

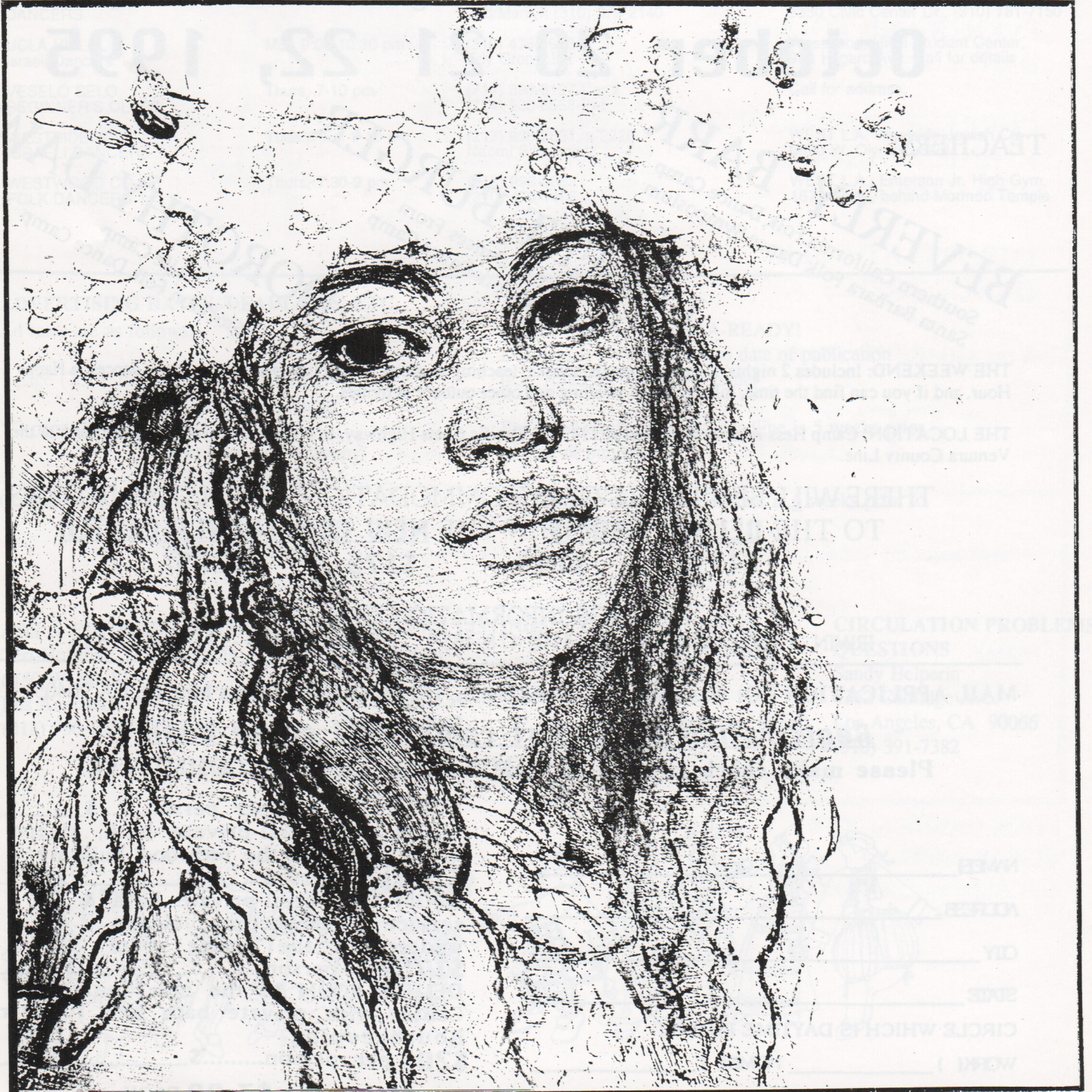


\$2.00

Folk Dance Scene

OCTOBER 1975

Volume 31, Number 6



THE FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH, INC.

PRESENTS

CAMP HESS KRAMER INSTITUTE WEEKEND

"Camps Review"

Learn dances taught at Spring and Summer Camps

October 20 21 22, 1995

TEACHERS:

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Southern California Folk Dance Camp
Santa Barbara Folk Dance Symposium

ROBERT BURGER
Scottish Dances From
Stockton Folk Dance Camp

DOROTHY DAW
Life Camp
Stockton Folk Dance Camp

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

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OCTOBER 1995

Volume 31, Number 6

Folk Dance Scene

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FOLK DANCE SCENE is published to educate its readers concerning the folk dance, music, costume, customs, lore, and culture of the peoples of the world. It is also designed to inform them of the opportunities to experience folk dance and culture in Southern California and elsewhere. In addition, it advises readers as to major developments in the Folk Dance Federation of California, South, of which this is the official publication.

The Folk Dance Federation of California, South, is a non-profit, tax-exempt educational organization incorporated under the laws of California. The Federation is dedicated to the promotion of and education about all international folk dancing and its related customs. Membership is open to all races and creeds, and neither the Federation nor FOLK DANCE SCENE shall be used as a platform for prejudicial material. All proceeds from this publication are used to pay the costs of its publication and distribution.

Views expressed in SCENE are solely the opinions of the authors and do not necessarily reflect the policy of the magazine or the Federation. Neither the magazine nor the Federation assumes responsibility for the accuracy of dates, locations, or other information sent in. The Editors have the right to edit and modify all submissions.

MANUSCRIPTS AND NOTICES. The Editors will attempt to include all news-worthy items which are consistent with the policy of the magazine. News items should reach the Editors by one week before the 1st of the month of publication for inclusion. Potential authors of feature articles should correspond with the Editors prior to submitting their manuscripts.

SUBSCRIPTIONS. All subscription orders and renewals should be addressed to the Subscription Office, 22210 Miston Dr., Woodland Hills, CA 91364. The subscription rate is \$10/year (\$15 foreign). All subscriptions must be prepaid. Changes of address and circulation problems should be addressed to Fran Slater, 1524 Cardiff Ave., LA, CA 90035, at least one month prior to the mailing date to ensure proper delivery. Due to the non-profit, 3rd Class mailing status of SCENE, the post office will not forward the magazine. Renewals received after the 10th of the month prior to publication will not be started until the following month.

ADVERTISING. Current rates and specifications are available from the Editorial Office. All ads must relate to and be consistent with the purposes of the magazine. All ads must be camera-ready and accompanied by a check for the correct amount.

MEMBERSHIP. To join the Folk Dance Federation of California, South, one may either affiliate with a member club or join directly as an associate member by contacting the Director of Membership.

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Our many thanks to Eleanor Lee for her inspiration for this issue, not to mention the time she spent with us on a prolonged interview, and the loan of excellent resource material.

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

OCTOBER

- TBA 9th Annual Armenian Cultural Festival. Arts, crafts, songs, dances, cultural exhibitions, food. 10 am-6 pm. Info: (213) 254-4892. FREE!
- 1 Aotearoa Maori Dance Group, Orange Coast College. Info: (714) 432-5880.
- 1 Native American song & dance workshop. Barnsdall Park. Info: (213) 485-4474.
- 1 Watts Towers Jazz Festival, 10 am-6 pm. Free. Info: (213) 485-1795
- 6,7,8 South Bay Greek Festival. Music, dance, food, arts and crafts. In a Greek Village festival atmosphere. St. Katherine Greek Orthodox Church, 722 Knob Hill, Redondo Beach. Info: (310) 540-2434
- 7 **26th Anniversary Party, Ventura Folkdancers. 8-11 p.m. at E.P Foster School, 20 Pleasant Pl., ventura. Info: (805) 642-3931 or 654-1200**
- 7 Greek Festival, Lancaster. Info: (805) 945-1212
- 7 13th Annual Scandinavian Festival. Folk dancing from Denmark, Finland, Iceland, Norway and Sweden. Food, music, children's corner, folk arts and crafts. Costumed parade. MGM Plaza, 2425 Colorado Ave., Santa Monica. 10 am-6 pm. Info: (213) 661-4273.
- 7-8 Lithuanian Fair. Folk dance, music, fine art, folk art, amber jewelry. Weaving workshops, Easter egg decorating, X-mas tree making workshops. Lithuanian foods. St. Casimir Church grounds, 2718 St. George St., L.A. Info: (213) 669-1726; (714) 586-9782; (310) 377-4053
- 8-9 Irvine Harvest Festival. Irvine Civic Center. Info: (714) 552-6341
- 14 Third World Arts Festival. Watt's Health Center. Free. Info: (310) 671-3465, x-360.

14-15 International Festival of the Masks. 2-day festival with international masked dance performances, dance ensembles, music and food from around the globe. Hancock Park (Wilshire & Curson), L.A. 11 am-dusk. FREE! Info: (213) 937-5544

20-22 **Camp Hess Kramer (Camps' Review) Weekend in Malibu. Info: Irwin (310) 202-6166 or Wes (310) 452-1538.**

21 Flying Karamazov Brothers. Beckman Auditorium, Caltech Info: *800) 423-8849 or (818) 395-4652.

22 Flying Karamazov Brothers. Cerritos Center for the Performing Arts. Info: (800) 300-4345.

27-29 Cloud Gate Dance Theatre of Taiwan. Cerritos Center for the Performing Arts. Info: (800) 300-4345.

27-29 **Scandia at Harwood Lodge, Mt. Baldy. Info: (619) 466-7983**

NOVEMBER

2 Dia de los Muertos. Olvera St., Downtown L.A. 6 p.m. FREE! Info: (213) 628-7833

3-5 Fine Arts Festival, Calico Ghost Town. Art works, Native American dancing. Info: 9800) TO-CALICO

4 **Performances by AMAN: El Camino College, Torrance**

5 **Orange Coast College, Costa Mesa**

18 **Orange Coast College, Costa Mesa**

Misc. **Bob Hope Cultural Center, Palm Springs. Various dates.**

5 **Treasurer's Harvest Ball of International Folk Dancing. Scholarship and fund raiser. 1:30-5:30 pm at Fiesta Hall in Plummer Park, West Hollywood.**

10 Textiles of Ryukyuan Kingdom (Okinawan) at the Craft & Folk Art Museum, 5800 Wilshire Blvd. Runs until 1/14/96. Info: (213) 937-5544.

10-12 Tribal & Folk Art Show. Thousands of artworks from around the world. Santa Monica Civic Aud. Info: (213) 936-1447.

11 Victorian Ball presented by Social Daunce Irregulars at the Masonic Lodge, Pasadena. Info: (818) 506-0432.

17-19 West Coast Ragtime Festival, Hilton Hotel, Fresno. Info: (209) 237-5947

18 Tango X.2. Over 30 dance numbers. UCLA. Wadsworth Theatre. Info: (310) 825-2101

19 Mariachi Festival, noon-5 pm. 1st & Boyle St. Info: (213) 485-2433

23-26 **Scandia Festival 1995. Ernst Grip, Beret Bertilsdotter of Sweden teaching dances, Ulf and Mats Andersson teaching fiddle. Cedar Glen Camp, Julian, CA. Info: (818) 342-7111, (714) 545-1957 or 533-8667.**

DECEMBER

2 Boys of the Lough, "A Celtic Christmas". Beckman Aud, CalTech, Pasadena. Info: (818) 395-4652.

3 Ukrainian Art Center Yalynka Festival & Open House. Egg decorating and X-mas tree ornament workshops, traditional caroling, folk song and dance demonstrations, Ukrainian foods. Ukrainian Culture Center, 4315 Melrose Ave., L.A. 11 am-4 pm. Info: (213) 668-0172

3 St. Nicholas Christmas Ball at the L.A. Biltmore Hotel. Info: (805) 684-5964.

NORTHERN CALIFORNIA

10/7-8 Vallejo Cajun Crawfish Festival. Info: (707) 644-4401

10/21-11 Autumn Harvest Festival, CSU Fresno.


11/12 West Coast Cajun Dance, Suisun. Info: (916) 361-1309

11/17-19 West Coast Ragtime Festival, Hilton Hotel, Fresno, CA. Info: (209) 237-5947.

11/23-25 KOLO Festival, San Francisco Russian Center, 2450 Sutter St., San Francisco. Nina Kavardjikova, Mihai David, Ventsi Sotirov, Tatiana Sarbinska. Info: (510) 652-7859.

Calendar

- 12/3 Treasurer's Ball, Sonoma. 9 Brazil's Bale Folclorico de Bahia. Orange Coast College. Info: (714) 432-5880.
- 12/30 Grand Ball, Sonoma.
- 1996**
- FEBRUARY**
- 1 The Dimitri Pokrovsky Ensemble. Presenting traditional Russian culture and customs, including village wedding celebration. UCLA's Wadsworth Theatre. Info: (310) 825-2101
- 7, 8 Samulnori Korean Music and Dance Co. Concert at Cerritos Center for Performing Arts. Info: (800) 300-4345
- 9-11 Laguna Folkdance Festival. Ensign Jr. High, Newport Beach. Info: (714) 641-7450
- 17 Vietnamese New Year Celebration. Concert with authentic Vietnamese instruments. Orange Coast College. Info: (714) 432-5880
- 20, 21 American Indian Dance Theater, Cerritos Center for Performing Arts. Info: (800) 300-4345
- MARCH**
- 9 Altan. Traditional Irish music and song from County Donegal (bordering Scotland). UCLA's Wadsworth Theatre.
- 15, 16 Les Ballets Africans, National Company of the Republic of Guinea. UCLA's Wadsworth Theatre. Info: (310) 825-2101
- 21-23 Vervovka Ukranian Dance Company, Cerritos Center for Performing Arts. Info: (800) 300-4345
- 22 The Cassidy's, Irish Folk Music. Orange Coast College. Info: (714) 432-5880
- APRIL**
- 12 La Tania, Flamenco Dance concert. Beckman Aud, CalTech, Pasadena. Info: (818) 395-4652
- 27 Salif Keita, African vocalist. UCLA's Wadsworth Theatre. Info: (310) 825-2101
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Cate Caplin, *L.A. Theatres (5/95)*

"Tango Masters Mesmerize, Eroticize at Luna Park"
Frank Sanello, *West Hollywood Weekly (3/95)*

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Ritmo Tango™ cited as "Best of 1994"
Lewis Segal, *Los Angeles Times (12/94)*



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ON THE SCENE

Camp Hess Kramer October 20-22, 1995

The Camp Hess Kramer Weekend in Malibu is scheduled for the 3rd weekend in October. The entire weekend is a "Camps Review" workshop with excellent teaching, great parties, wonderful food, hiking, walking, reading, visiting with old friends and meeting new ones. The warm, friendly atmosphere makes this weekend very special.

Teaching will include dances from the two Folk Dance Federation camps, the Southern California Folklore Camp and L.I.F.E. Camp, as well as Stockton Folk Dance Camp and the Santa Barbara Folk Dance Symposium. Teachers include Beverly Barr with dances from Southern California Folklore Camp and the Santa Barbara Symposium, Robert Burger with Scottish dances from Stockton and Dorothy Daw with dances from L.I.F.E. and Stockton.

For more info, call Beverly at (310) 202-6166 or 478-4659 or the Folk Dance Federation at (310) 478-6600. A flyer will be mailed to you on request.

New Clogging and Square Dance Classes

New clogging classes, sponsored by the Spotlight Cloggers, started September 12th at McDonald's Barn, 13201 Saticoy St., North Hollywood. Class is taught from 7-8 p.m., and everyone is invited to join. There is continuous open enrollment to both couples and singles, beginners and more experienced cloggers. For more information, call (818) 994-0376, (818) 994-6327 or (818) 765-9283.

At the same location, but beginning on September 10th, are classes in modern Square Dancing.

Skandia Festival 1995

November 23-26 mark the dates for this annual Scandinavian dance festival held at Cedar Glen Camp in Julian, California.

This year's festival features Ernst Grip and Beret Bertilsdotter from Sweden teaching dances from Follinge and Ult and Mats Andersson teaching fiddle. For information, call (818) 342-7111, (714) 545-1957 or (714) 533-8667.

The 1996 Laguna Folkdance Festival

Plans are already afoot for this ever-popular festival, to be held on the weekend of February 9-11 at Ensign Jr. High School in Newport Beach.

The teachers will be Petur Iliev, the young Bulgarian dance specialist who was so well received at the 1996 LIFE Camp, and Vonnie Brown of Baton Rouge, Louisiana, a Slovak dance specialist well known to California folk dancers for over 30 years.

The festival schedule will remain the same as in previous years with a warm-up party at 7:30 p.m. on Friday, followed by a 2-hour beginning level class and an afterparty. The advanced workshop will be from 9:30-11:30 a.m. on Saturday, followed by the main workshop Saturday afternoon and Veselo Selo's Valentine Dance and afterparty in the evening. The Kolo Hour at noon on Sunday will precede the dance concert and the afternoon dance will feature Laguna's own Madison Avenue Folk Band.

Passports are the same price as in years past: \$30 prepaid, \$33 at the door. Mark your calendar and watch for more information in coming months.

Polski Iskry Now Forming an Orange County Group

Due to a number of requests, Gene Ciejka, director of Polski Iskry, has agreed to form an Orange County branch of Polski Iskry. Time and day of meetings to be announced. Anyone interested should contact Gene Ciejka at (714) 537-0436.

Treasurer's Harvest Ball

Celebrate Autumn at the Treasurer's Harvest Ball of International Folk Dance and Scholarship Fundraiser

on Sunday, November 5 at Plummer Park in Fiesta Hall, 7377 Santa Monica Blvd., West Hollywood. The Folk Dance Federation of California, South invites all to join in the fun of dance, food, music, raffles and general camaraderie from 1:30-5:30 p.m. Plummer Park is two miles west of the Hollywood Freeway between LaBrea and Fairfax.

In addition to the dance program, 4 beginner's dances will be taught at intervals throughout the day. Folk dance clubs and members from San Diego to Santa Maria are requested to help make this fundraiser a great success. You can help by donating items for the raffle or arranging a donation from a vendor, restaurant, theater, etc. Raffle donations need to be in by the end of Camp Hess Kramer weekend, October 22, and can be sent or brought to Beverly Barr. Please call Beverly at (310) 202-6166 to arrange when and where to get your donation to her. Or, you can help by pledging to bring or send finger foods, especially ethnic foods, which will be available for attendees to buy. Or, you can assist with the food service, door sitting, clean-up, etc.

All funds will go to the Federation. Your assistance will be greatly appreciated. Information for signing up to help in these various areas and flyers have been sent to all Federation clubs. Or, you may call Sylvia at (818) 300-8138. Your help in sharing flyers with non-Federation dancers, clubs, groups or locations will help make the Fundraiser and Ball a success. We are always looking to expand our ranks. Looking forward to seeing you all at the ball!

Kolo Festival, 1996

The 44th annual Kolo Festival, the premier Balkan folkdance festival of the west coast, hosts a celebration of folkdance and music over Thanksgiving weekend at the San Francisco Russian Center, 2450 Sutter St., near Divisadero.

Every year many who are new to folkdancing come to experience this

ON THE SCENE

enjoyable form of recreation and exercise. Every year, too, the established dance community comes together to take advantage of the exciting, world-class teachers and special Balkan band brought together for the weekend.

This year the Festival features Dick Crum teaching Balkan Kolos, Ventsi Sotirov with Pirin folkdance, Nina Kavardjikova with Bulgarian folkdance, Mihai David teaching Romanian folkdance, and Tatiana, teaching Bulgarian singing. The many bands will be announced soon.

The Kolo Festival also provides seminars and workshops: "Folkdance in the Schools", "Preventing Dance Injuries", "Promoting your Folkdance Group", and "Costuming". Throughout the day and evening, vendors offer ethnic food, costumes, folk craft, instruments and music for sale. Wearing costumes of any nationality is encouraged.

Another highlight is the Saturday evening concert of dance and music where various dance groups, music groups, and individuals entertain, thrill and inspire us for the party to follow.

For information, pre-registration, scholarships, or to offer assistance, contact Joanne Spivalo at (510) 652-7859 or 1-800-730-5615, or write to P.O. Box 20181, Piedmont, CA 94620.

West Coast Ragtime Festival

The 9th Annual West Coast Ragtime Festival, the "West's Biggest Dance Party" will take place over the weekend of November 17-19 at the Fresno Hilton Hotel. Three excellent Ragtime orchestras will play in the ballroom for continuous Ragtime dancing all weekend and for the Grand Balls on Friday and Saturday nights.

In the midst of it all is the wonderful Food Court where you can sample a marvelous array of good food anytime you're hungry. Fill your plate and

enjoy your lunch listening to one of the guest Ragtime piano players, or take it into the ballroom and eat it on the installment plan between dances.

All events and activities are indoors, starting at 2 p.m. on Friday and going until 5 p.m. on Sunday. For more information, contact the Fresno Ragtimer ('the' publication of the West Coast Ragtime Society) at P.O. Box 4747, Fresno, CA 93744-4747, (209) 225-9880.

Branson and the Ozarks with Beverly & Irwin Barr, November 6-16, 1995

Branson with its exciting music and entertainment is one of the most popular

new vacation destinations. Beverly and Irwin will be taking a group on a trip there, and to the Ozarks and surrounding area. This will be a vacation of fun and sensational live entertainment, and of seeing some wonderful country, caves, lakes, mountains, Victorian homes, etc., etc.

The price includes airfare, an exclusive bus with lots of room for this group only, entrances to attractions, step on guide in Eureka Springs (little Switzerland in the Ozarks), and at the College of the Ozarks, daily breakfast and dinner, and more. See the ad in this issue of *Scene*. For information, flyers, itinerary, and all other inquiries, please call (310) 202-6166 or 478-4659.



Treasurer's Harvest Ball
of
International Folk Dance
and
Scholarship Fundraiser
Sunday, Nov. 5, 1995
1:30-5:30
Plummer Park-Fiesta Hall
7377 Santa Monica Blvd.
West Hollywood
2 miles west of the Hollywood
Freeway between La Brea
and Fair Fax
\$5.00

Polynesia



Polynesia consists of a group of islands scattered throughout the Western Pacific Ocean. Included amongst these are New Zealand (the Southernmost), the Samoan Islands, the Tonga Islands, the Cook Islands, the Marquesas Islands, Easter Island, the Austral Islands, the Gambier Islands, the Fiji Islands, the Society Islands (best known of which are Tahiti, Moorea and Raitca), and the Hawaiian Islands (the Northernmost).

Cultural anthropologists have grouped these diverse islands together based on strong language similarities, and parallels in social structure. All Polynesian languages have the same root, a branch of the Austronesian language family, and people from each of these island groups are able to communicate with each other fairly easily.

There have been several theories of Polynesian origin proposed by scholars over the years. Most agree that the original settlers came from the Asia's South China coast sometime after 2000 B.C., probably in two separate waves.

There is, however, some disagreement about which island or island group was settled first and about the migration patterns that followed. One author hypothesized that the Samoan Islands (Western Polynesia) was settled first, followed by the Marquesas and the Society Islands, and finally by the outlying islands. Another surmises that the Marquesas Islands were the first to be settled in around 300 A.D., followed by the Society Islands around 700 A.D., then the Hawaiian Islands and Easter Island some-

where between 700-1100 A.D., and finally the Cook and Austral Islands and possibly New Zealand.

Once settled, each of the islands underwent a period of cultural development. Social development followed definite hierarchical lines, with chiefs and their close kin at the top, followed by priests and craftsmen, commoners, and "slaves". Genealogical records were memorized and recited orally on many occasions to ensure that everyone knew their ancestral rights. Tribal kin grouped into villages under hereditary chiefs, who claimed their status as the eldest son of the eldest male of a given hereditary line (ancestrally "related" to one of the many gods). The very powerful, prestigious high chiefs were considered "sacred" and held the power of life and death over all others. Priests/craftsmen specialized in sacred crafts, temple ritual, oral tradition and formula chants. They were frequently called upon to intervene for the villagers with lesser gods, spirits and ancestors in matters regarding the affairs of daily human life. Commoners made up the bulk of the population and did most of the fishing, hunting, gathering of foodstuffs and growing of crops. Slaves were generally captured during warfare, and they and their offspring formed the slave class. Though people were born to their social class and generally stayed there, exceptions abound in the legend and folklore of the islands.

Religion centered around numerous gods, both high and low. Generally, the higher the gods, the more remote they were from human activities. Cosmic deities served to represent "mother nature" in all her manifestations. Then there were patron gods, who served as benefactors to tribal activities and governed man's activities on land and sea. Family protectors were local gods, tribal ancestral spirits, cultural heroes, and spirits. These were appealed to on all common occasions and their omens heeded.

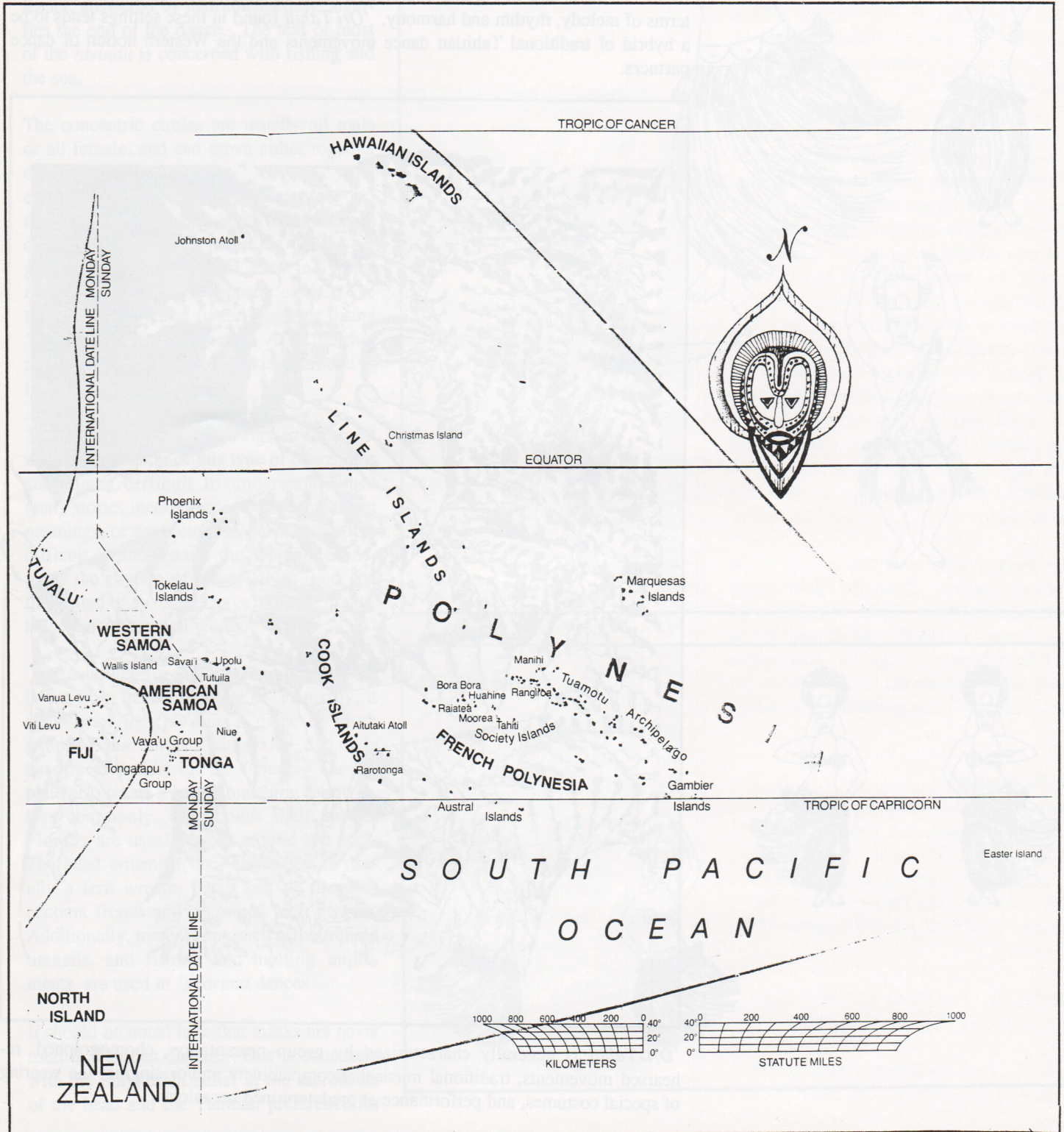
Gods both great and small were honored with music, dance, chanting and other various rituals. Seasonal celebrations, too, were celebrated with dance and song. Everyone participated, everyone sang and danced. Professional performers were greatly respected for their role in religious ceremony, and sometimes even elevated to the rank of royalty.

In Tahiti, dance was a part of daily life. All festivities were marked by dancing, and it followed many a meal. It was used to commemorate and accompany almost all occasions, and arose spontaneously during travel and at various work projects. There were dances to accompany gift giving, dances of welcome, dances to celebrate political events, dances to show joy...dances for just about any occasion. Dance was part of

the great rituals that brought the population together to mark the beginning of the harvest season, it's high point and ending. Gifts were offered to the chiefs and the Gods and special dances, of a clear religious nature, were organized during these times. There was an association of dancer, the *arioi*, comprised of initiated members devoted to the cult of *Oro*, the Tahitian god of rain, fertility, song and dance. Though dance was not a religious activity in itself

(as was chanting), it almost always accompanied religious ceremonies.

The coming of European missionaries in the 1800's marked the beginning of the end of Polynesian social and religious structure. "Codes" were established prohibiting "all songs, games or wanton amusements (including dancing)". With the suppression of native religion came idol and temple destruction and the systematic suppression of dance and song associated with it. Suppression continued to a greater or lesser degree through the entire 19th century. Dancing only began to resurface again in the beginning of the 20th century. Polynesian dance revival began 50 or 60 years ago, though many dance forms were lost, and many have changed due to Western and other foreign influences.



Tahiti

Today, dance seen in Tahiti is of two kinds: *popa'a* (European-style) and '*ori Tahiti* or *t m r* (traditional Tahitian dance). *Popa'a* is commonly seen at parties, large feasts and balls and in Papeete nightclubs. It is accompanied by Western music in terms of melody, rhythm and harmony. '*Ori Tahiti* found in these settings tends to be a hybrid of traditional Tahitian dance movements and the Western notion of dance partners.



'*Ori Tahiti* is generally characterized by group presentation, choreographed, rehearsed movements, traditional musical accompaniment and/or singing, the wearing of special costumes, and performance at predetermined occasions.

in Music and Dance

The music is an integral part of the dance, and is generally played on traditional instruments.

In ancient Tahiti, the drums used for dance accompaniment were called *pahu 'upa'upa*. These were single headed drums of varying sizes, placed on the ground and played with open hands. Generally, they were made of single hollowed-out logs. Additionally, there were bamboo slit drums, made of closed segments of bamboo with narrow slits cut horizontally. The only other instrument known from those times was the bamboo nose flute.

In modern ensembles, there are four different types of drums, as well as the ukelele and guitar (both imported instruments). The drums include the *to'ere*, the *fa'atete*, the *pahu*, and occasionally the *pahu tupa'i rima*.

The bamboo *to'ere* (slit drum) has been replaced with one hollowed out from a single log. Of various sizes, they are struck on the sides with sticks made of soft wood. Several tones are produced due to the varying thickness of the drum at the top, bottom and sides. A full, resonant tone is produced if the drum is hit near the center, while a higher, tighter sound is made when the drum is hit near either end.

The *fa'atete* is a single-headed, membrane covered wooden drum. The head is attached to the drum body with sennit (coconut fiber). All either have footed bottoms or are set on pedestals to allow the resonating chamber to sit off the ground. Traditionally, these drums are played with the hands, but now they are often beaten with two soft wood sticks.

The *pahu*, is a double headed drum with a body of wood. The diameter of the head is approximately the height of the drum, ensuring good tone. Set on its side on the

ground, the drum is beaten with a soft wood stick. The *pahu tupa'i rima* is similar in construction to the *fa'atete* drums, but is larger and played with the hands.

Emphasis in Tahiti is on group (vs individual or couple) dancing. In this way, children are exposed to dance at a very young age, and on multiple social occasions. Through this exposure, they learn what songs go with what movements, which movements are male and which are female, and to associate dancing with large groups of people. As they grow older, they attend schools and/or churches which organize childrens' dance groups. Later still, many join amateur groups formed for performance and competition (especially for the July Fete), and may even join one of Tahiti's eight professional groups.

Contemporary Tahitian Dances

No historical reference has been found to Tahiti's current four dance genres ('*ote'a*, '*aparima*, '*hivinau* and '*pa'o'a*). Of the sixteen mentioned in historical texts, none are performed in Tahiti today.

'*Ote'a*

'*Ote'a* is a group dance organized around a central theme (usually based on an element of nature such as the wind or a flower, or on an island legend or person) and performed in well-defined columns of sexually-segregated dancers. Though the columns usually face the audience, they are not static, and can move or interweave to form a "V", "X", or asterisk pattern.

The dance movements are sex-specific. Male movements include, but are not restricted to the *pa'oti*, *tu'e*, *horo*, and the '*otaha*. The *pa'oti* is the characteristic male movement and depends exclusively on the legs, which are opened and closed in a flapping or scissor-like fashion. The step is done with the heels together and either flat-footed or slightly on the balls of the feet. Importantly, the hips do not move. Legs are opened and closed at the rate dictated by the rhythms of the drum accompaniment. The *tu'e* is a forward kick, repeated quickly on alternating legs. Often, the arms accent the movement by pushing down with the fists repeatedly. The *horo* is a spirited running step, and the '*otaha*, used for forward locomotion, is a one-legged hop performed with the unweighted leg extended to the side or backwards and arms are extended to the side for balance.

Female movements center around the hips. The hip movement is naturally created by bending and straightening one knee after the other. As the knee never totally straightens out, the hip sway is exaggerated. Feet are flat on the ground with heels together and toes slightly spread apart. The motion can be modified by adding a tight circular pelvic motion, or by throwing the hip strongly to one side or the other for accent. The hips are never rotated forward and back, and the shoulders and upper torso remain stationary.

Arm gestures are not used to tell a story. Rather, they are very abstract and tend to be large, angular, and abrupt. Male and female arm movements are basically the same, with arms held high and away from the body. The two basic positions are out to the side at shoulder level and in a "rest" position, with hands on the hips.

Accompanying the dance is a drum ensemble consisting of three *to'ere* (slit drums), one *fa'atele* (single-headed drum on a pedestal) and one *pahu* (double-headed drum). The rhythmic patterns provided by the drummers are many and varied, serving to cue the dancers to changes in the dance patterns and to provide the tempos of the dances.

Costumes for the *'ote'a* include a *more* (a "grass" skirt, actually made of shredded tree bark or other materials), a *hatua* (dance belt), a flower or shell lei around the neck, a *tape'a titi* (breast covering for the females), sometimes a *tahei* (abbreviated shawl) for the men, flowers or elaborate headdress, and *'i'i* (whisks) in the hands.

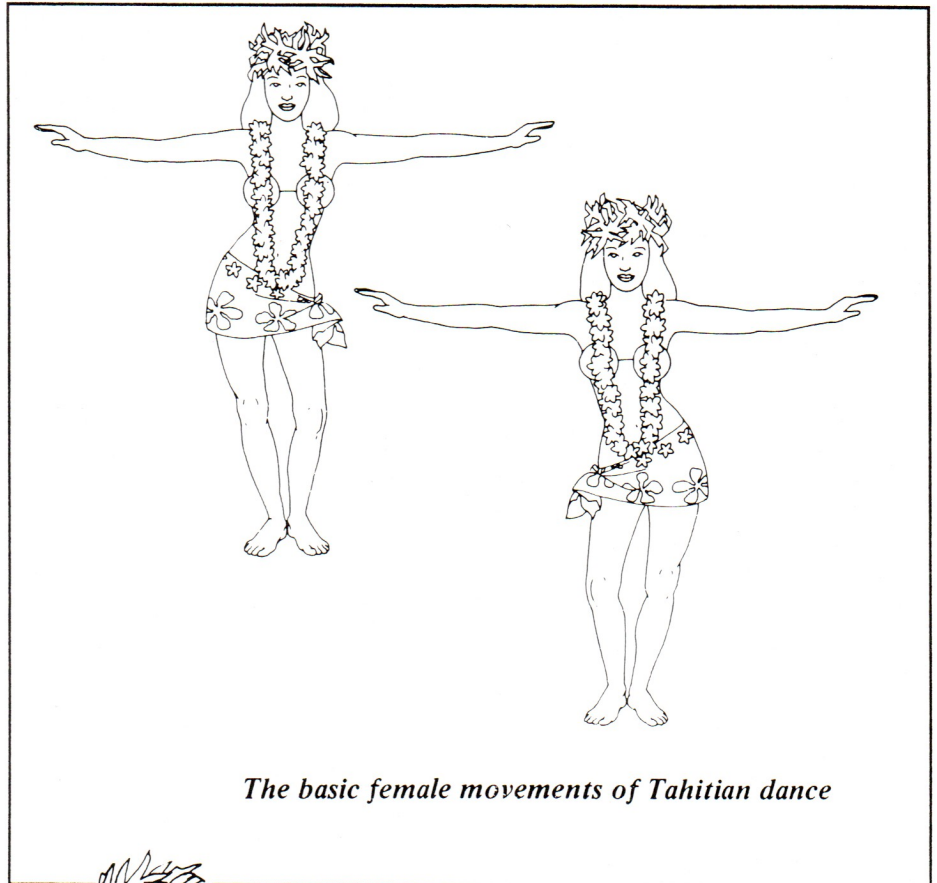
The *more* is worn low on the hips for the females, and serves to accentuate their hip movements. Generally it reaches to the ankle. Men wear the *more* at the waist and have it cut just below the knee. The woman's breast covering can be made of two polished coconut halves fashioned into a bra, or of a normal strapless bra covered with tapa cloth and decorated with shells or feathers. The headdresses, when used, come in wide varieties, some up to 2-3 feet tall.

'Aparima

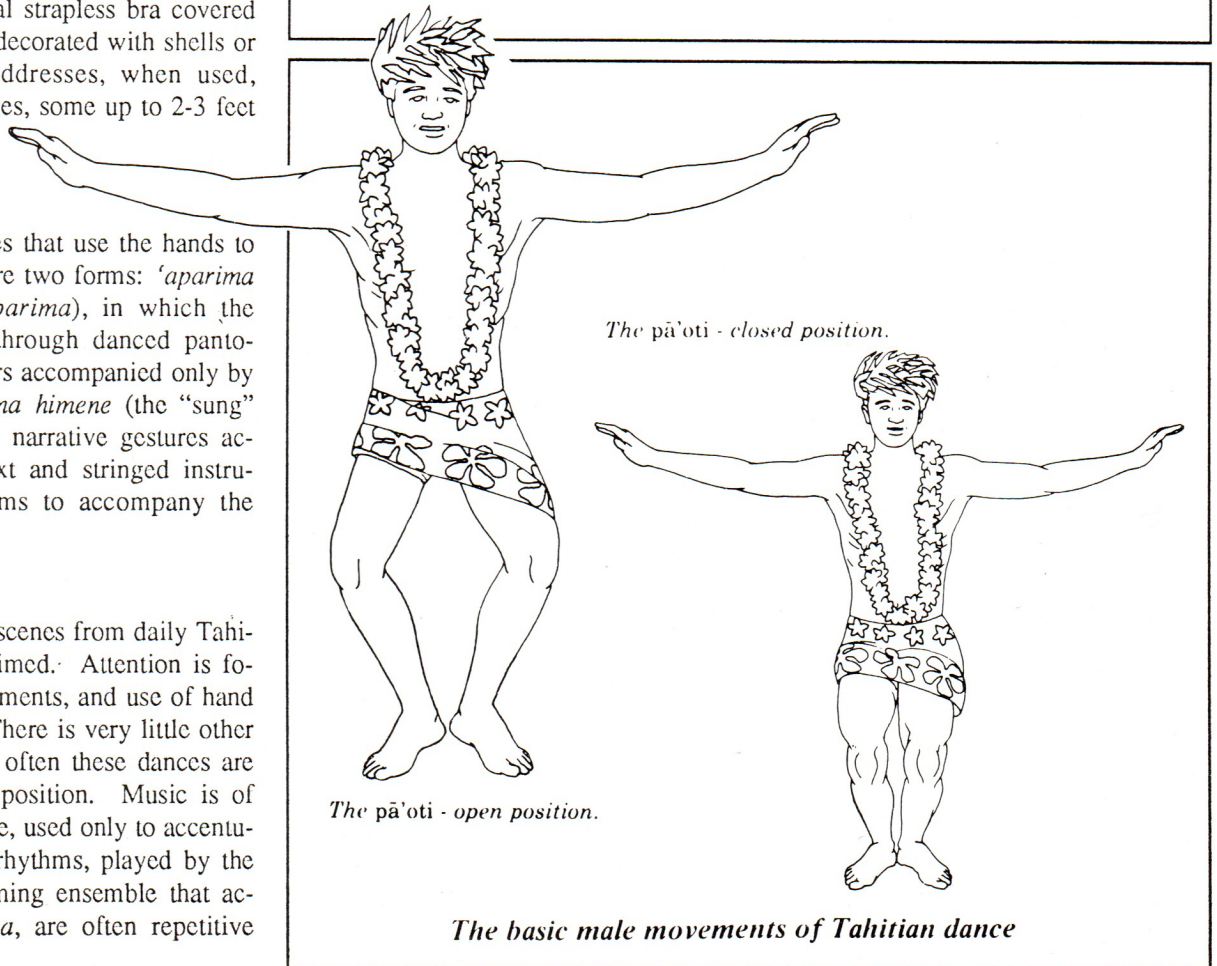
These are dances that use the hands to tell stories. There are two forms: *'aparima vava* (the mute *'aparima*), in which the story is told only through danced pantomime and the dancers accompanied only by rhythm; and *'aparima himene* (the "sung" *'aparima*), in which narrative gestures accompany a sung text and stringed instruments join the drums to accompany the dance.

'aparima vava

In these dances, scenes from daily Tahitian life are pantomimed. Attention is focused on hand movements, and use of hand props is common. There is very little other movement. In fact, often these dances are done in a kneeling position. Music is of secondary importance, used only to accentuate the story. The rhythms, played by the same type of drumming ensemble that accompanies the *'ote'a*, are often repetitive and low intensity.



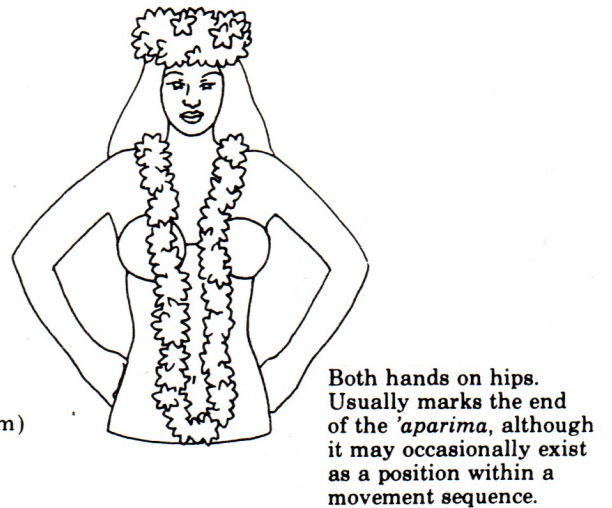
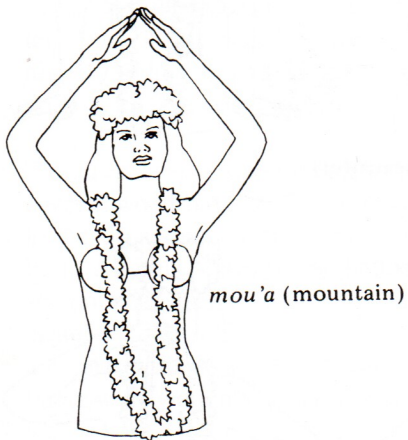
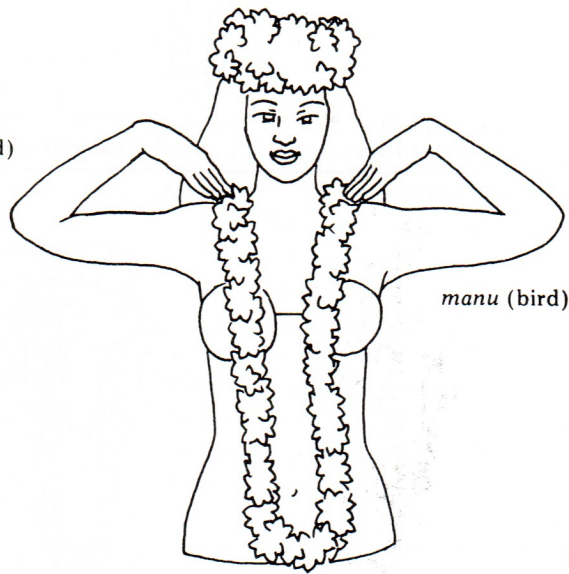
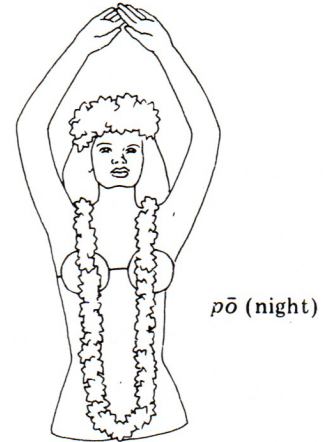
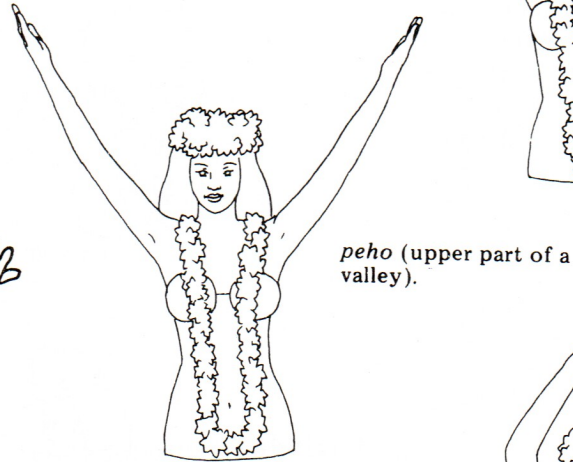
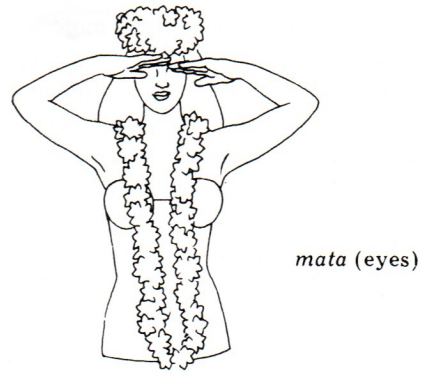
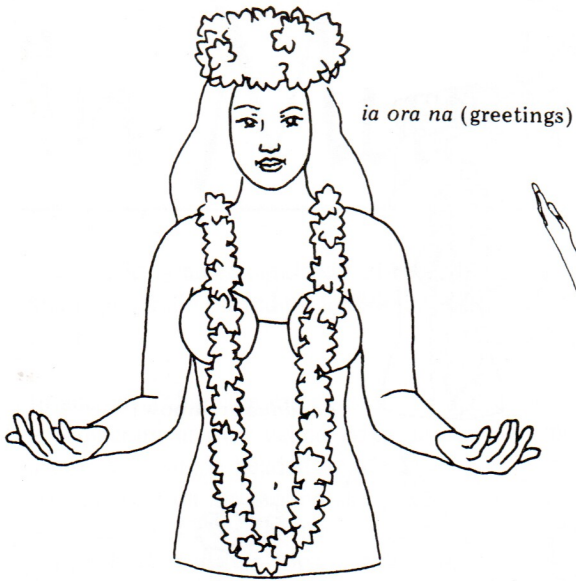
The basic female movements of Tahitian dance



The pā'oti - closed position.

The pā'oti - open position.

The basic male movements of Tahitian dance



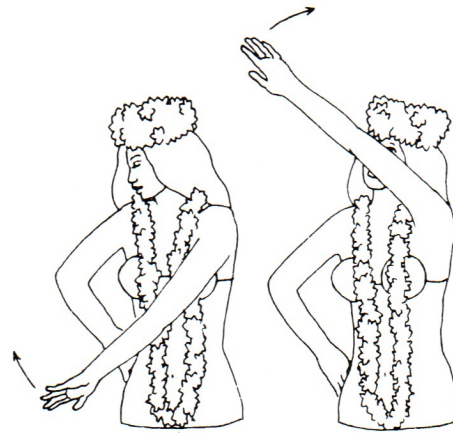
Common, symbolic hand and arm positions used in the 'aparima

'aparima himene

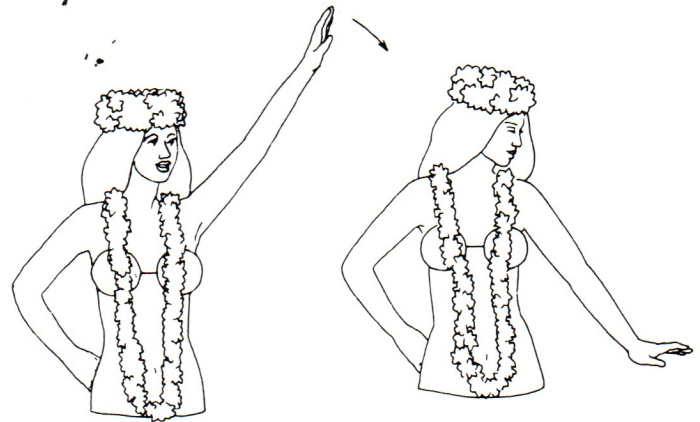
The "sung" *'aparima* centers more island legends, thoughts and feelings rather than on daily life. The dance compliments the song text and provides supplemental narration through movement. Hand movements can be mimetic, ornamental or symbolic. The symbolic are the most difficult to interpret and often require some knowledge of the "vocabulary". Even then, there can be difficulties since hand movements are not fully standardized and tend to be somewhat dependent on the context of the story in which they appear.

The movement of the hands and wrists is relatively stiff when compared with similar gestures of other Polynesian groups. For male dancers, the fingers, hands and lower arm move as one unit.

Both types of *'aparima* are short (40-60 seconds long), and in a group performance, tend to be grouped together. The opening dance would be to a lively rhythm and serve to move the group to the performing area. The last dance in the series would be performed to a slow rhythm and used to move the group back off the "stage".



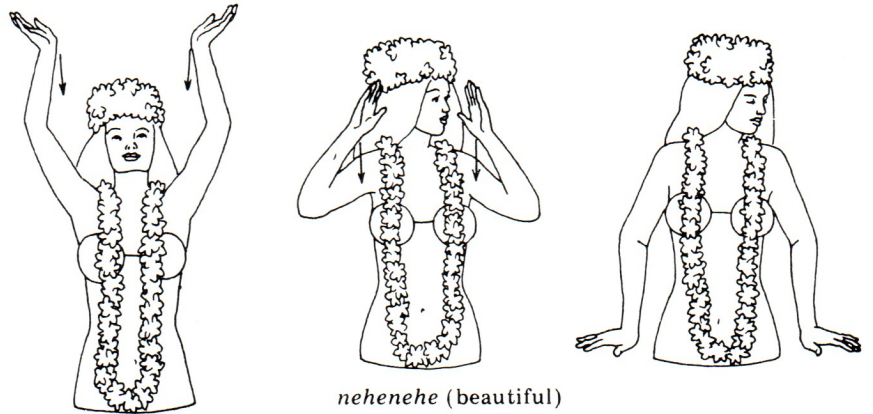
anuanua (rainbow)



Common, symbolic hand and arm movements used in the 'aparima



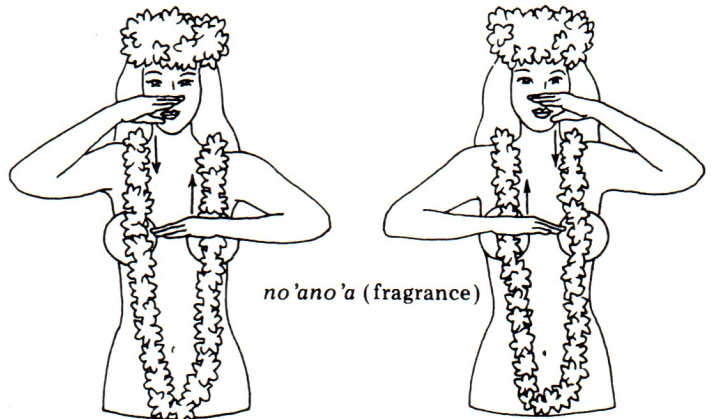
tāhiri (to fan, also said of the wind).



nehenehe (beautiful)



ori (to walk)



no'ano'a (fragrance)

Hivinau

This is a happy dance, originally done at celebrations, characteristically in a double circle formation with the musicians and group leader in the center. The leader calls out a short verse and the rest of the group responds in "heightened speech" (somewhere in between talking and singing). The chorus response is a distinctive feature of this type of dance. The final line of the leader, answered by instruments only, signifies the end of the dance. The text of most of the *hivinau* is concerned with fishing and the sea.

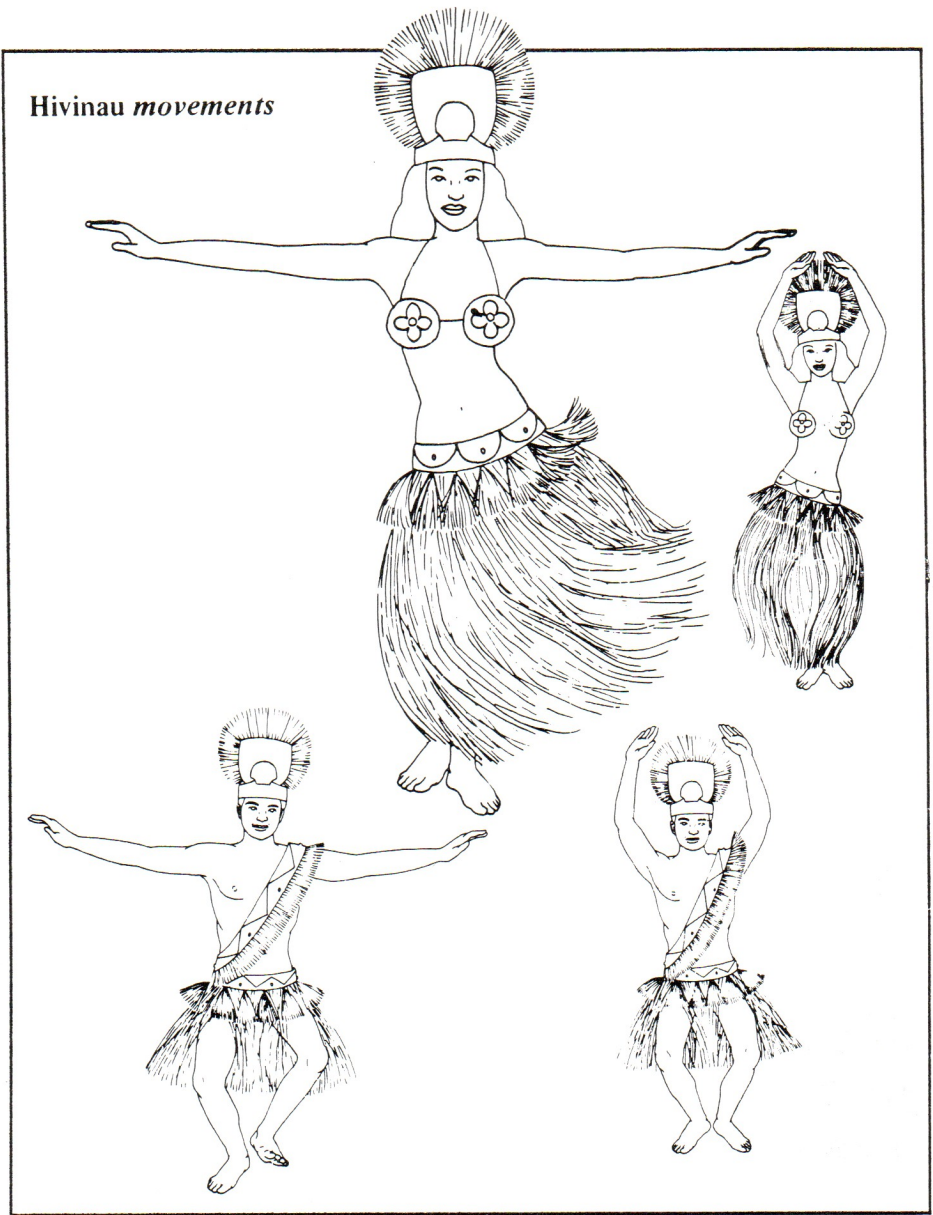
The concentric circles are usually all male or all female, and can move either together or in opposite directions. All move with exaggerated walking steps and arms extended out to the side when the leader is calling out his lines. When the chorus begins, the circles stop and each individual faces someone in the opposite circle. The two do a short dance pattern together (using *'ori tahiti* dance movements). After the chorus finishes, all resume "walking" around in their individual circles.

Though the text of the songs is the most important element of this type of dance, it is sometimes difficult to understand since many stories incorporate old words with lost meanings, or are recited so quickly that it is difficult to understand the words. Sometimes the rhythm of the syllables used and the sound they make have greater importance than the actual words.

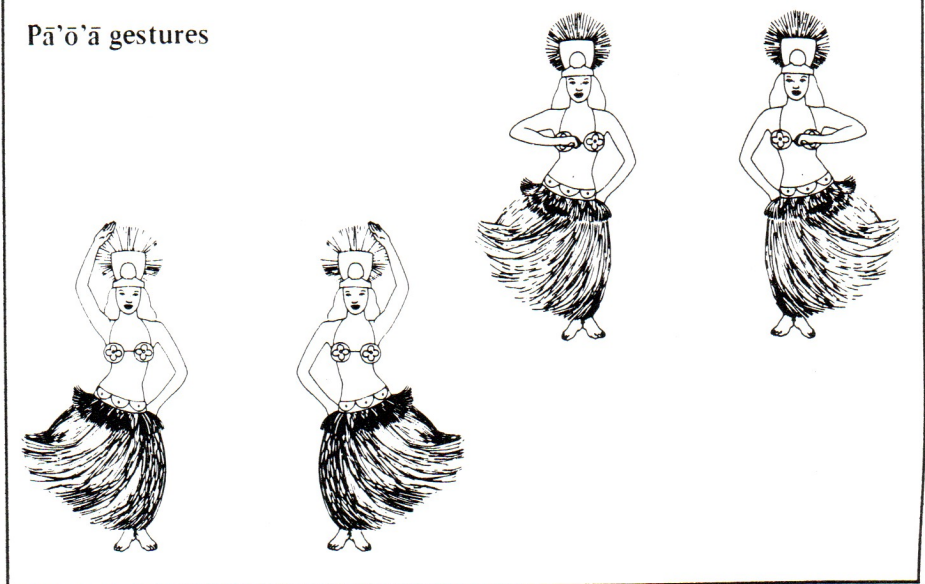
Costuming for the *'aparima* is quite different from that of the *'ote'a*. Primarily, it consists of the *pareau*, a piece of cloth wrapped into short "pants" for the male dancers or a skirt for the female. The female also wears a bra of matching fabric or, less commonly, of coconut shell halves. Flowers are usually worn around the neck. The head ornament, the *hei upo'o*, is usually a fern wreath, but it can be made of coconut fronds and decorated with flowers. Additionally, many props such as household utensils, and fishing and hunting implements, are used in *'aparima* dances.

It should be noted here that masks are never used in Tahitian dances. This is consistent with the Polynesian belief in the sacredness of the head and the Tahitian preference for

Hivinau movements



Pā'ō'ā gestures



beautifying rather than hiding the head and face. Also, the eyes are very important in some dances. They often follow the hands in the *'aparima* and are sometimes used to make contact with the audience.

Pa'o'a

This dance is said to have originated with groups of women when they made tapa cloth. They sang as they worked, with a solo/chorus alternation. Sometimes one of the women would spontaneously jump up to dance for a short while.

Features that distinguish this dance from the other three *'ori Tahiti* include the use of a small performing group and the high degree of improvisation allowed. There are only four performing parts for this dance: a male solo vocalist, a mixed group of people forming the chorus, a drumming ensemble, and one or two dancers. The group beats out rhythms on the ground (or on their thighs, depending on the circumstances), and there is a great deal of interaction between the solo vocalist and the group. The text of the songs is of primary importance. The chorus' responses are chanted, and their beating out rhythms on the ground provides a steady rhythm for the dancer(s) and soloist.

The dance begins with the set up of the rhythmic pattern. Then the male soloist starts his recitation. Following this, a female dancer or couple stands and begins their dance improvisation. The basic movements of the dancers are the same as in *'ori Tahiti*, but with more emphasis on mobility.

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Coconut



Milk Delicacies

Polynesia boasts of dishes redolent with the fresh scents of the sea and land. There are fish dishes of every kind and desserts made of coconuts and other native fruits.

One element commonly found in many Polynesian recipes is "fresh" coconut milk. Though it is available canned in Asian supermarkets and/or the specialty sections of some supermarkets, it is not difficult to make at home. Since canned milk is thicker than homemade, it will need to be diluted with a little water in recipes not calling for rich top milk.

Coconut milk may be made at home using either dry unsweetened shredded coconut, coconut extract or fresh coconuts. To make from fresh coconut:

- 1) Pierce the eyes of the coconut and pour out the liquid. Put the fruit on a baking pan and bake at 350 for 15-30 minutes (this makes the shell easier to crack). Let cool, crack shell with a hammer and remove meat from inside of coconut.
- 2) Peel meat if desired, and coarsely chop. Measure (should be 1 1/2-2 C).
- 3) Put coconut into a food processor or blender, slowly adding an equal measure of hot water. Blend until you have a thick, pulpy mass. Pour all into a fine sieve. Drain into a deep bowl, and press firmly to extract all liquid. Discard coconut flesh. The coconut milk is now ready to use, and will keep in the refrigerator up to 3 days or in the freezer for longer. The milk will separate naturally into rich, top coconut milk and the thinner milk below. Many recipes call specifically for one or the other.

To make from purchased, dried, unsweetened coconut, follow the directions from 3) above, substituting the dried coconut meat for the fresh.

To make from coconut extract, mix 1/2 tsp. sugar and coconut extract with 1 C whipping cream. Made in this way, the coconut milk does not separate into rich top and less-rich bottom milks.

Poisson Cru (Tahitian: Fish marinated in lime juice with onions)

2 lbs. skinned, boneless halibut or tuna steaks, cut 1 1/2" thick
1 C strained fresh lime juice
1/2 C coarsely chopped onions
2 tsp. salt
3 medium, firm ripe tomatoes, stemmed, peeled and coarsely chopped
1/2 C coarsely chopped scallions, including green tops
1/4 C coarsely chopped green bell peppers
2 hard-boiled eggs, coarsely chopped
1 C rich coconut top milk, chilled

- 1) Chill fish briefly in freezer to firm for cutting. Cut steaks lengthwise into 1/4" slices and then cut each slice into pieces 1 1/2" square.
- 2) In deep bowl, mix lime juice, onions and salt. Drop in fish and turn about until strips are evenly coated. Cover and marinate at room temperature a minimum of 2 hours or in the refrigerator 3-4 hours. Turn fish occasionally. When "done", fish will be opaque and fairly firm. Taste to be sure. If underdone, marinate another hour or so.
- 3) To serve, drain fish and squeeze lightly to remove all excess moisture. Put in serving bowl, add tomatoes, scallions, green peppers and hard cooked eggs. Pour in coconut milk and toss all together.

Lime-Marinated Scallops with Coconut Sauce (a variation on the marinated fish recipe above, from Hawaii)

1/4 C strained fresh lime juice
2 dashes Tabasco sauce
1/2 tsp. salt
1/2 tsp ground white pepper
1/2 lb whole bay or sea scallops cut into 1/2" cubes
3/4 C rich coconut top milk
1/2 C sour cream
3 T finely chopped scallions

- 1) Thoroughly mix lime juice, Tabasco, salt and pepper in deep glass or ceramic bowl. Drop in scallops and coat evenly. Cover the bowl and marinate in the refrigerator at least 2 hours. Stir occasionally. Scallops are "cooked" when white and opaque.
- 2) Combine coconut milk, sour cream and scallions in a separate bowl. Mix well and refrigerate about one hour.

- 3) Drain marinade from scallops into a cup. And scallops and 1 T. marinade to the coconut/sour cream mixture. Toss together thoroughly. Taste for seasoning (adding more marinade, if desired). Arrange scallops in shallow bowls and serve at once.

Fish in Ti Leaves (Tahiti)

12 fresh ti leaves, about 16" long x 5" wide (available at many florists; can be stored up to 3 mo. in perforated bags in freezer) or substitute foil or vegetable parchment
 One 1 1/2-2 lb. red snapper, cleaned, with head and tail left on
 1 tsp. salt
 1/2 tsp. freshly ground black pepper
 1/4 lg. lean salt port cut into 1/8" thick slices
 1 lemon, cut crosswise into 1/4" slices
 1/4 C rich coconut top milk

- 1) Preheat oven to 350 . If using ti leaves, wash them in cold water, rub with sponge and dry gently on paper towels.
- 2) Wash fish under cold running water, pat completely dry, and then use knife to score diagonal slits 2" long and 1/4" deep spaced 1/2" apart on each side of fish. Rub fish inside and out with salt and pepper.
- 3) To make ti envelope for fish, remove stems from all but one leaf. Trim the stem of remaining leaf into a point. Put 3 leaves, glossy side down, cross wise in shallow baking dish just large enough to hold the fish comfortably. Overlap sides of leaves to form layer completely covering the bottom of the dish. Allow ends of leaves to stick out beyond the sides of the dish. Then put remaining 8 leaves lengthwise over the top of the first 3 in two rows of 4 each. Overlap sides, with the tips of the 2 rows overlapping by about 3" in the middle of the dish.
- 4) Put fish in the middle of the dish. Cover with salt pork and arrange lemon slices over it in a row from head to tail. Pour in coconut milk.

- 5) Lift ends of crosswise layer over the fish, one side at a time, and tuck snugly around it. Fold extending ends of top layer back over fish to enclose completely. These should overlap by about 3". The slide the 12th leaf under the center of the wrapped fish. bring the ends of the leaf to the top and insert pointed stem through the center of the leaf to hold the envelope together.
- 6) Bake in the middle of the oven for 40 minutes. To serve, transfer fish to heated platter, cut off the center "tie" leaf and unfold the remaining leaves.

Rumaki (Hawaiian skewered chicken liver, water chestnut and bacon appetizer)

1 lb. fresh chicken livers
 12 water chestnuts, drained and cut into halves
 12 slices lean bacon, cut in halves
 1 lg. clove garlic
 1/2 C Japanese soy sauce
 8-star anise
 1/2 C brown sugar
 2 med. bay leaves
 1/2 C water
 Vegetable oil for deep frying
 3" ginger root, scraped and lightly crushed
 2" piece of cinnamon stick
 12 slices lean bacon, cut in halves

- 1) Cut away and discard fat and/or bits of green gall from chicken livers. Wash them quickly under cold running water and pat dry. Cut each into 2 pieces of about the same size.
- 2) Combine soy sauce, brown sugar, water, ginger root, cinnamon, garlic, star anise and bay leaves in a heavy saucepan. Bring to a boil over moderate heat, stirring constantly. Reduce heat to low, add chicken livers, and simmer 2-3 minutes, or until livers still firm and pink inside. Transfer livers to a plate to cool.
- 3) Pour oil into deep fryer or large saucepan to a depth of 3". Heat oil until it reaches 375 .
- 4) Assemble *rumaki* by threading a piece of liver and water chestnut half on a toothpick. Insert the tip through one end of a half slice of bacon and twist bacon around the liver and chestnut.
- 5) Deep fry 7 or 8 at a time, turning gently, for about one minute. Drain on paper towels and serve hot.

And now on to the desserts!!!

Poe (Tahitian Baked Pureed Tropical Fruits)

1 lg. ripe pineapple, stemmed, peeled, quartered, cored and coarsely chopped
 1 lg. ripe mango (2 lbs.) peeled, seeded and coarsely chopped
 2 med. ripe papayas (1 lb. each), seeded and coarsely chopped
 1 1/2 lbs. ripe bananas, peeled and coarsely chopped
 2 T butter, softened
 2 whole vanilla beans or 1 tsp. vanilla extract
 1/2 C arrowroot

1 C light brown sugar
1 C rich coconut top milk

- 1) Preheat oven to 375 . Spread softened butter evenly over the bottom and sides of a large, shallow baking dish (approx. 14" long x 8" wide x 1 1/2-2" deep).
- 2) Put fruits through the coarsest blade of a meat grinder. Transfer the pulp and liquid to a sieve set over a deep bowl and stir until all liquid has drained through. Measure 1 C liquid and combine with arrowroot in another bowl. Mix thoroughly. Then stir arrowroot mixture into fruit puree and add remaining liquid, brown sugar and vanilla.
- 3) Transfer mixture to the baking dish, spreading evenly with a spatula. Bake in the middle of the oven for one hour or until top is golden brown. Cool to room temperature, cover with plastic wrap and refrigerate at least 4 hours.
- 4) Serve directly from baking dish with coconut top milk served separately to be spooned on top as desired.

Coconut Cake (Tahiti)

The Cake:

10 T unsalted butter, softened
2 T + 2 C flour
1 C sugar
5 eggs, lightly beaten
1 1/2 tsp. double acting baking powder
1/4 tsp. salt
1 C fresh coconut milk
1 tsp. vanilla extract
1/2 tsp finely grated fresh lime peel

- 1) Preheat oven to 350 . Spread 2 T butter evenly over the bottom and sides of 2 9" layer cake pans. Sprinkle 2 T flour into pans and spread evenly, removing excess.
- 2) Cream 8 T butter with sugar. Beating constantly, slowly pour in eggs in thin stream and continue to beat until eggs are completely absorbed.
- 3) Sift remaining 2 C flour, baking powder and salt together and add to batter 1/2 C at a time, beating well after

each addition. Add coconut milk 1/4 C at a time alternately with the flour. Then beat in the vanilla and lime peel.

- 4) Pour batter into pans and bake in the middle of the oven for 30 minutes. Cool the cakes in the pans about 5 minutes and then turn out onto wire racks to cool completely.

The Frosting:

1 C sugar
1 C water
1/2 tsp. vanilla extract
3 egg whites
1/8 tsp cream of tartar
1/4 C strained fresh lime juice
1 C finely grated fresh coconut

- 1) Combine sugar, water and vanilla in small saucepan and bring to boil over moderate heat, stirring until sugar dissolves. Boil briskly, uncovered, without stirring until syrup thickens and reaches 238 on a candy thermometer (or a few drops in cold water immediately forms a soft ball).
- 2) Beat egg whites and cream of tartar until they stand in soft, moist peaks. Beating constantly, slowly pour syrup in thin stream into the whites. Continue beating 5-10 minutes, until mixture thickens. Let cool to room temperature and then stir in lime juice and vanilla extract.

To assemble:

- 1) Put one layer of cake on plate and spread evenly with about 1/2 C frosting. Sprinkle about 1/4 C coconut over frosting.
- 2) Put second layer of cake on top and spread remaining frosting over top and sides. Sprinkle with remaining coconut.

Baked Papaya Dessert (Tahiti)

2 small ripe papayas (12 oz. each)
1/2 C sugar
1/4 C water
1 1/2 C fresh coconut milk

- 1) Preheat oven to 375 . Peel papayas, cut in half lengthwise, and scoop out seeds.
- 2) Arrange papayas cut side up in a shallow baking-serving dish large enough to hold fruit comfortably. Sprinkle with sugar and pour 1/4 C water down the sides of the dish.
- 3) Bake uncovered in the middle of the oven for 1 1/2 hours or until fruit is tender but still intact. Baste every 20 minutes with syrup that has accumulated in the bottom of the dish.
- 4) Raise heat to 400 and bake an additional 5 minutes, until the syrup thickens and browns to a caramel color. Turn off the heat, pour the coconut milk into the cavities of the papayas, and let them rest in the oven 5 minutes, until milk is warm.
- 5) Serve at once, or refrigerate and serve chilled.



CLUB ACTIVITIES

ALPINE DANCERS OF SANTA BARBARA	Mon, 7:30-10 pm	Gilbert Perleberg (805) 968-3983	SANTA BARBARA, Emanuel Luthern Church 3721 Modoc Rd.
CABRILLO INTERNATIONAL FOLK DANCERS	Tues, 7-9:30 pm Thur, 7:30-10 pm	(619) 459-1336 Georgina & Lu Sham	SAN DIEGO, Recital Hall Balboa Park
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
ETHNIC EXPRESS INT'L FOLK DANCERS	Mon, 7-9 pm Thur, 7-9 pm	(800) 436-9484 Jim Leak	LAS VEGAS, Baker Park Comm. School 1100 E. St. Louis
FOLK DANCE CENTER	Wed, Thur, Fri, Sat Call for hours	(619) 281-KOLO	SAN DIEGO, Dancing Unlimited 4569 30th St.
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 Zacher (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	1st & 3rd Fri, 8-10 pm	(310) 398-4375 Elsie Marks	CULVER CITY, Lindberg Park Ocean Ave. & Rhoda Way
KAYSO FOLK DANCERS	Fri, 9 am-noon Sat, 12:30-3 pm	(619) 469-7133 Joe & Geri Sigona	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.
LEISURE WORLD FOLK DANCERS	Tue., 8:30-11 am Sat., 8:30-10:30 am	(714) 472-1392 Elmer Shapiro	LAGUNA HILLS, Leisure World.
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 (310) 867-4495, Jilith	LONG BEACH, Unitarian Church, 5450 Atherton
NORTH SAN DIEGO COUNTY FOLK DANCERS	Fri, 7:30-11 pm	(619) 743-5927 George Bailey	VISTA, Grange Hall 1050 S. Santa Fe
OJAI FOLK DANCERS	Wed, 7:30-10 pm	(805) 649-2367 Rachel Pratt	OJAI Art Center 113 S. Montgomery
PASADENA FOLK DANCE CO-OP	Fri, 7:45-11 pm	(818) 794-9493	PASADENA, Throop Memorial Church 300 S. Los Robles
ROYAL SCOTTISH COUNTRY DANCE SOC., Manhattan Beach	Tues, 7 p.m.	Wilma Fee (310) 546-2005	MANHATTAN BEACH, Knights of Columbus Hall, 224½ S. Sepulveda Blvd.
ROYAL SCOTTISH COUNTRY DANCE SOC., Pasadena	Th., 7-10 pm	(310) 820-1181 Eve & Jerry Lubin	EAGLE ROCK, St. Barnabus' Parish House, 2109 Chickasaw
ROYAL SCOTTISH COUNTRY DANCE SOC., San Gabriel	Tu, W, Th, Fri 7:30-10 pm	David Hills (818) 354-8741	SAN GABRIEL. Call for location
ROYAL SCOTTISH COUNTRY DANCE SOC., Santa Monica	Fri, 7:30-10 pm	Ann McBride (818) 841-8161	SANTA MONICA, Santa Monica City College Dance Studio
ROYAL SCOTTISH COUNTRY DANCE SOC., Orange County	Mon, Thurs, 7:30-9:45 pm	(714) 557-4662 Shirley Saturensky	IRVINE. Call for location HUNTINGTON BEACH. Call for location

CLUB ACTIVITIES

SAN DIEGO INTERNATIONAL FOLK DANCE CLUB	Wed, 7-9:30 pm	(619) 422-5540 Alice Stirling, instructor	SAN DIEGO, Balboa Park Club Balboa Park
SAN PEDRO BALKAN FOLKDANCERS	Mon., 7:30-9:30 pm	(310) 832-4317 Zaga Grgas	SAN PEDRO, YWCA, 437 W. Ninth St.
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, 7-9:00 pm	(805) 925-3981; 929-1514	SANTA MARIA, Vet's Cultural Ctr., Pine & Finnell
SKANDIA DANCE CLUB	Mon, 7:30-10 pm Wed, 7:30-10:30 pm Call for others	(714) 533-8667 (310) 399-5620 (714) 892-2579	ANAHEIM, Ebell Club, 226 N. Helena CULVER CITY, Sons of Norway Hall, 3835 Watseka
SOLVANG VILLAGE FOLK DANCERS	Sat, 7:30-10:30 pm	(805) 688-3397 Dave Heald, instructor	SANTA YNEZ, Elementary School 3325 Pine St.
SOUTH BAY FOLK DANCERS	Fri, 7:15-10:30 pm	(310) 377-6393 Bea Rasof	TORRANCE, Torrance Cultural Center, 3330 Civic Center Dr.
TROUPE MOSAIC	Tues, 6:30-8:30 pm	Mara Johnson (818) 831-1854	SEPULVEDA, Gottlieb Dance Studio, 9743 Noble Ave.
TUESDAY GYPSIES	Tues, 7:30-10:30 pm	(310) 556-3791 Dave Slater	CULVER CITY, Masonic Temple 9635 Venice Blvd.
U. of RIVERSIDE FOLK DANCE CLUB	Fri, 8-11:15 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, 8-11 pm	(714) 254-7945; Recorded message & schedule	FULLERTON, Hillcrest Recreation Center, 1155 N. Lemon
WAVERLEY SCOTTISH COUNTRY DANCERS	Wed, 8:30-10:30 pm	Jerry Lubin (310) 820-1181	SANTA MONICA, Adams Jr. High, 2425-16th St.
WESTCHESTER LARIATS	Mon, 4:30-5:30 pm Mon, 6:30-9:00 pm	(310) 288-7196 LynnAnne Hanson	L.A., Westchester Methodist Church Emerson & 80th Pl.
WEST LOS ANGELES FOLK DANCERS	Fri, 7:30-10:45 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, 8:00-10:45 pm	(310) 452-0991 (818) 998-5682	WEST L.A., Emerson Jr. High Gym, 1670 Selby, behind Mormon Temple

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
ALTADENA FOLK DANCERS	Wed, 10:30 am Thurs, 3:00 pm	(818) 790-7383 Karila	ALTADENA, Altadena Senior Center 560 E. Mariposa St.
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
COUNTRY DANCERS	2nd Sat., 5:30 pm	(805) 528-4572 Jean & Keith Gorrindo	SAN LUIS OBISPO, SLO Veterans Bldg. 801 Grand Ave.
DANCING FOOLS	Fri, 8:30 pm - 1:00 am	(310) 204-1513 Jeffrey Levine	WEST L. A. Gypsy Camp 3265 Motor Ave.
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
DESERT INTERNATIONAL DANCERS	Tues, 7:30-10 pm	(619) 342-1297 Helen (619) 323-7259 Shelley	PALM SPRINGS, Village Center 538 N. Palm Canyon Dr.
FOLK DANCE FUN	1st Sat 8-10:30 pm 3rd Sat 8-10:30 pm	(818) 349-0877 Ruth	SEPULVEDA, 9743 Noble Ave. ARLETA, 14423 Van Nuys Blvd
GREEK FOLK DANCE CLASS	Thur, 1-3 pm	(310) 769-3765 Trudy Bronson	VAN NUYS, Valley Cities Jewish Comm. Ctr, 13164 Burbank Blvd.

CLUB ACTIVITIES

KYPSELI GREEK FOLK DANCING	Fri, 8 pm-midnight	(818) 248-2020, Antoni (213) 660-1030, Jozef	PASADENA, Vasa Hall 2031 E. Villa
HUNGARIAN/ROMANIAN COUPLE DANCES	1st,2nd,3rd Fri 7:30-10:30	(714) 891-0788 Bob Altman	WESTMINSTER, Marriott Dance Center, 5915 Westminster Ave.
ISRAELI DANCE	Thurs, 7:15-11 pm All levels Tues, 7-10:15 pm	(213) 938-2531, x-2228 David Katz	LOS ANGELES, Westside Jewish Community Ctr., 5870 W. Olympic Blvd. VAN NUYS, Valley Cities Jewish Ctr. 13163 Burbank Blvd.
LONG BEACH JEWISH COMMUNITY CENTER	Sun, Wed, 7:30-10 pm	(310) 426-7601	LONG BEACH 3801 E. Willow
MIXED PICKLES	Fri, 7:30-10 pm	(714) 530-6563 Pat Thomas	FULLERTON, Hillcrest Recreation Center, 1155 N. Lemon
NICHEVO FOLK DANCERS	Wed, 8-10:30 p.m.	(805) 967-9991 Flora Codman	SANTA BARBARA, Carillo Rec. Center 100 E. Carillo St.
NORTHRIDGE INTERNATIONAL FOLK DANCERS	Thur, 1-2:30 pm call to confirm	(818) 340-6432 JoAnne McColloch	NORTHRIDGE, Le Club Gymnastics 19555 Prairie St.
OUNJIAN'S ARMENIAN DANCE CLASS	Tues, 7:30-9 pm Thur, 7:45-9:15 pm	(818) 845-7555 Susan Ounjian	VAN NUYS, 17231 Sherman Way L.A., 4950 W. Slauson Ave.
SAN DIEGO FOLK DANCERS	Mon, 7:30-10 pm	(619) 460-8475 Evelyn Prewett	SAN DIEGO, Recital Hall, Balboa Park
SO. CALIFORNIA ENGLISH COUNTRY DANCE SOCIETY	2nd, 4th Fridays 8-11 pm	(818) 441-6129	SANTA MONICA, Marine Park 1406 Marine St.
TEMPLE BETH TORAH	Mon, 1:00-3:30 pm	(310) 391-8970 Miriam Dean	MAR VISTA, 11827 Venice Blvd.
UCLA HILLEL Israeli Dancers	Mon 7:30-9:00 pm Instructors class	(310) 478-5968 Edy Greenblatt	Westwood, Hillel Student Center, 900 Hilgard Ave. Call for details
VALLEY BETH SHOLOM ISRAELI DANCERS	Wed, 7:30-10 pm	(310) 478-5968	Encino, 15739 Ventura Blvd.
WESTSIDE JCC ISRAELI DANCERS	Tues & Fri 9 am-noon	(213) 938-2531, x-2228 Naomi Silbermintz	WEST L.A., Westwide Jewish Ctr., 5870 N. Olympic Blvd.
HUNGARIAN TANCHAZ	2nd 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.
DANCING FOOLS	Fri, 8:30 pm - 1:00 am	(310) 204-1513 Jeffrey Levine	WEST L. A. Gypsy Camp 3265 Motor Ave.
DESERT INTERNATIONAL FOLK DANCERS	Tues, 7:30-8:30 pm	(619) 342-1297 Helen (619) 323-7259 Shelley	PALM SPRINGS, Village Center 538 N. Palm Canyon Dr.
ISRAELI DANCE	Tues, 7-8 pm	(213) 938-2531, x-2228 Jeffrey Levine	LOS ANGELES, Westwide Jewish Community Ctr., 5870 W. Olympic Blvd.
HAVERIM FOLK DANCERS OF VENTURA	Sun, 7-9 pm	(805) 643-2886 Ann Zacher	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, 12:30-3 pm	(619) 469-7133 Rochelle Abraham	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.
NICHEVO FOLK DANCERS	Wed., 7:30 pm	(805) 967-9991	SANTA BARBARA, Carillo Rec. Center 100 E. Carillo
NORTH SAN DIEGO COUNTY BEGINNERS	Thurs, 7:30-9:30 pm	(619) 747-1163 Faith Hagadorn	ESCONDIDO, Methodist Church Rec. Hall, 4th & Kalmia

CLUB ACTIVITIES

OJAI FOLK DANCERS	Wed., 7:30 pm	(805) 649-1503	OJAI, Ojai Art Center
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	SIERRA MADRE Sierra Madre Recreation Bldg, 611 E. Sierra Madre Blvd.
SKANDIA FOLK DANCE CLASSES	Mon, 7:30-10 pm Wed, 7:15-10 pm	(714) 533-8667 (310) 459-5314	ANAHEIM, Ebell Club, 226 N. Helena St. CULVER CITY, Peer Gynt, 3835 Watseka
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
UCLA HILLEL Israeli Dancers	Mon 9:00-10:30 pm	(310) 478-5968 Edy Greenblatt	Westwood, Hillel Student Center, 900 Hilgard Ave. Call for details
VESELO SELO BEGINNER'S CLASS	Thurs, 7-10 pm	(714) 893-8127-Carol (714) 530-6563-Pat	Call for address.
WESTSIDE JCC ISRAELI DANCERS	Tues & Fri, 9-10 am	(213) 938-2531, x-2228 Naomi Silbermintz	WEST L.A. Westside Jewish Ctr 5870 W. Olympic Blvd.
WESTWOOD CO-OP FOLK DANCERS	Thurs, 7:30-9 pm	(818) 998-5682 (310) 476-1466	WEST L.A., Emerson Jr. High Gym, 1670 Selby, behind Mormon Temple

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