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Folk Dance Scene

NOVEMBER 1995

Volume 31, Number 7



POLSKI ISKRY

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NOVEMBER 1995
Volume 31, Number 7

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.

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.

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

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

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
- Performances by AMAN:**
- 4 **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 International Folk Dancing. Scholarship and fund raiser. 1:30-5:30 pm at Fiesta Hall in Plummer Park, West Hollywood. Info: (818) 300-8138**
- 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.
- 11 Hungarian Dance with live music. Class 7:30 pm, 9 pm party. Gypsy Camp, 3265 Motor Ave., W.L.A. Info: (310) 202-9024.
- 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
- 18 Cajun/Zydeco dance, Louisiana Ballroom, San Diego. Class at 7:15 p.m., dancing starts at 8. Live music, food. Info: (619) 495-6655 or (818) 793-4333.
- 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.**

24 **West L.A. Folkdancer's "Day after Thanksgiving" party. Request program, pot luck. 7:30 pm at Brockton School, 1309 Armacost, W.L.A. Info: (310) 202-6166 or 378-4659.**

DECEMBER

- 2 Boys of the Lough, "A Celtic Christmas". Beckman Aud, CalTech, Pasadena. Info: (818) 395-4652.
- 3 Ukranian Art Center Yalynka Festival & Open House. Egg decorating and X-mas tree ornament workshops, traditional caroling, folk song and dance demonstrations, Ukranian foods. Ukranian 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.
- 16-24 Las Posadas; procession, singing, entertainment. 7 p.m. Olivera St. Free. Info: (213) 628-7833.
- 25 **Christmas Party, Crestwood Folk Dancers. Request program, pot luck. 7:30 p.m. at Brockton School, 1309 Armacost, W.L.A. Info: (310) 202-6166 or 478-4659.**
- 26-31 Kwanzaa Candlelighting Ceremony. African beauty pageant, entertainment. Free. 11 am-5:30 pm. Baldwin Hills Mall. Free. Info: (213) 299-0964.
- 29-1/1 California Traditional Music Society's New Year's weekend. Folk and contra dance, singing, music classes and performances. Camp Hess Kramer, Malibu. Info: (818) 342-SONG.
- 29-1/1 New Years weekend folkdancing in Pismo Beach area. Info: Beverly Barr, (310) 202-6166 or 478-4659.

1996 JANUARY

- 1 **New Year's Day party, Crestwood Folk Dancers. Request program, pot luck. 7:30 pm at Brockton School, 1309 Armacost, W.L.A. Info: (310) 202-6166 or 478-4659.**
- 14 **Winter Festival, Pasadena Co-op. Occidental College Gym. Council meeting 11 a.m. Info: (818) 794-9493**

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. Info: (310) 825-2101
- 9 Brazil's Bale Folclorico de Bahia. Orange Coast College. Info: (714) 432-5880.
- 15, 16 Les Ballets Africains, 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

Calendar

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

NORTHERN CALIFORNIA

11/4 Kolo Koalition, Sacramento. Info:
(916) 739-6014.

11/4 Peninsula Council Party, San
Carlos. Info: (408) 252-8106.

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.

12/3 Treasurer's Ball, Sonoma.

12/30 Grand Ball, Sonoma.

OUT OF STATE

Illinois

11/3-5 Anatolian Heritage weekend,
Chicago. Joe Graziosi and Ahmet
Luleci, live music. Info: (312) 493-
2201.

Ohio

12/2 Christmas in Vienna, Victorian Ball.
Cincinnati. Info: (513) 733-3077.

Texas

11/23-26 Texas Camp. Joe Graziosi, Jerry
Duke. Bruceville. Info: (512) 452-
5535.

FOREIGN

Canada

11/25-26 Vintage Dance Workshops with
Cathy Stephens. Sat. eve, Civil
War Blue and Gray Ball. Toronto.
Info: (513) 681-3428.



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ON THE

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.

"Day after Thanksgiving Party"

West L.A. Folkdancers

The West L.A. Folkdancers (Friday evening) at Brockton School in West L.A. will be having their annual "Day after Thanksgiving" party on November 24, 1995, starting at 7:30 p.m., with an all-request program. Bring your pot luck snacks and desserts to add to the enjoyment! Brockton School is at 1309 Armacost in W.L.A. (between Barrington and Bundy and a block and a half north of Santa Monica Blvd.). Call Beverly Barr at (310) 202-6166 or 478-4659 for information.

We Can Dance - We Can Dance - We Can Dance!

The holidays are coming and we can dance...Christmas, 12/25 and New Years, 1/1/96. On the Mondays of December 25 and January 1 at Brockton School, a Christmas party and a New Year's party will be happening. Time is from 7:30 p.m. until you feel like going home.

Both these parties feature an "All Request" program, and pot luck snacks and desserts to add to the fun of the holiday season. What good fortune to be able to have both of these parties right on the night of the holiday. Come enjoy the holidays with your extended folkdance family at the Crestwood Folkdancers.

Brockton School is at 1309 Armacost in W.L.A. (between Barrington and Bundy, 1 1/2 blocks north of Santa Monica Blvd.). Call Beverly Barr at (310) 202-6166 or 478-4659 for information.

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, 1995

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.

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

SCENE

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 2 p.m. on Friday and going until 5 p.m. on Sunday. For more information, contact the Fresno Ragtimer, (209) 225-9880.

New Year's Weekend in Pismo Beach

A 3-day weekend, including a New Year's Eve Party with folkdancing, will be led by Beverly and Irwin Barr. There will be folkdancing on other nights, too. During the day, there is sightseeing planned. For more info, contact Beverly at (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

May I have this dance?

Anne Sylvester



Can out-of-towners crash the folk dance scene in the Boston/Cape Cod area?

Your roving columnist recently took a well-deserved vacation to the Boston/Cape Cod area. The area is in the middle of a drought -- no rain for 26 days. This is starting to sound like Southern California, *but* the temperature is about 75 degrees. (Rain figures later in the story.)

Arriving on a Thursday, we picked up the Boston Globe and found the Calendar section which listed two potential scenes -- Tuesday night on Copley square (missed that one) and Saturday night in Belmont (sounded good!). We found the location and joined in. The music was live and lively -- Balkan and Greek themes plus Contras. There was a good wooden floor and punch and cookies were served. We really enjoyed the dancing, although one annoyance was getting pulled over by the "Dance Police". When the music started, we were grabbed by the hand and found ourselves dancing at the end of the line. Then the "Dance Police" pulled us over. "Hey, move to another line. This is the line for the good dancers and you're ruining their fun." Aw, go dance with yourself. The spirit of folk dancing, according to Athan Karras, is community participation -- that's why we call it folk dance, not folk dance performance! Good dancers don't mind newcomers as long as they keep moving in the right direction to the rhythm of the dance.

The next day, Boston had the first drops of rain in 26 days. These folks were in a state of shock. Out came the foul weather gear before you could say, "Hey, it's not even really raining." And Southern Californians are supposed to be the candies.... These are the same folks who don't wear coats and hats until it's below freezing. But since it hadn't rained in so long, they treated it more like a major snow storm than a fluke drizzle.

Next stop on our vacation was the Cambridge Family Feast and Dance on the green lawn adjacent to the Cambridge Library. We looked around and saw a guy with a card table and tapes. He was very apologetic and said the whole thing was canceled due, yes, to rain! Rain...what rain? The Flying Tomatoes, the advertised band, was at home watching the Patriots game. But the leader was willing to proceed if we wanted to take the chance. Since it hadn't rained in 5 hours, we felt secure. We were joined by several families with small children and did some simple contras on the grass. We'd never danced on grass before. Clay versus grass does make a difference. A young woman approached us and asked if we weren't the ones at the Belmont dance the night before. Oh, the shame, we were certain we could bury the whole incident, but it followed us. Banned in Boston is starting to make sense.

Nonetheless, the Family Feast and Dance were quite enjoyable despite having been canceled. Bravo for the brave folk dance leader! Neither rain, nor hail nor sleet nor shame nor the Dance Police.....

Our final foray was to the Wednesday night regular folk dance event at Wood's Hole Community Hall on the Cape. The very first dance was the rabbi dance as taught by Sherry Levin at Cal Tech. They have a beautiful old building with a great wood floor. The leaders reviewed the dances which were kept simple...mostly Balkan and Romanian. We did one very cute Portuguese dance which was taught to the group by Portuguese fishermen. These people were so nice and hospitable. We look forward to a return visit.

So, we would recommend that you go ahead and join in the fun wherever it may be. Dancing is the universal language and you don't have to know every step or even every person there to folk dance.

Dances of the Victorian Old West

Richard Duree

Everyone knows that dance was important to the Indians of the Old West. For them, it was a religious ritual, tied to their perception of the spirits of earth and sky, plants and animals -- even their personal spirits of war and wealth.

The European-Americans who moved into the Indian territory -- and created what we now call "the Old West"-- danced, too. They danced at every opportunity, but they danced for purely social and recreational reasons, adapting their dances under the pressures of frontier life into uniquely American folk dances very different from the so-called "Country Western" dance of today.

Consider who these people were. Farmers from rocky, worn-out farms of New England and Appalachia; Southerners from a destroyed South; restless youth from crowded Eastern cities; gold-seekers and adventurers from everywhere, all scattered over a land two thousand miles wide and two thousand miles high.

For most, life was hard and riches were only a dream and like the land-bound European peasant, dance became an important form of socializing; dance is cheap and ready entertainment for impoverished folk and it appears in almost every folk culture on earth.

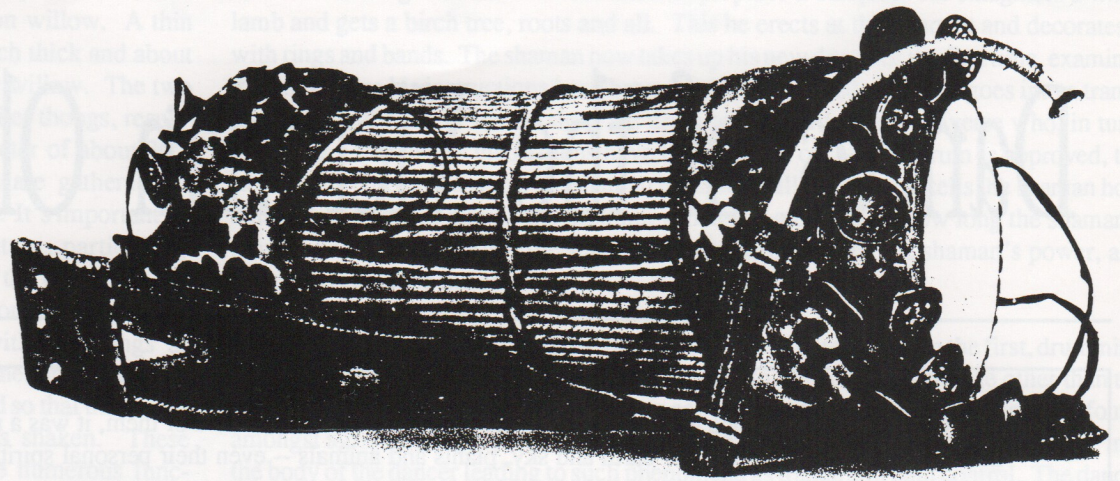
Since most of the original White immigrants were of Northern European origin, the dances they brought with them were European couple dances; the Germans brought the waltz and mazurka and schottische, the Czechs the polka, the New Englanders their lancers; the Appalachian farmers brought their clog and Big Circle Dance and the Kentucky Running Set. The ingredients were all there and they proceeded to combine them to suit their own needs and tastes.

The waltz and polka and mazurka remained pretty much unchanged, except perhaps not quite as refined as in the East -- rough-hewn men willingly took the part of women in the dance (women were scarce and more rarely unattached). A gent would tie a scarf around his arm or don an apron to designate his role as the "fairer sex" and off a-waltzing he would go with an equally grubby fellow cowboy or miner.

The European couple dances were quickly adopted by the Mexican population along the border and delightful Mexican versions of the waltz, polka and schottische are still popular today.

But the set dances -- the quadrilles -- were greatly altered to suit the needs of the time and place. The New England "lancer" and "contra" had evolved from old English Country Dances into a highly formalized quadrille form with a rehearsed sequence of figures contrived by a professional dance master. Widely scattered cowboys could no way learn and remember the sequences from one dance to another, so that didn't work.

What did work was the Appalachian Big Circle dance the Kentucky Running Set, with their called figures. Combined with the quadrille, the figures evolved into what we now call the "square dance", our national dance and one of the most well-known images of America throughout the world.



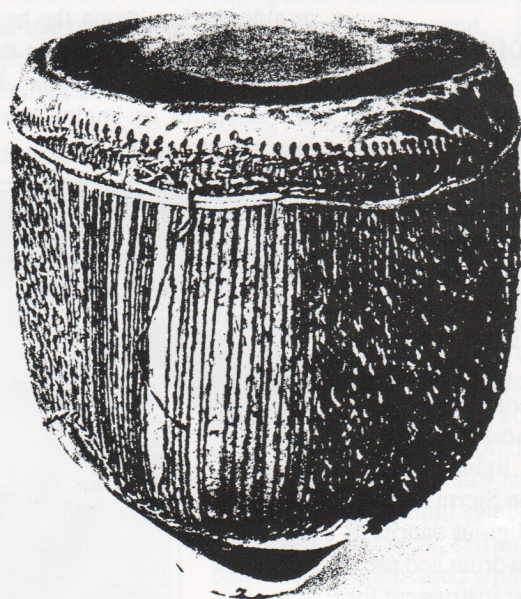
The Beat of

The drum is the most widespread and significant of all musical instruments. Drums date from Paleolithic times and have served all over the world for religious ceremonies, dancing, singing, marching, and communal work, for the exorcism of evil spirits and expulsion of scapegoats and evil-doers, for divination, for the induction of a state of possession suitable for communication with the gods and the supernatural forces, as fertility charms, and as a means of signaling. Their absence in any given area, as among some Indian tribes of modern Brazil or the early Greeks and European people, is an oddity rather than the rule. As a matter of record, works of art in Mesopotamia dating from 3000 B.C. show a wide range of drums in use, and sculpture reliefs of India show their importance there at least 2000 years ago. Though the actual origin of the drum is unknown, various cultures have legends about its creation. In a story from the Fjort people, the drum's creation is credited to a bird, the Cnchonzonkila bird, who beats the ground with its drum-shaped tail. Also, many Pacific and South American people believe that the slit drum was the invention of a water deity.

THE MAKING OF THE MAGIC

Whatever the origin of the drum, its making involves a number of magical practices and strange techniques. For example, Lapp drums are made of wood selected solely for the favorable direction of the wood grain. Melanesian drum makers climb the tree selected for the body of the drum and make the whole drum before descending. In making the Haitian voodoo drums, the maker, before cutting the tree, offers invocations, lights a candle and sprinkles cornmeal around the roots. He breaks an egg against the trunk, rubs it well over the bark and offers a bit of rum. Rum is also poured into the hollow of the drum after it is scraped out, at the threshold of the drum-maker's house and out towards his cornfield. The first peghole for attaching the skin is marked, and called the mother. There, the first peg must be driven in, the first attachment of the skin must be made and the lacing first knotted and the tuning begun. Before any skins are attached, all the drums must be aligned in the sun and rum is poured before each, and the maker, calling on the father, the son and the holy ghost, lights a candle on each mother peg. The drums are not played until they have been baptized. For this they are dressed, by a set of godparents, in apron-like christening garments, with prayers and offerings of meal and pouring of water. The largest of these drums is called the "manman", the next, the "seconde", and the smallest, "bula" or "bebe". Each is named and endowed with a soul or spirit. The Babylonian drum, which was worshipped and played in lamentation for the darkness of the moon, was made of the hide of a special black bull who was sacrificed in the temple of Ea, God of Music and Wisdom. The great honor of its fate was carefully explained to the bull in incantations sung to it before its ritual slaying.

The earliest drumheads were probably made of the skins of fish and snakes and lizards...water animals, and only later, when drumsticks began to be used, were game animals, cattle, sheep, and goats used. For the huge log war drums of Africa, some tribes



a Different Drum

Marvin Smith

considered skins of wild beasts most suitable. Human skin, flayed from captives or slain enemies, was sometimes used for the ancient Peruvian huancar, the belief being that the use of a part of his body gave possession of the enemy's strength and vigor and would strike terror in his companions. Attaching the skin to the frame with nails has special significance, both for the barrel drums of the Far East and the Huehuelt of Aztec, Mexico. Nails had a protective virtue, as they do today in many cultures. Also, the inclusion of various objects inside the drum was thought to add to its power. Small bits of crystal or obsidian from a volcano were used in the shaman's drum for their curative effects.

KINDS OF DRUMS

The idiophone, which is any instrument that makes its sound from its own material, without a stretched skin or string, is the oldest and simplest form of drum. Rattles, stampers, clappers, grapers, are also idiophones. If you crack two sticks or bones together, you have a simple idiophone. If you dig a hole in the ground and place a board over

it, and stamp on it, you've made a stamping pit, another kind of idiophone. Or take two clam shells and clap them between your palms. Pick up the jawbone of a bison, rasp it with a femur....these, too, are idiophones. In Papua, New Guinea, you'll hear the clap-clap of shells and crayfish claws, while in Zaire, the vili would slap the thick expanse of their thighs with hollowed-out baobabs. The San of South Africa fill springbok ears with pebbles and wear them on their ankles. In West Africa, the top of a gourd is removed and the player pounds the open end against the ground, producing a percussive pop as the trapped air vibrates against the fruit's tough skin. The gourd can be kept intact and beaten with sticks or chopped in half and placed hollow end down in the water and struck. In Northern Haiti, players put metal thimbles on their fingers to excite the board's body, while in the Solomon Islands, topless gourds are plunged in and out of the water.

Africa certainly has plenty of drums, but when tribes wanted to send coded bursts of noise far across the jungle, they used sophisticated wooden drums, slit gongs, which were capable of producing up to 7 different tones. They are basically hollowed out logs with a slit, or several slits carved into the top. They can be as large as an elephant or as small as your forearm. If you put your ear to the slit gong, you can hear the same kind of faint roaring that you hear when you put a seashell up to your ear...the voice of the gods....the voice of the dead....the voice of the unborn. Each belief has its adherents.

Technically, a slit drum is idiophonic, as distinct from a membranophone (e.g., a skin drum), an aerophone (e.g. a trumpet), or a chordophone (e.g., a violin). These distinctions were elaborated in the '30s by the musicologist, Curt Sachs, but to a drum player, these distinctions are meaningless. The Haitians play a clay pot that encompasses all of these musical categories. Sometimes they beat on the pot with sticks, sometimes by singing into it, they distort their voices (a sort of an aerophone), and sometimes they

cover the mouth with sheepskin or goat skin, making it a membranophone (the technical name for what most of us think of as a drum).

DECORATION OF THE DRUM

It is common in primitive societies for the largest drum to have the greatest magical power and to be dedicated to the most important divinities, while smaller ones take on lesser spirits and serve for more ordinary, utilitarian purposes, or even descend in time to the level of toys. The two largest drums of the Shango cult of the West Indies speak to St. Michael, the Catholic identification of Ogun, and John the Baptist Sango. Sometimes the original or older type of drum of an area retains its function for solemn ceremony while later importations serve for lighter, secular entertainment. Indians of the Sierra Nevada of South America do their religious dances to a large single-headed wooden drum and use a double headed European-type instrument for secular dancing. The Miskito tribe of the Caribbean lowlands play a goblet shaped drum for funerals and memorial rites and use the European type for signaling and less important ceremonies. Special dress for drums is not unique in Haiti. Among others, the Huehuetl, still used by the Huichols of Mexico, has a holiday garb for festivals. The master drum of India, the Sahibnahabat, of India, a pair of huge silver kettle drums mounted on an elephant for processions, wears long drapery. The Japanese Da-daiko, a spoon-shaped instrument used for great occasions in the Bugaku orchestra, is enthroned on a tasseled and draped platform. More integral forms of drum decorations include carving and painting, and the attachment of various objects to the frame, nearly always with the purpose of furthering the powers of the instrument. Some of the most ancient log drums which stood upright or tilted on the ground for playing were given feet or tooth-like appendages to be driven into the earth. The foot, a phallic symbol in itself, was often carved in Malaya and among the African Bakunda, a Bantu tribe, to resemble human legs and feet. In other areas, the foot was conventionalized into a decorative stand. Many slit drums, such as the Aztec teponaxtli, represent complete human or animal bodies, pumas, jaguars, alligators, with the powers of these creatures. Some, as among the Uitoto of Colombia, have a woman's head at one end and that of an alligator or water creature at the other. The dragon and the phoenix, each with its own life associations, appear often on Japanese and Chinese drums, the tongues of flame may be carved above the frame. The Assiniboin of

North America paint an image of the drum itself on the drum head and surround it with symbols of the rainbow, clouds, and sunshine, while on the other side, appear a star and colors and symbols for night, twilight and sunshine. Signs and figures painted with blood or alder bark juice on the head of a type of Lapp drum were used for divination. A collection of small rings on the head were kept in motion as the drum was beaten, and according to the signs upon which they came to rest, the shaman made predictions. The use of rattles or jingles attached to the drum adds to the special powers of these instruments.



THE VOICE OF THE DRUM

The sound of the drum and certain drum rhythms have their own meanings. West Indian Negroes believe that the drum will remain voiceless until an invocation calls the spirit into it, and each supernatural being of the Vodun group, as in the parent African tradition, appears in answer to his own particular drum beat. The voice of the drum is the speech of the god. Chaco Indians distinguish certain traditional rhythms as the beat of the jaguar or the beat of the vulture, and the Sumerian Balag spoke with the voice of the bull, and, like the Lapp drum, was used for divination. Amongst drums used for rain-making, the sound is thought of as the voice of thunder.

Sometimes drums are used to modify the human voice and give it a non-human interlogistic sound more suitable to incantation. The Chukchee shamans of Northeast-

ern Siberia speak into the drum for this effect, and in the Yaqui Koyote dance of Mexico, an old man drummer sings into the hole in the side of his drum as he beats it with a muffled stick. Actual language can be conveyed by drums. The Asanti and other West African tribes, as well as some American and Ocean peoples, by the use of defined rhythms and intervals in beating their log drums can so imitate the speech melody of their languages as to convey messages in words and be understood over long distances.

Many methods are used for tuning and changing the timbre of the drums. For both



musical and magical purposes, different tones are desired. Islamic music distinguishes carefully between muffled beats achieved by wetting the skin and clear beats struck from the heated skin. The Siberian shaman may achieve the same effect by heating his drum head at his fire or moistening it with urine. Additionally, tightening or loosening the lacings of the skin may produce different tones. One African side drum was called the "hypocrite" because of the many different tones that could be produced by changing the pressure of the arm under which it was held. Its sound is said to have survived in the Negro humming called "moaning". When the hand strikes the instrument, the tone may be changed by using the flat of the hand, the fingers or the base of the thumb. African, West African and Asian drummers produce intricate variations by the manipulation of their flying hands and fingers. Some drums are sounded not by beating at all but by

friction. Resin or grit is used on the fingers and rubbed over the head, or a vibrating cord or stick put on the membrane, producing a continuous rumbling sound. Europe also has friction drums, now chiefly toys, but originally probably used in fertility ceremonies. One tuning method for drum heads, the application of a paste to the center of the skin, originated in sacrificial ceremonies and offerings to the drum. Though the primary significance of this practice is now largely forgotten, and only the achievement of two different tones from the area with and without the paste is intended, the custom originated in smearing the blood of enemies or sacrificial animals on war drums to bring strength in battle and good fortune to the armies. Later, any red-colored substance served the same purpose and still later, the offerings changed to agricultural symbols of abundance such as rice and meal, saffron. In India, some barrel drums are treated with a different paste for each head, so that greater tonal range is obtained. Chamar women of southern India paint 5 cinnabar spots on the drum head before ceremonies for mother earth, and the Haitian vodum drums are still treated with alcohol and flour before service, not so much for the tonal changes as for an offering to the spirit of the drum.

CARE AND FEEDING OF THE DRUM

A part of the Mexican coyote dance includes the offering of meat to the drum. Dancers carry it in their teeth from the plates where it is laid out for the drum. An allotment of meal was regularly provided for the Sumerian drum, A-Lal. The Aztec slit drum was also the recipient of sacrifices and offerings. The novices of the cult of Attis in Rome would eat sacrificial meals from the drum in a sacred re-enactment of the death and resurrection of the god. Certain drums are assigned special houses, guardians, and properties. The sacred jar drums, the bajbin of the Chamulas and Tzotzils of Mexico are brought out only at carnival times. In the interim, they are cared for by two attendants. Every week or two, incense is burned before the drums which rest on tables in the houses of the guardians. The day before a carnival, they're given a drink of brandy or washed with hot water and chamomile and fitted with new lacings. While one attendant waves a banner in the four sacred directions, the other, in ceremonial headdress, dances through the washing. Then fireworks are set off. Only after such attention can the drums be carried to the church door for the carnival dancing. The African bayankoli maintain a dome shaped drum house for their two greatest drums which are served by a woman known as

the wife of the drums. Her duties are to attend to the milk and butter making from the herd of the cattle owned by the drums, to offer milk to the drums daily and to keep house for them. No one may kill any of the dedicated herd except on order of the chief, and the meat is presented to the drum before it can be eaten by the guardians. Hides from the cattle are used to repair the drums and the butter, made from their milk, is smeared on the drum heads. Another woman is charged with keeping the fire in the drum house to the temperature preferred by the drums. At the birth of a son or any occasion for rejoicing, the prominent men of the tribe bring cattle or beer as offerings to the drums..

THE DRUM AND IT'S USE

So powerful and holy are the drums in East African society that the drum yard provides sanctuary for criminals and other fugitives as the church did in the European tradition. In contrast to this, drums have also served instruments of execution, expulsion and disgrace. Thieves have been drummed to their very hanging. The role of the military drum in European armies beats a cheat or disgraced officer out of camp and out of the regiment and the drum beat prefaces the volley of the firing squad, when a spy or traitor stands with his back to the wall. In China, human scapegoats selected as the embodiment of pestilence have been driven from their villages to the beat of drums so that the community might be restored to health. In Burma, cholera epidemics have been broken up by creating a din to frighten away the disease demons, the drums adding their sound to the uproar. And on the island of Boru, day long beating of drums and gongs preceded the departure of a boatload of evil spirits driven out to sea with all the troubles of the community on board.

Singing, dancing and drums are almost inseparable in folk custom. Some American Indians have no concept of song without the undercurrent of the drum, today's Egyptian street singers are accompanied only by the drums they carry, Ethiopian chants are set to drums and hand clapping, wedding songs of modern Jews of Yemen are sung to drumming and dancing, much as Jewish singing was done before the temple at Jerusalem was built, and Sengalese Hasa and Eskimo have their drum songs. Among the dances dependent on drum rhythms are the healing dances of the shamans in Sumatra, in South America and in Siberia, and the whirling derishes in Cairo, the convulsive dancing of Vodum and Shango

and their distant connections in West Africa. Then there are the classical Bugako dances and No performances in Japan, the prancing of the Morris dancers in England and their characteristic pipe and tabor accompaniment, the frenzied tarantella of Italy with its tambourines, the sword dances of Medieval Europe and the jazz of America, Negro slaves transported from Africa to America without any of the ceremonial objects basic to their lives improvised drums of barrels, nail kegs and boxes slapped with the bare hand in order to preserve some vestige of their background. When forbidden to drum, as they were in Louisiana in 1740, they pounded the wooden floors of their shacks with their feet in intricate drummed and shuffled rhythms essential to their religious ceremonies.

The greatest use of drums for purely musical purposes is perhaps Asiatic. There, drumming assumes a melodic as well as a rhythmic function in the orchestra, in a manner unknown in the West until the modern experimental art music of the 1920's. In Burma, where the chief outlet for orchestras is as accompaniment for the Pwe shadow plays, a full drum chime is characteristic. It consists of as many as 24 tuned drums arranged in a circle around the player who plays with his hands in an extraordinary display of virtuosity. The Javanese and Balinese gamelans also feature drums to guide the changing tempi for the choir of gong instruments. In India, the drums frequently outnumber all the other instruments in an orchestra or band. On a strictly practical level of everyday use, drums have served to set the pace for communal work groups such as the combit and gayap, and for the strokes of rowers in Egypt. American slang holds an indication of the application of showmanship to business in the term "drummer" for salesmen and the phrase "drumming up business". They bring to mind a picture of the ballyhoo of the medicine show and the sales talk from the tailboard of a wagon, with a straggling parade behind a single bass drum painted boldly with the name of the nostrum. Finally, drums have boomed as a battle rally on every continent and have stood as the talisman of victory and the symbol of royal and military might in many cultures. The tradition surrounding the military drums of Europe and American armies are of comparatively modern origin. The importance of the drum grew up as the foot soldier superseded the armored and the mounted knight as a tactical element in war.

SUMMARY

In Mickey Hart's book, "Drumming Magic", he says that 15 or 20 billion years ago, the blank page of the universe exploded and the beat began. What emerged from that thick soup of neutrinos and photons were rhythmic pulses vibrating into empty space, keying the formation of galaxies, solar systems, planets, and us. He goes on to say that everywhere you look you see rhythms.... patterns moving through time. Rhythms in the cycle of stars and the migration of animals, in the fruiting and withering of plants. He says rhythm is at the heart of the world's mysteries. Strike a drum with a stick, the ear fills with noise, unmelodious, infrasonic sound. Strike it a second time, a third, you've got rhythm.....rhythm and noise reverberating like a thousand distant thunders.

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SHAMAN

Marvin Smith

The Shaman picks up his drum, warms it over the fire to bring the skin to the right tension and then sits down. The drum is held on his left knee. All conversation ceases as the shaman strikes the rim of the drum with his drumstick.

The ritual is about to begin.

For the shaman the drum is not so much a musical instrument as a vehicle for transportation. In Siberia it is pictured as a horse that the shaman rides to the World Tree. Beating a drum and shaking a rattle will transport the shaman to the Tree that stands at the center of the universe. The shaman's trance deepens until his soul slips out of his body and begins to climb. If he goes up into the branches toward the leaves, his destination is the heavens, culminating in the Lord of the Universe. If he goes down into the roots of the World Tree, then his destination is the underworld.

The shaman is in deep trance. Urgently his assistant grabs the drum, warms it over the fire and begins to beat it vigorously, calling to the shaman not to get lost in that dangerous land. "Look at the fire, he yells. Listen to the drum so you can find your way back!"



In most places, except some central Asian communities, the frame drum is in use as an instrument of trance. The shamans of Central Asia and the Jajouka musicians of Northern Morocco, as well as certain Indian and Oriental musicians, all use the frame drum to open the door to altered states of consciousness, resulting in such phenomena as trance and pain control, like the ability to walk on hot coals without damage or seeing into the "other world". Current lab research shows that certain drum beats act as a kind of pacemaker, "entraining" or regulating brain wave rhythms down into the alpha/theta border, which is that period just before sleep and, it is theorized, just before trance. The Khakass, a Turkish-speaking people living in southcentral Russia, say that the shaman's drum is constructed from a splinter of the World Tree that the Lord of the Universe made available for this purpose.

The Khakass shaman, while in a trance, receives special instructions from the "masters of the holy mountain". These instructions are precise plans for building a drum. They tell the location of the tree that is to furnish the wood for the body of the drum, they tell how the animal is to be killed that will supply the skin for the drum. The plans detail the kind of design that will be etched into the skin, what pendants are to be attached to drum and how the handle of the drum is to be fashioned.

The wood for the body of the drum and the handle must be taken from the tree in such a way that the tree remains unharmed. If the tree dies, it is considered a very bad omen. The drum is made from crimson willow. A thin band, less than a half an inch thick and about 5" wide is shaved from the willow. The two ends are fastened with leather thongs, resulting in a hoop with a diameter of about 30". Any splinters or shavings are gathered together and carefully buried. It's important no one walk on these splinters...particularly women. The hand grip of the drum is made from a birch tree and, on some of them, they hang four bronze bells with iron rings as clappers, plus five metal cones and six curved iron plates. All are arranged so that they clash together when the drum is shaken. These objects and pendants serve numerous functions. The bells are the shaman's messengers and also help in the recitation of the songs. The cones are used to drive away the bad spirits from the body of the sick person and to warn the shaman when a rival shaman is trying to damage him, that is, "devour his soul". The curved plates are called "swords". They, too, are used to ward off hostile spirits. The drum skin, made of horsehide, is stitched to the body with tendons. The birch hand grip is called *mars*, meaning "tiger", and it represents the master spirit of the drum. There are six pairs of holes in the hand grip which represent the eyes of the tiger. It is through these eyes that the shaman's spirit allies enter and depart from the drum. When they're inside the drum, the shaman enjoys their powers.

Once the drum has been made, the power of the instrument is slowly awakened through a special process. Before anything else can happen, the drum must be played by a young child for three consecutive days, right before bedtime. This is called "lightening" the drum. Next, the skin of the drum is decorated with symbols from the shaman's spiritual world map as it is laid out in his head, and the surface of the drum is divided into two parts: the upper world and the lower world. The map of the lower world usually predominates. There are figures drawn on the skin...dogs and frogs and toads and bears and reindeer and snakes and lizards. These represent not only his spiritual allies but familiar landmarks that he will encounter when he goes into his trance.

Once the world map has been drawn, the shaman begins to play an active part in awak-

ening the drum. He goes into a trance and he begins seeking the soul of the animal whose skin now covers the drum. In his trance, he searches the animal's favorite grazing spots. He even locates the place where the animal was born, and he eventually captures the soul of the wandering animal. Then the shaman prepares a banquet. He slaughters a white lamb and gets a birch tree, roots and all. This he erects at the banquet and decorates it with rings and bands. The shaman now takes up his new drum for the first time, examines it to make sure his instructions have been precisely followed, and then goes into a trance and rides to the world tree to show his drum to the Lord of the Universe who, in turn, makes sure that all his instructions have been carried out. If the drum is approved, the Lord of the Universe assigns the shaman his animal allies. He also tells the shaman how many drums he will play in his lifetime, which is a measure of how long the shaman's powers will endure. When the shaman's drum dies, so does the shaman's power, and frequently, so does the shaman.

Most examples of percussive trance fall into two broad categories. In the first, drumming is used to summon the spirits or the gods down into the body of someone other than the drummer, usually a dancer. This is known as possession trance, which is generally found amongst agricultural peoples. In the possession trance, spirits are said to descend into the body of the dancer leading to such phenomena as trance and pain control. The dancer will not remember what he/she did or said while in the trance. Usually the dancer will speak in "tongue" and the shaman interprets what is said. It is believed that the spirit is speaking through the dancer. Vodun (voodoo) is a classic example of this type trance.

The second type of trance is the shamanic or communion trance, the opposite of possession trance in almost every way. In a communion trance the shaman's soul slips out of his body and flies across the world to the Tree that stands at the center of the universe, and bring back the information he obtained there. Sometimes the shaman transforms into a wolf, an eagle, a bear, a fish, a reindeer, or some other animal form to make the trip. In cases of healing, the shaman often sends one of his spiritual allies to retrieve the errant soul of the sick member of the tribe, which is seen as wandering aimlessly outside the body.

Shamans are there primarily to serve their community, their consciousness roaming far beyond the fires of the human body, keeping watch over those who cannot traffic in the spirit world. They are healers and wonder workers, people who have developed techniques that allow them to enter esoteric states of consciousness. They lobby the spirits to ensure a good hunt; they keep a watch on the future and are capable of tapping into the deep past.

Shamans rarely inherit their special place within these societies, although you do find families where the disposition carries through several generations. Shamans are usually discovered, then refined. The role of shaman has often been thought to favor the flawed, the weak, the crippled, the outcast. A shaman is often someone who has undergone a symbolic death and been reborn into a higher incarnation. In order to accomplish this, symbolic death it is often necessary to actually bring the body to a point approaching death, thus allowing the spirits to gain a foothold. Only after the body has been weakened and the spirit world contacted, is the shaman able to leave his/her body and go adventuring up and down the World Tree — a dangerous journey.

"Look at the fire," the assistant yells. "Listen to the drum so you can find your way back!"

The shaman is in deep trance. Having joined his ally in the underworld, he is no longer in this time. The drum becomes louder and louder. Suddenly the shaman screams. He leaps to his feet and begins dancing for the return of his chief ally. Presumably he now knows the nature of the bad spirit that is causing his patient's sickness, and has followed the sound of the drum back to this world.

Ges Woda

Ges Woda

DANCE NOTES: *Ges Woda* (Poland)

Taught at Southern California Folklore Camp by Gene Ciejska

Dance Notes by Dorothy Daw and Laura Sauter

The steps and styling of this dance are from the Lublin area of east-central Poland. The dance was choreographed for recreational purposes by Edward Sentowski in 1994.

TRANSLATION: Geese in the Water

PRONUNCIATION: gehs VOH-DAH

TAPE: Camp Seeley, 1995, Polish Dances presented by Eugene Ciejska.

FORMATION: Couples in a circle. Men have backs to center and are about 3' apart from neighbor. Hands on hips, fingers forward. Women are on outside of circle facing RLOD, holding skirt.

STYLE: Slow and smooth, flowing from one step into the other. DO NOT do a two-step (waltz-step or step-close-step) unless noted.

HANDS: Men: If hands are free, they are on the hips with fingers fwd.
Women: If hands are free, they hold skirts slightly fwd and away from body.

METER: 3/4 PATTERN

Meas.

INTRODUCTION: 4 measures

PART I: STEP-SWINGS, EXCHANGE PLACES

Cpls use opp ftwk

Cpls in circle with M back to ctr, hands on hips. W on outside of circle in front of M facing RLOD - hold skirt.

- 1 Step L in place (ct 1): slowly swing R across L (cts 2-3). W use opp ftwk.
- 2 Repeat meas 1 with opp ftwk
- 3-4 MEN: Hold in place while forming arch with other M for W to go under.
WOMEN: Beg R with 6 steps, W circle CW around M dancing under ptrs R arm, behind his back, then under L arm.
W end in front of ptr facing RLOD.
- 5-6 Repeat meas 1-2 (step-swing), except W place R hand on ptrs R shldr.
- 7 MEN: Hold in place with hands on hip
WOMEN: Step R,L, R, turning CCW (L) once in place.
- 8 MEN: With ft tog bow fwd from hips.
WOMEN: Close L to R (ct 1); hold in place, bend & straighten knees
- 9 Cpls face and join R hands - beg M-L and W-r, do 1 waltz balance twd ptr - R arms almost straight and raise high above head ht.
- 10 Beg M-R and W-L, do 1 waltz bal away from ptr - joined hands extend fwd at shldr ht.
- 11-12 Beg M-L and W-R, with 6 steps, move fwd exchanging places by circling 1/2 CW - joined inside hands raise high. M end on inside of circle facing out, W face M.
- 13-16 With M dancing in place, W slowly turn 1/4 CW (R) under joined R hands, then continue to circle 3/4 CW. On last meas cpls turn to face LOD. W end slightly behind M and to his R side. Cpls end with R hands joined at shldr ht and extended diag R fwd. W places L hand on M-R shldr.

BRIDGE: FWD IN LOD

- 1-3 Beg outside ft (M-L, W-R) with 3 steps per meas move fwd in LOD
- 4 M dance R,L,R (no wt on last step) in place as W continues to move fwd stepping L,R,L while circling 1/2 CCW (L) to face M: on last cyt - join L hand over R. End with M facing LOD, W facing M. Both have wt on L.

PART II: SIDE TOUCH, LITTLE CIRCLE - BIG CIRCLE

Side touch: (Use same ftwk)

- 1 MEN: Step R to R (ct 1): touch L to L (cts 2-3)
WOMEN: Step R across L pivoting 1/2 CCW (L) to end on M-R side (ct. 1): touch L to L (cts 2-3).
Pos: During ct 1, cpls join in varsouvienne pos - joined R hands are over W/R shldr above head ht. L hands low at approx knee ht - lean slightly fwd from hips and face R of ctr.
 - 2 Both step L to L - W moves sdwd in front of M from his R side to his L side (ct 1): touch R to R (cts 2-3).
Pos: Cpls are still in varsouvienne pos - joined L hands are over W-L shldr above head ht. R hands low at approx knee ht - leaning slightly fwd and facing out of circle.
 - 3 Straightening body and raising joined hands - M hold in place as W steps R,L,R turning CCW (L) under joined hands (cts 1-3). End with M facing LOD, W facing M.
 - 4 With wt on both ft, bend and straighten knees - with hands remaining at shldr ht release then rejoin so that L hands are crossed on top of R.
- 5-8 Repeat meas 1-4 except on meas 8 release L hands, end with R hands joined at shldr ht.

- 9-10 Little circle: (Use opp footwork) with R hands joined high -
MEN: Beg L dance in place
WOMEN: Beg R, with 6 steps make a 3/4 CW (R) circle under joined hands.

- 11-16 Big circle: (Use opp ftwk)
 With R hands still joined, M beg L dance in place as W circle CW around M. On last meas M turn 1/4CW (R) so that back is to ctr of circle. W end on outside of circle facing M.

PART III: STEP-SWING MOVING L

Both use same footwork.

- 1 Joining hands (palm-to-palm) at shldr ht - step L to L (ct 1): swing R across L (cts 2-3)
 2 Repeat step-swing with opp ftwk (R swing L)
 3-4 Beg L. do 6 steps turning CCW (L) twice while moving to own L (M-LOD, W-RL0D). End in front of next person.
 5-8 Repeat meas 1-4
 9-16 Repeat meas 1-8 with opp ftwk moving to own R. End with L shldrs opp of ptr.

PART IV:

Both use same ftwk (Beg pos., meas 1: X X X X
 O O O O)

- 1-2 Join L hands with ptr. R hands in V-pos with neighbor on R forming double circle. Beg L do 2 two-steps fwd. W end on inside of circle facing in, M on outside facing out - hands remain joined with arms stretched bkwd.
 (Ending pos. meas 2: O O O O)
 X X X X
- 2-4 Beg L do 2 two-steps bkwd to end in orig pos.
 5-8 Repeat meas 1-4 (twd & bkwd)
 9 Step L fwd (ct 1): stepping R,L fwd - release R hands with neighbor (L hands joined and extended fwd) - M pivot 1/2 CCW (L) so that both are now facing ctr with W on M-R side - M places R hand on W-R hip. This is the beg of a CCW turn.
 10-12 With 3 steps per meas cpls continue turning CCW (M-bkwd, W-fwd) completing a 1-1/2 turn. On last meas release R hands with ptr to end in double circle with M facing ctr and W facing out. Join hands with neighbor on R
 (O O O O)
 X X X X)
- 13-16 Repeat movement of meas 9-12. End with M back to ctr, W facing M.

PART V: WALTZ IN LOD, W TURN UNDER

Cpls use opp ftwk

- 1-2 Joining in ballroom pos - beg M-L and W-R, do 2 waltz steps turning once in LOD.
 3-4 With M on inside of circle and W in front of M twd the outside of the circle and releasing M-R and W-L hands - continue with 2 waltz steps in LOD as W turns CW twice under joined raised hands (M-L, W-R)
 5-8 Repeat meas 1-4 (2 waltz LOD, W turn under). End with M on inside of circle facing out, W facing M.
 9-12 Join R hands (star R) slightly above head ht - beg M-L and W-R, circle CCW once with 3 steps per meas.
 13-14 Join L hands (star L) slightly above head ht - circle 1/2 CW with 6 steps.
 15 With 3 steps, beg M-L, W-R, continue circling 1/4 more as M beg to move up behind W.
 16 With 3 steps, beg M-R, W-L, continue circling 1/4 more with M ending slightly behind W in varsouvienne pos. End facing LOD with wt on R.



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.
KYPSALI	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, 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 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 FOLK DANCERS	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 Watseska
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 FOLK DANCERS	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 Bozgian, 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 p. 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.
HVERIM 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 Watsoka
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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