countries, traditional food, folk arts & crafts, parade with authentic national costumes. MGM Plaza, 2425 Colorado Ave., Santa Monica. Info: (213) 661-4273
- NORTHERN CALIFORNIA**
- 5/7 Docey Doe pot luck. San Carlos. Info: (415) 368-7834

5/7 Folkdance Party at City College, San Francisco. Info: (415) 239-3419

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

6/4-10, 6/11-17 **SKANDIA Camp, Mendocino. Bo Peterzon & Ing-Britt Dahlstrom. Info: (415) 383-1014**

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

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

7/3-9 **Baratsag Hungarian Dance & Music Camp, Mendocino. Info: Jeff O'Connor (707) 826-1306; Julie Lancaster, (303) 733-1120; Mary Tobak (415) 468-6565**

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

**Georgia** Augusta Heritage Arts Workshops include:

7/10-15 Dance caller's workshop & Appalachian Buckdancing

7/17-22 Swing Week

7/24-28 Irish Week (step dance, ceili & set dances)

7/31-8/5 Dance Week (southern, New England, W. African, English country, Clogging, couple dances, etc.)

8/7-14 **Cajun/Creole Week & intensive clogging (includes Augusta Festival Weekend 8/12-14).**

For info, call (304) 636-1903 or write to the Augusta Heritage Center, Box DF, Davis & Elkins College, Elkins, W. VA 26241-13996

## Massachusetts

6/23-30 **Pinewoods Camp. 4 folkdance teachers, live music. Info: (617) 491-6083**

## Missouri

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

## New Mexico

8/10-14 **August Folk Dance Camp. Richard Powers, Gary and Susan Lind-Sinanian. Info: (505) 293-5343**

## Oregon

6/22-25 **National Square Dance Convention, Portland. Info: (503) 371-6139**

## Pennsylvania

5/27-30 **Camp Canadensis. Pocono Mts. Folk dance teaching, live music. Info: (310) 565-0539**

## West Virginia

8/23-31 **Balkan Music & Dance Camp, Buffalo Gap. Info: (503) 687-6799**

## FOREIGN

### Canada

#### Quebec

5/10-22 **Festivites Folkloriques de Valleyfield. 169 rue Champlain, Valleyfield, Quebec. Info: (514) 524-0269**

### Great Britain

8/6-13 **International Folk Dance Summer School at the College of Ripon and St. John, York, England. Sponsored by the Society for International Folk Dance. Bulgarian, Italian and South American dances taught. For more info, write: International Folk Dance Summer School, Greenacres, Broadstreet Common, Nash, Newport, Gwent NP6 2AZ, or telephone 0633 272662**

*Opa!*

**Hungary - Albania**

SEPT. 12 - OCT. 1: **KALOCSA RED PEPPER FESTIVAL. FULL PROGRAM OF WORKSHOPS, PERFORMANCES, THE CASTLES, PALACES OF BAROQUE BEAUTY. MEET THE MUSICIANS AND DANCERS OF THE ALBANIAN COUNTRYSIDE AND EXPERIENCE THE UNUSUAL.**

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June 16-19, 1994

Pomona College, Claremont, California

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**L.I.F.E. 1994 – Dance and Music Weekend, Claremont, California**

Name: \_\_\_\_\_ M\_\_ F\_\_ (Name on Badge) \_\_\_\_\_

Name: \_\_\_\_\_ M\_\_ F\_\_ (Name on Badge) \_\_\_\_\_

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A \$25 deposit by 4/1/94 will hold a place for EACH person • Balance due 5/15 • No refunds after 5/30 • Fulltime options A & B may subtract \$25 discount for full payment by 4/1/94!

Total enclosed: \$ \_\_\_\_\_ Balance due (5/15): \$ \_\_\_\_\_  
 Make check or money order payable to: **LIFE.**  
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Sponsored by the Folk Dance Federation of California, South, Inc.

# ON THE SCENE

225

## **COSTUMES STOLEN!!! \$500 Reward Offered.....**

After a performance in the Moorepark area, the costumes belonging to St. Anthony's Croatian Folkdancers, a tamburitza and kolo group, were stolen from their car in Studio City, between Colfax and Tujunga. Several complete sets of Posavina and Konavle costumes were taken, a number of which were original, authentic costumes. If anyone sees them, anywhere, either in stores or for sale at festivals (or anywhere else for that matter), please contact Heide Granic at (818) 574-7570 (work) or (818) 761-7706 (home). A \$500 reward is offered for the return of these costumes!!!

## **HELP!!!! Folk Dance Scene Needs a New Circulation Manager!!!!**

After over 20 years of excellent service on the *Folk Dance Scene* Committee, our current Circulation Manager, Fran Slater, has resigned. We'll miss her hard work and dedication.

The job includes coordinating monthly *Scene* mailing and renewal notices, and interfacing with the Subscription Manager, Mailing Coordinator and Business Manager when necessary. The manager is also the contact person for subscription problems.

**ANYBODY** interested in doing this job, PLEASE contact Teri or Marvin (Editors), at (213) 936-1025 or (213) 939-5098 ASAP!!!

## **Music & Dance on the Grass**

Everyone's invited to the 21st annual festival of international music, dance and food at UCLA's Sunset Canyon Recreation Center on Sunday, May 1st from 11 am-6 pm. Admission is FREE!!! The UCLA parking fee is \$5; enter the campus from Sunset Blvd.

This is a wonderful event, with ethnic groups performing all day at two outdoor and several indoor stages, ethnic food booths selling a myriad of goodies to eat (or bring your own picnic).

For more information, call (310) 279-1901 or (818) 340-5011.

## **Important Notice--4th on the Slab**

The annual July 4th Festival on the Slab at Lincoln Park in Santa Monica WILL NOT be held there due to long-term construction work being done at the park.

A search is on now for an alternate location. Any suggestions are welcome. For updates, call Beverly Barr at (310) 202-6166 or the Federation hotline number, (310) 478-6600.

## **Santa Barbara Symposium Update**

Accommodations and operation center for this year's conference will again be at the Santa Rosa dorms on the UC Santa Barbara campus. All meals will be served in the De La Guerra Dining Commons, with its outdoor annex used for the various activities planned. This year the ethnic song and dance seminar will bring in four live orchestras--American, Armenian, Greek, and International to compliment the teachers scheduling them at theme times. This year's folklore presentations will feature Russian and Greek specialists, Natasha Lozovsky and Athanassia Athanassopolous-Mylonas respectively. UC Santa Barbara is well known for its excellent Pacific Ocean location and superb summer conference meals (which also accommodate vegetarians). Call (310) 941-0845 for information or write to Folk Dance Symposium, P.O. Box 242, La Mirada, CA 90637 for a brochure.

## **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.

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.

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

Eunice Udelf

There's a new president-elect waiting in the wings, ready to assume leadership of the Federation. People have begun to ask, "Who is she? Will she do wonders for the Federation?"

Folks, there is no magic! She won't do wonders on her own!

Julith Plonas will need help from lots of people to accomplish great things. Together, you who have a little time and energy (or a lot) can make a difference. Come to the council meeting on July 4th. Better yet, call Julith now (310) 867-4495). After all, July 4th is a long ways off. Get involved NOW...

The 50th Anniversary Statewide Festival in Ojai, May '95, promises to be a magnificent event. Save Memorial Day weekend and consider volunteering your efforts towards its success (Steve Davis, 805-964-5591).

Dancers can revitalize the world of folkdance. Become a revitalizer (Preston Ashbourne, 310-558-0746). Folk Dance Scene can be a superb resource if many resourceful people help to enlarge its services (Teri Hoffman and Marvin Smith, 213-939-1025 or 213-939-5098).

Leap, hop, glide and volunteer! Happy dancing!

We think we're immortal. But that taint necessarily so. Our bodies are far from indestructible. And with the passing years, injuries become increasingly slow to heal (especially heels!)

Take heed from one who knows: a proverbial stitch in time saves nine. Limber up before you dance and do a few cool-down stretches at the end of the evening before you head out into the cool night air. Put sorbathane soles into your dance shoes to absorb some of the stress. Take it easy on the harder floors: the Romanians will never know if you don't always stamp hard.

If something does start to hurt, don't ignore it. Your body deserves to be listened to just like anyone else! Stop dancing. Give it a break. Apply some ice. Put on an elastic support. Sit out a few dances if need be...

And may you never join me long-term on the sidelines!!!



### New Mexico August Folk Dance Camp

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

*featuring:*

*Richard Powers*  
*Vintage Ballroom*

*Gary and Susan Lind-Sinianian*  
*Armenian and Middle Eastern*

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



# Message from the President, Folk Dance Federation of California, North

Frances Ajoian

Here it is, INTERNATIONAL MAYFEST STATEWIDE, 1994, in Belmont, California. If you miss this one, you will be sorry. Many of our folk dancers have taken a tour of the place and it is the best yet from the reports I am getting. My hat's off to the co-chairpersons, Denise Heenan and Andy Kacsmar for a job well done. From my own past experience as a Statewide chairperson, I know it took a lot of time to put this event together, so when you see either of these fine people, say thanks!

This will be the last report I will be making as your President -- time to join the ranks of the Past Presidents. When I was asked to take an office in the Federation, the first thing I said was that it is going to entail a lot of traveling, as most functions were in the Bay area. Well, as VP, I did not always have to be on hand, and after two years in that office, they assumed that the route to the northern part of California was pretty well embedded. So, taking the position of President would be easy since I finally knew my way around. We tried meeting halfway in Stockton, which was quite a venture. Finally, we ended up having the Board meeting and Assembly meeting on the same day, which saved me and a lot of others lots of driving. When I took over, the budget was showing a minus, but with the help of the officers and chairpersons I chose, we've had a plus for the past two years. We have some great plans going for the Federation -- first to update our by-laws and next, to get folkdancing back into the swing of things with this year's INTERNATIONAL FOLKDANCE WEEKEND, scheduled for the second full week of October, 1994. None of this could have come about without the endless time and efforts of my fellow officers, who have cooperated with me through my two years as President. To you all, thank you from the bottom of my heart.

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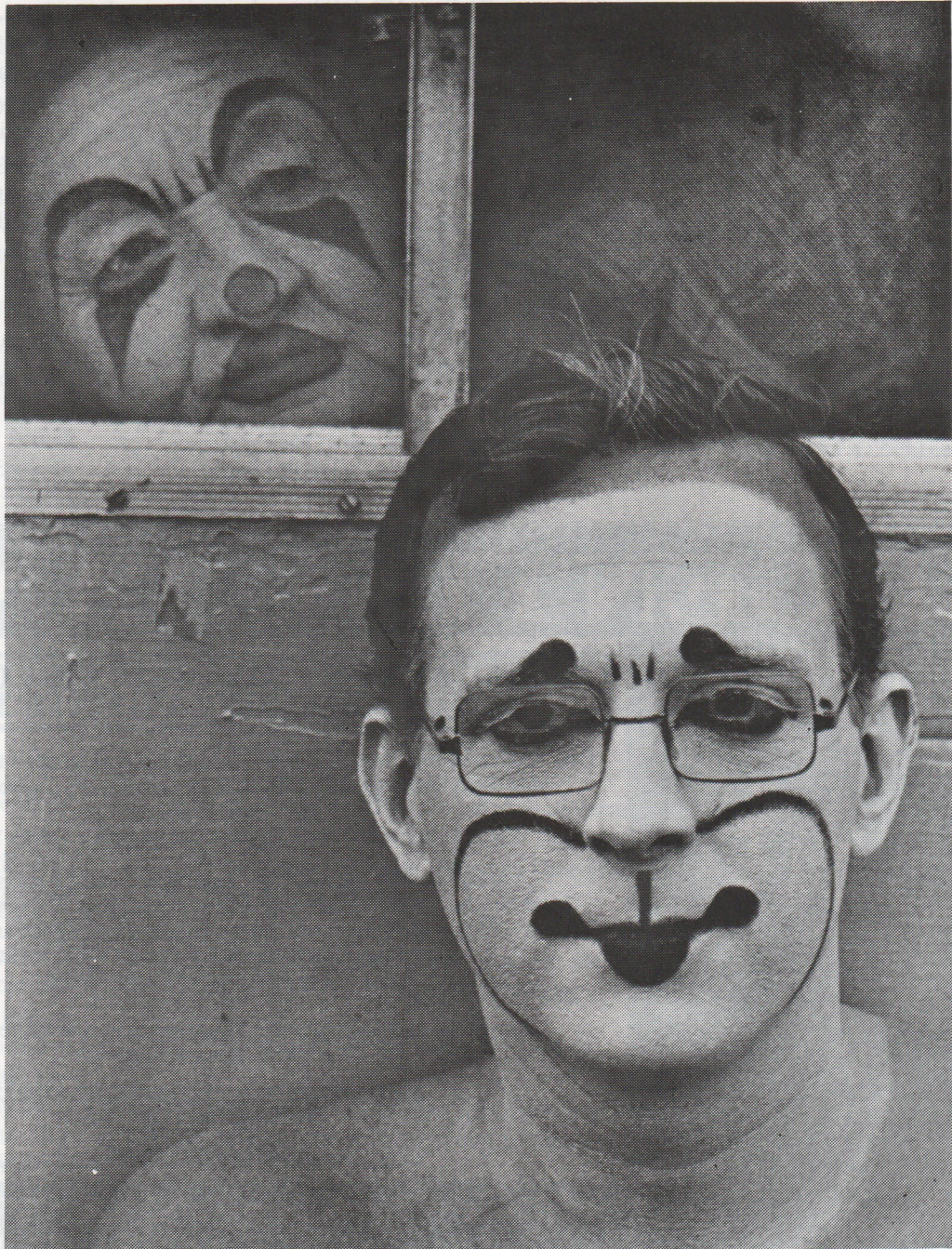
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# Clowns are



# us, only more

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“Clowns are us, only more.

All the absurd things about ourselves that we take so seriously. When we are at our most dignified and pompous with these serious absurdities, then we are clowns.”



According to Webster's Ninth Collegiate Dictionary, a clown is "a fool, jester, or comedian in an entertainment; a grotesquely dressed comedy performer in a circus; or, one who habitually plays the buffoon."

The fool is further defined in the Oxford English Dictionary as "one deficient in judgment or sense, one who acts or behaves stupidly, a silly person, a simpleton; or, one who professionally counterfeits folly for the entertainment of others, a jester, a clown.

Regardless of title (clown, fool, jester, buffoon), the clown has appeared over the centuries in nearly every culture around the globe. Universally, the clown assumes certain mental deficiencies that project a lack of understanding of the laws of the world, both natural and social -- a certain naivete. When linked with the fool, one without common sense or social graces, the clown operates outside the laws of logic. Represented as a "free spirit", he can also reflect our own shortcomings.

Language parodies of normal speech, and can be openly blasphemous and sexually uninhibited. Mental simplicity is often reflected in the clown's appearance (in dress and through various deformities).

The clown's role in the worlds' cultures have been many and varied through the years. They have been social regulators acted as safety valves, and served as "protectors of the culture". Able to mock anyone or any behavior patterns, the jester of Medieval times was the innocent who could talk back to kings or bishops, licensed to poke fun at anyone at any time. Amongst American Indians, they provided social pressure when mocking alcoholics. At times, he plays the role of the hero, at times the voice of "God" and at times the voice of the common man.

Amongst the Indians of North America, the clowns' role is sanctioned by the culture. Similar to the role of the shaman, clowns or contraries serve to keep the population in touch with reality while fulfilling the need for a connection with the sacred during religious ceremonies. In numerous Indian groups, they filled the role of medicine men and danced to exorcise demons. They also helped to preserve their culture, providing resistance to outside influence through the use of satire.

The clown became the real hero of plays in Chinese regional theaters. He appears as one of four basic character types, as the only character to speak in the colloquial idiom. Wen ch'ou was noted for verbal wit, while his counterpart, wen ch'on, was noted for his acrobatic skills. Similar clown pairs appeared in Balinese theater. The clowns of Burma and Java, cast as major characters, were given complete freedom to improvise. In Javanese religion, the clown was considered man's servant and guardian, and was considered the eldest descendant of "God".

On the European continent clowns have appeared both on and off stage. Western theatre tradition begins with short farces done by troupes of itinerant clowns and acrobats in the Dorian states of ancient Greece (6th Century B.C.). Dorian clowns or mimes performed first known comic dramas; this tradition remained in W. Europe for over 1,000 years.) Later, Greek colonists in S. Italy & Sicily developed Phylax comedy. As Greek influence declined, Romans took over and eventually developed the Atellan Farce form of comedic drama. Parallels existed amongst the above theatrical forms: performers wore grotesque masks, often had sexually explicit costumes or heavily padded stomachs and behinds, or would be disguised as animals; most of them were acrobats as well as actors; and, plots burlesqued the Gods' legends or were farces of domestic life.

After the fall of the Roman Empire, organized theatre disappeared for a while, only reappearing in Medieval Times (8th-14th Century B.C.) in the form of wandering minstrel shows. From the 14th century (or perhaps earlier), it became the custom of the courts to keep jesters; many of whom were recruited from the minstrels. (Jesters have also been documented in China, Montezuma's court in Mexico, Russia, and even Africa.)

The Feast of Fools, (1st seen in 12th Century France) sanctioned by the Catholic Church during Medieval times (banned in 1600's), was based on a celebration around New Years when minor clergy usurped the positions of superiors and behaved as lewd clowns, staging a "mock mass". All was done in a spirit of parody. Many participants were masked and there were numerous many role reversals. Mini plays with themes based on evils of alcohol, battle of sexes, and the triumph of folly predominated the celebration; many satirical plays portrayed EVERYONE as a fool.

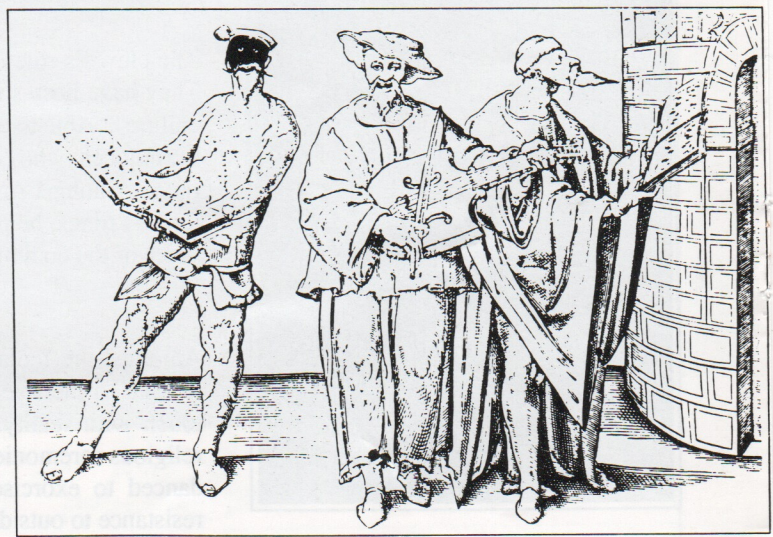
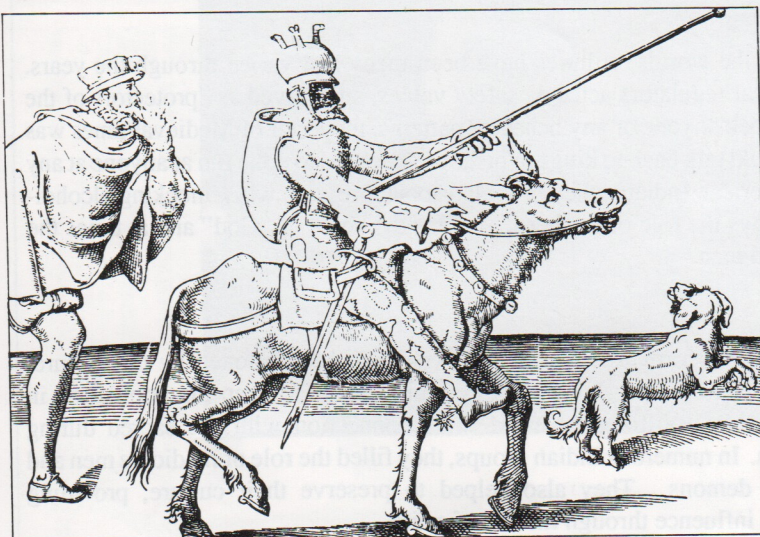
The Italian Commedia dell'arte, which appeared around the 16th Century, had a strong influence on the clown tradition later carried on in English and French fairground theaters. Complete with its cast of stock characters -- the lecherous old merchant

(Pantaleone), the pompous doctor of law, the Pulcinella (a white-faced fool) and a who Arlecchino, or Pulcinella, amongst other named, with mime and clowning providing much. Some were masked, some were not. Of the masked who wore a mask with a hooked nose and a waist. Another is Arlecchino (also known as a costume. Clowning played a large part in the Most of the plays were situation comedies, Slapstick humor was introduced all the time were sources of humor. The "joke of repetition laughter.

The acting troupes of the Commedia dell'Arte. The characters they originated were adopted. Their style of improvised comedy did not copied everywhere, and continues to exist to

Though banished from French and English stage dell'arte continued to flourish in the theatre troupes from the French fairground theatres the 18th century where their acts inspired the During this era, Grimaldi, a brilliant mime, stage. His character, coarse and jolly, was developed over the years, has been imitated standardized into one of the traditional clown world over today.

At about the same time as Grimaldi was in England, Jean-Gaspard Deburau, a brilliant clown from the Commedia dell'Arte that gave rise to "sinister, subtle" clown. He played the part of Pedrolino, of the Commedia dell'Arte. His costume wide sleeves that accentuated his arm movements painted all white with eye sockets picked out black skull cap.



The clown became the real hero of plays in Chinese regional theaters. He appears as one of four basic character types, as the only one who is not a noble. Well-known as a clown was acted for verbal wit, while the acrobats were known for their physical skills. The clown's role was to bring a bit of levity to the serious plays and to provide a link between the audience and the actors.

Clowning was the most popular form of entertainment in the past. It was a form of entertainment that was enjoyed by all. It was a form of entertainment that was enjoyed by all.

and Java, that of religion, the clown's most descendant. The tradition is of red lips and in the European tradition begins in the various states of the first known comedy. The clown's role was to bring a bit of levity to the serious plays and to provide a link between the audience and the actors.



the clown's most descendant. The tradition is of red lips and in the European tradition begins in the various states of the first known comedy. The clown's role was to bring a bit of levity to the serious plays and to provide a link between the audience and the actors.

the boastful Army captain, the young lovers, the slew of servants or tradespeople (called mes) the Commedia plays were truly impro-uch of the substance. Some of the characters l players, one of the best known is Pulcinella, a loosely fitting white costume, belted at the s Harlequin), with his patterned, snug-fitting hese performances, and much verbal humor. with much parody, miming and burlesque. . Trickery and thievery, eating and drinking on" and slapstick were two devices used elicit

te found their way all over Europe by 1600. and modified to "fit" in the lands they visited. survive, though the clowning involved was this day.

ages around 1676, the spirit of the Commedia es of the French fairs. Additionally, many came to play in London in the early years of e development of English pantomime.

and fine actor and acrobat, appeared on the so successful that his costume, which he by clowns the world over. It has since been n costume/make-up patterns recognized the

ransforming the character of the Clown in own in France, developed another character to another tradition of clowning --that of the rt of Pierrote, derived from the character, stume was all white, fit loosely, and had long, nents. The neck was bare, and his face was in black, lips rouged, and head covered by a

## Circus Clowns' Costumes & Make-Up

Makeup in one form or another has been a part of clowning since the beginning, and helps to physically separate characters from reality. Traditionally, there are 3 schools.

### *Classical whiteface* (the tradition of Gillis & Pierrot)

The main character is white-faced, in a style similar to the French mimes. The tradition is now carried on now by the "elegant" European clowns, but with the addition of red lips and sometimes a large question mark extending from one eyebrow.

The tradition has been subdivided into "Neat" and "Grotesque" whiteface

#### - Neat:

This is considered the purest form, featuring small markings around the eyes, a modest mouth, a skullcap, and a tiny hat atop a hairless head. Shoes are light, thin pumps.

#### - Grotesque:

In this form, reds and blacks used in the makeup are applied boldly so that the mouth becomes a large splash of color. Hair sprouts on both sides of the head, eyebrows become thick black slashes, and the nose often puffs out into a large bulb. Shoes imply huge, splayed feet, human or animal.

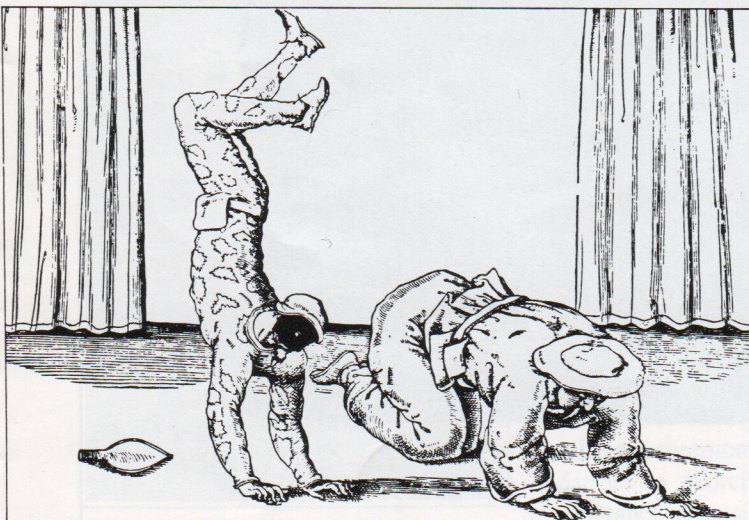
Both wear loose-fitting costumes covered with colorful patches or spangles, reminiscent of the costume of the Harlequin of in mid-17th century France

### *The Auguste* (the tradition begun by Grimaldi in England)

Face make-up is tremendously exaggerated in this tradition. The ruddy cheeks of the English stage yokel are formalized into two neat red triangles on the cheeks, and includes a huge red mouth, thick eyebrows, and other grotesque features on a basically pink face. Characterized by a baggy, oversized costume and heavy use of props, this tradition has been carried on primarily by English and American clowns.

### *The Carpet Clown* (the one truly indigenous American clown)

This is the tramp character clown, the hobo, who developed from the Auguste tradition in American vaudeville theatres. Basically white-faced, the carpet clown overlaid this base with the dirty, unshaven face and tattered clothing of a tramp. He never smiled.



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All manner of variations have sprung from these 3 basic types. Acrobatic clowns needed to modify costumes to allow them to perform gymnastics, so close-fitting pants and shirts took the place of the loose-fitting garb of the less athletic clowns. Other variations include the "Funny Rustic, the Motley Fool, the Musical Clown, the Bumpkin, and the Character (a merging of the tramp and the auguste), amongst many others.

## Circus clowns

Circuses, first recorded in London in the mid-18th Century, centered around showy horsemanship. Around 1768, they began to diversify and add other acts. At first, clowns filled the in-between acts time for horse acts and tight-rope walking acts.

Then, in early decades of 19th century, clowning became a more essential part of the entertainment. At first, clowns combined comedy with their regular circus skills. Later, they were accorded a place of their own. Around the 1870's, two kinds of clown could be found in the circus -- the white-face clown, wearing elegant costumes, in bright colors, and the august, wearing any kind of old ridiculous clothes, with a shock-headed wig, false nose, and grotesque make-up. The auguste kind of clown spread rapidly through European and American circuses, and clowning developed into double acts with a white-face and an august working together. The white-face clown began to take over the role originally played by the ringmaster of old (haughty symbol of 'the boss'), while the auguste became the symbol of disorder and chaos. Additionally, a distinction developed between acrobatic and talking clowns.

### Acrobatic Clowns

The acrobatic clown plays the role of a clumsy buffoon who seems intent on killing self -- comic equestrians and tightrope walkers. An important target for this clown's humor was other circus acts.

### Talking Clowns

These are clowns who worked with the "Lord of the Grooms" or riding master, maintaining a constant repartee with him. Quips were exchanged between other circus acts, enabling smooth transition between one performance and the next. Ring-master or groom took on the role of the clown's "straight-man". This became a standard feature of 19th century English circus, though it never did catch on in France.

### Auguste

In the late 1800's, costuming became so elaborate that clowns were unable to do old slapstick clowning. Hence, a new kind of clown, the auguste (=the stupid booby), was developed. This type of clown was characterized by clumsy, oafish behavior. His costume includes a small hat, a shock-wig, big shoes, a red nose, and checkered or plaid, baggy clothing.

At the end of the 1800's, the circus migrated to Russia from England. Native Russian tradition surfaced in the 1870's in the form of a clown played by a red-headed comic, drawn from the Russian folk tradition of the r'izhii. Clowning there was crude, with much slapstick involved.

Gradually, the clown concept has come full circle, beginning with the rough-and-tumble, agile buffoon whose locally tailored jests enlivened the wine festivals, through the more sophisticated pantomime of England's Joseph Grimaldi to the present day circus clown working, as did his Greek predecessor over 2000 years ago, as a "single", relying on his own ability to provoke laughter.

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# Excerpts from *The Folk Dance Teacher Training Guide*

Richard Duree

Recreational folk dancers could realize much more enjoyment from folk dance if they realized the immense wealth of knowledge and lore which lies just beneath the surface. As Teacher Training Committee Chair, I have written a *Teacher Training Guide* which delves into the ethnology of dance, its history and background, how to share that wonderful knowledge with students and how to execute some of the more challenging dance movements in the folk dancer's repertoire. Following is an excerpt from that guide.

## CHOREOGRAPHY

*Choreo*=dance; *geo*=earth; *graphy*=to measure. A word first encountered in writings by Hugh Thurston of the University of British Columbia, *choreography* is a scholarly study of the distribution of various dance forms throughout the world. It is a term unique to the study of ethnic dance, since it is based on a natural selection and development of dance, entirely removed from the cross-cultural movement of the classical forms of theatrical dance.

## DANCE DEFINED

Thoughtful consideration turns the problem of defining dance into a complex subject, indeed. Learned professors have expended countless hours attempting to define dance and to this day have failed to achieve a universally accepted definition. One must realize that in such a broad subject, it is imperative that a definition not eliminate any form of dance, which is exactly what happens when one attempts the definition based on one's own narrow experiences.

Perhaps the simplest one is best: "Dance is movement for its own sake". A bit simplistic, perhaps not a definition at all - failing to include any mention of discipline - but at least it doesn't eliminate anything.

As teachers, it is necessary to understand, and teach, the differences between the various dance disciplines and to learn to observe and identify the significant characteristics of each. The following are not necessarily definitions. Rather, it is a list of *characteristics* of the different forms of dance.

### Ethnic Dance

"Ethnic dance"- the subject of this study - is an "umbrella term" for any dance form which can be identified with a specific ethnic culture by virtue of natural development to meet and satisfy the cultural needs and aesthetics of that culture. It includes all forms of "folk", "religious", and "tribal" dance and some forms of "theatrical" dance.

### Character Dance

Primarily associated with ballet, character dance is a choreographer's idea of an ethnic dance performed with the technique of another discipline (ballet). It is most often seen in the romantic ballets of the 19th Century.

### Folk Dance

"Folk dance" is that form of ethnic dance which has certain characteristics:

- The dance exists in a community in which the members are of a commonly shared heritage and tradition.
- "Participatory" in practice: it is an accepted practice that the members of the community "perform" the dance at some time in their lives.
- The dance reflects the general aesthetic of the community and is bound by them, regardless of the freedom within those boundaries.
- The dance evolves through time and practice to reflect evolving conditions and attitudes.
- The dance usually, though not necessarily, originates in a nonindustrial culture and develops through a natural selection process (livelihood, topography, climate, foreign occupations, religion, family structure, neighboring cultures.)
- The dance is considered a tradition and is learned casually from generation to generation without formal training.
- The occasion of the dance is an integral part of community activities.
- The dance performs an important role in the culture; i.e., courtship, peer pressure, competition, rite of passage, group and/or personal identity, etc.
- The dance allows the members of the community to express both their membership in the group and their individuality within it.

### Tribal Dance

A "tribal" culture is characterized by small numbers of closely related families and a nonindustrial form of livelihood. Dance is frequently important to daily life, serving as contact with the supernatural, marking rites of passage and displaying relationships within the tribe.



## Theatrical Dance

Includes the various forms of ballet, including "national" forms, modern, and jazz dance. It also includes some forms of "ethnic" dance which meet the following criteria:

- The dance is performed by formally trained performers in a theatrical environment as a form of entertainment for an audience.  
NOTE: The "audience" may be the general population, privileged aristocracy or even the supernatural, as in some forms of "religious" dance.
- The dance strives to achieve the ultimate level of physical performance and technique *as defined by that discipline or culture* and is bound by a strict standard of execution.
- The occasion of the performance is a "special occasion", rather than an integral, routine happening in daily life.
- The dance is intended to be performed exactly the same each time, subject only to the artistic and physical limitations of the performer.

## Religious Dance

The performers of religious dance are frequently the religious leaders, though in some cultures the dance is a community observance. The major purpose of religious dance is to communicate with the supernatural or spirit world. It attempts to influence those beings which are considered to be "in control" of life's force to be favorable to the people's welfare.

Tribal dance is often religious in nature, though religious dance is widely distributed and has a long tradition in many non-tribal cultures. Indeed, religious history includes many references to dance as religious

expression.

## GEOGRAPHICAL AND ENVIRONMENTAL INFLUENCES

The uniqueness of folk dance - and much of the entire body of ethnic dance - is that it was developed in response to environmental influences. No one applied themselves to the task of creating the dance in a spasm of creativity. The creation was a spontaneous, even innocent evolutionary creation of a common behavior to suit the common aesthetic, resulting in a body of dance which was unique to each community. Environmental influences which differed from one place to another resulted in different life styles, different temperaments and different behaviors.

Consider how the various factors might influence how people perceive and express their world:

### Topography

Topography is nothing more than the physical appearance of the landscape: open plain, forested hills, coastal, jungle, and so on. One's perception of the horizon strongly affects the sense of movement: those living on the plains and moving about on horseback tend to move horizontally much more than the logger or shepherd who spends a lifetime walking about on steep hills, a much more vertical sort of movement.

Consider the difference between the Polish *mazur* and *krakowiak* dances from the flat terrain of central Poland. The *krakowiak* dances are characterized by vigorous, pronounced travel across the floor. Then there are the furious paced dances of the Goral, mountain dwellers whose dancers frequently remain in place, displaying high leaps, speed and vigor.

A similar contrast can be observed in the music and dance of Sweden and Norway, two neighbors with, one would assume, much in common. Sweden is a land of gently rolling hills, while Norway features rugged mountains, deep valleys and enormous fjords. Listen in the music to hear the gentle landscape of Swedish music and dance and the echoes and turbulence of running water in the music of Norway.

### Climate

Many folk dancers have suffered the discomfort of wearing an authentic folk costume from some northern European country to a Southern California dance festival. It's as much out of place as an overcoat and is most likely not made of a cotton/polyester blend. Northern Europe's climate is not only much cooler than the American Sun Belt, but there the climate is part of the environment which fosters the growing and use of wool, not to mention the traditional notion that *everything* was made to last a lifetime or two.

The wide trousers of Hungary and surrounding areas, known as *gatya* are a response to the need for cool, lightweight garments for hot summers. Hungary is probably the warmest spot in Central Europe. One will not find the equivalent of these trousers in Sweden.

To carry the analogy further, consider the stereotypes of the people of Scandinavia and Southern Europe. The Hungarians and Spanish are good examples for Southern Europe. The Scandinavians are seen as even-tempered and reserved, while the Spanish and Hungarians are viewed as volatile, expressive and emotional. Their respective climates contribute subtle, yet powerful forces to the temperament; Scandinavian weather is predictable and changes slowly through the seasons; anyone who has spent any time in Spain or Hungary has experienced the remarkable change in temperature from day to night - a sure sign that people who live there will

experience similar quick and extreme changes in the way they respond to life.

There is a distinct relationship between the Swedish *hambo*, the Spanish *flamenco* and the Hungarian *csardas* and the respective climates of these countries.

### Livelihood

The pre-industrial peasant was forced to "live off the land" in the manner best suited to what the land had to offer. Mountain dwellers, as independent in Europe as in the United States, relied on sheep and goats, and logging and mining, if minerals were present. Plains dwellers raised cattle and other livestock, and crops, while those near the ocean most likely relied on fishing for their livelihood.

Livelihood was thus a direct result of the topography and climate. Just as the American cowboy developed a unique lifestyle, dress and tools to satisfy the needs of his craft, each "profession" developed its own, utilizing the materials available to them to satisfy their needs. The farmers and herders wore boots while mountaineers wore light moccasin-like footwear. The light shoes prompted light, fast footwork whereas the boots of the plains people prompted strong heel beats in their dances.

Dance often incorporated such motifs as imitations of favored animals (eagles and/or horses, usually), and use of tools and implements which formed a part of daily tasks. Women's dances are often characterized by displays of the tasks with which women were charged.

### Foreign Occupation

Perhaps the most telling of all influences in folk dance are those imposed by conquering or dominant neighbors. The Turks were in southern Europe for 500 years; the Swedes conquered Poland and were present for generations. One does not

have to look far to find numerous examples.

An interesting comparison can be made between Swedish and Polish music and dance. The effect the Swedes may have had on Polish dance forms could be studied endlessly, but a unique, common thread may be found in the music. Though much is in 3/4 meter, the accent is frequently on the second beat. The Swedish waltz is danced with a slight lift on the second beat, as is the Polish Mazur. One theory has it that this curious accent imitates the rhythm of a galloping horse, a 3-beat rhythm in which the second beat is the only one with *two* hooves landing at once, giving a stronger beat. As interesting as this idea is, who got the rhythm from whom remains for more lengthy research to uncover.

Of course, most folk dancers are aware of the Turkish influence on the dance and folklore of the Balkans, an area they occupied for centuries as the Ottoman Empire.

### The Renaissance

Generally accepted as beginning in Italy, the Renaissance was the social transition out of the Medieval Ages, an awakening and acceptance of the artistic nature of the human condition, a new age of inquiry, discovery and creativity. The effect on dance was to introduce for the first time the concept of dancing face to face with a partner, new at least to the aristocracy (the peasants may have been doing so for some time.) Earlier dance was limited to religious observances, usually danced to tell a story or to influence a deity; now the idea of "social" dance entered cultural evolution.


Today we can tell almost exactly where the influence of the Renaissance ended and that of the Ottoman Empire began. Couple dances dominate until one reaches a line running across Romania, Hungary and Croatia. There, a broad band exists in which both circle and chain dances do exist. Moving further south, only the older form of chain dances are encountered, preserved for hundreds of years by the Ottoman Empire's shield against the western Renaissance.

### Social Structure and Cultural Personality


An interesting phenomenon is found in the men's dances of Transylvania. There, a mixture of Hungarian and Romanian populations existed side by side for hundreds of years, resulting in a uniquely Transylvanian dance culture. The most observable difference between Hungarian and Romanian dance is the difference in *competitiveness*; the *legenyés* of the Hungarians is a competition dance - friendly, but competitive nonetheless, with each dancer displaying individual virtuosity. The Romanians, on the other hand, tend to dance together, with all dancers performing the same figures at the same time.

One dancer of note observed, "The English must be a lot more 'laid back' than the Scots." He had just observed the casual nature of some progressions in an English Country Dance, which contrasted strongly with the highly organized and directed nature of progressions in the Scottish Country dances. Another dancer, quite familiar with both Scottish and English cultures, nodded in vigorous agreement. The apparent differences in the two closely related cultures was vividly exposed in the dance.

Thus, we see that the dance fulfills and satisfies those concepts which are considered important in each culture. A competitive and independent nature will result in an individualized and competitive dance form; an orderly, disciplined culture will create an orderly, highly constructed dance form with no loose ends. One who is familiar with other such closely related cultures can begin to identify similar differences.



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# CLUB ACTIVITIES

CHINA LAKE DESERT DANCERS	Tues, 7:30-9:30 pm Thur, 7-10 pm	(619) 446-2795	RIDGECREST, High Desert Dance Center. 725 S. Gateway
CONEJO VALLEY FOLK DANCERS	Mon, 7:30-10 pm	(805) 498-2491 Ask for Gene	THOUSAND OAKS, Conejo Elem. School 280 Conejo School Rd.
CRESTWOOD FOLK DANCERS	Mon, 8:15-10:30 pm	(310) 478-4659; 202-6166 Beverly Barr, instructor	WEST L.A., Brockton School 1309 Armacost Ave., WLA
DESERT INTERNATIONAL DANCERS	Tues, 7-10:30 pm	(619) 343-3513 Sam & Vikki, instructors	PALM SPRINGS, Village Center 538 N. Palm Canyon Dr.
ETHNIC EXPRESS INT'L FOLK DANCERS	Mon, 7-9 pm	(702) 732-4871 Dick	LAS VEGAS, Baker Park Comm. School 1100 E. St. Louis
FOLK DANCE CENTER	Mon, Wed, Fri, Sat Call for hours	(619) 281-KOLO	SAN DIEGO, Normal Heights 4649 Hawley Blvd.
FOLKARTEERS	Fri, 8-10 pm	(818) 338-2929 (714) 593-2880	COVINA, Las Palmas School 641 N. Lark Ellen Ave.
HAVERIM FOLK DANCERS	Tues, 8-10 pm	(310) 202-6166; 478-4659 Beverly Barr, instructor	VAN NUYS, Valley Cities Jewish Ctr. 13164 Burbank Blvd.
HAVERIM FOLK DANCERS OF VENTURA	Sun, 7-9 pm	Ann Taylor (805) 643-2886	VENTURA, Temple Beth Torah Youth Ctr. 7620 Foothill Rd.
HOLLYWOOD PEASANTS	Wed, 7:30-9:45 pm	(310) 827-3734	WEST HOLLYWOOD, Plummer Park 7377 Santa Monica Blvd. Fiesta Hall
INTERMEDIATE FOLK DANCERS	Fri, 8-10:30 pm	(310) 397-5039	CULVER CITY, Lindberg Park Ocean Ave. & Rhoda Way
KAYSO FOLK DANCERS	Fri, 9 am-noon Sat, 12:30-3 pm	(619) 238-1717 Kayso Soghomonian, instructor	SAN DIEGO, Casa del Prado, Rm. 206 Balboa Park; Sat, 4044 Idaho St.
KERN INTERNATIONAL FOLK DANCERS	Wed, 7:30-9:30 pm	(805) 831-5007	BAKERSFIELD, Wayne Van Horn School, 5501 Kleinpell Ave.
KYPSELI	Fri, 8 pm-midnite	(818) 248-2020	PASADENA, 2031 Villa St.
LAGUNA FOLK DANCERS	Sun, 7-10 pm Wed, 8-10 pm	(714) 494-3302; 533-8667	LAGUNA BEACH, Community Center 384 Legion Ave.
MOUNTAIN DANCERS	Tue., 7-9:30 pm	Betty Solloway (818) 447-0046	S. Pasadena, Oneyonta Cong. Church 1515 Garfield Ave.
NARODNI DANCERS OF LONG BEACH	Th, 7:30-10:30 pm	(310) 421-9105, Lucille (714) 892-9766, Laura	LONG BEACH, Unitarian Church, 5450 Atherton
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 Saturenky	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 FOLKDANCERS	Tuesday 7:30-10 pm	(714) 677-7404; 677-7602 Wayne English	MURIETTA HOT SPRINGS Alive Polarity's Resort
CABRILLO INTERNATIONAL FOLK DANCERS	Tues, 7:30-9:30 pm Thur, 7:30-10 pm	(619) 459-1336 Lu & Georgina Sham	SAN DIEGO Balboa 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 Karla	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 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
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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