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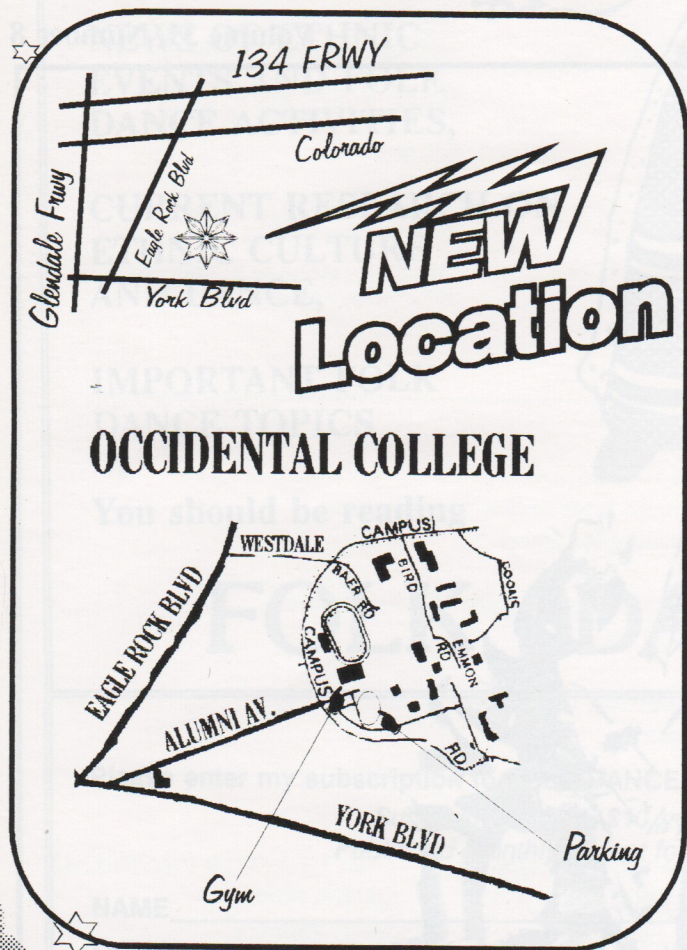
# Folk Dance Scene

DECEMBER 1995

Volume 31, Number 8



# Pasadena Folk Dance Co-Op's Winter Festival



*Occidental College  
in Eagle Rock  
between  
Glendale and Pasadena  
January 14, 1996*

*11:00 Council meeting in the  
Roy Denise Trophy Room in the Gym*

*1:30 - 5:30 Dancing in the Gym*

**\$5.00**

**(818) 794-9493**



*Sponsored by the Folk Dance Federation of California, South*





DECEMBER 1995  
Volume 31, Number 8

# 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.

**MANUSCRIPTS & 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 5 weeks before 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, 6150 W. 6th St., L.A., CA 90048. The subscription rate is \$10/year (\$15 foreign). All subscriptions must be prepaid. Changes of address and circulation problems should be addressed to the Subscription Office 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 printed on the back page of the magazine. Details are available from the Editorial Office. All ads must relate to and be consistent with the purposes of the magazine, 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 Michelle Francis Doyka for her contributions to this month's Scene. Both her article and the supplementary materials she lent us helped to make this issue something very special.

# Calendar

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

## 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 c'ance 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.

## NORTHERN CALIFORNIA

12/3 Treasurer's Ball, Sonoma.

12/30 Grand Ball, Sonoma.

## 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 Alumni Gym, 1600 Campus Rd. 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 Africans, National Company of the Republic of Guinea. UCLA's Wadsworth Theatre. Info: (310) 825-2101

21-23 Veryovka 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

29-31 **Westwood Co-op's Folkdance Weekend at Camp Hess Kramer, Malibu. Info: (213) 876-1258.**

## APRIL

12 La Tania, Flamenco Dance concert. Beckman Aud, CalTech, Pasadena. Info: (818) 395-4652

14 **Westwood Co-op's Folkdance Festival, 1:3-5:30 p.m. Culver city Veteran's Aud, Culver Blvd. & Overland. Info: (213) 876-1258.**

27 Salif Keita, African vocalist. UCLA's Wadsworth Theatre. Info: (310) 825-2101

## JUNE

21-23 California Traditional Music Society's Summer Solstice Weekdn. International and contra dancing, singing and music classes performances. Info: (818) 342-SONG.

## JULY

14 **San Diego International Folkdance Club Festival, 1:30-5:30 p.m. at Balboa Park Club. Council meeting at 11 a.m. Info: (619) 422-5540.**

## SEPTEMBER

28-29 **Festival hosted by the International DANCE Association, San Diego County. Balboa Park Club. Council meeting at 11 a.m. on Sunday. Info: (619) 422-4065.**

## OUT OF STATE

### Ohio

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



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# 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



# JIM GOLD'S FOLKTOURS 1996

## BUDAPEST, PRAGUE, GREECE, CZECH REPUBLIC, SLOVAKIA, POLAND, and BULGARIA!

Meet the people who keep the culture alive--artists, dancers, musicians, writers. We stop for village fairs and markets, meet local folklore groups, and attend festivals. Folk dancing, singing, ethnic costumes, performing groups, photo opportunities, and more! Our groups are small, our experiences BIG! Folktours to **BUDAPEST SPRING FESTIVAL**, March 15-22 with concerts, performances, art exhibits, and gypsy music; **PRAGUE extension**, March 22-25. . . . **GREECE**, May 9-26 includes Athens, Thessalonika, Kavalla, Pella, Kastoria, Delphi, breathtaking Meteora, and the **GREEK ISLANDS** of Mykonos, Paros, and Santorini. . . . **CZECH REPUBLIC, SLOVAKIA and POLAND: June 28-July 14** includes Slovakia's famous Vychodna Folk Festival, Prague, Bratislava, Piestany, Crakow, Moravia's folkloric Roznok, and Valassko areas. . . . **BULGARIA, August 12-26** featuring the fabulous Petrova Niva Folk Festival! Sofia, Plovdiv, medieval capital of Veliko Turnovo, spa town of Velina, scenic drives through the Pirin and Balkan Mountains, Bansko, carpet town of Kotel, and the Batak Folk Fair. All tours led by Jim Gold.

Jim Gold International, 497 Cumberland Avenue,  
Teaneck, NJ 07666. (201) 836-0362 Fax:(201) 836-8307.

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february 9-11

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LAGUNA BEACH

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AFTERPARTIES  
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DANCE WORKSHOPS  
2 MASTER TEACHERS:



details in  
next month's  
"folk dance scene"

PETUR ILIEV - BULGARIAN DANCES  
VONNIE BROWN - SLOVAK DANCES

# ON THE SCENE

## The Winter Festival

The Pasadena Folk Dance Co-op announces a change in venue. Calling all folkdancers, recently addicted and old timers, the annual Winter Festival has changed its location. This year you'll find the festival at the Occidental College Campus in the Alumni Gym. Come dance with them on Sunday, January 14 from 1:30-5:30 p.m.. The address is 1600 Campus Rd., Los Angeles. The college is in a residential neighborhood with FREE parking near the gym. You won't need the handfull of quarters you needed in the past. The gym at Occidental College can be found by using the 2 Freeway, going North (on the 2 Freeway off of Freeway 5), and exit at Verdugo. At the stoplight (Eagle Rock), go left to Westdale. At Westdale, go right to Campus Rd., then right on Campus Road to Alumni Ave. At Alumni Ave., turn left to the school grounds. Going South on the 2 (from the 134 or 210 Freeways), you would exit at York and follow the Occidental College signs for Westdale. Then follow the directions as above.

To protect the wood floor, dancers are asked to bring dance shoes and change at the gym. Costumes are welcome. Both couples and singles are welcome as there will be a variety of dances to accommodate all. The contribution at the door is \$5.00. Lunch will be provided for the Federation Club representatives who attend the Federation meeting held beforehand in the Roy Dennis Trophy Room. Looking forward to seeing you at the Winter Festival on Sunday, January 14 1996!!!

## 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 Vonnice 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

# NEW YEARS EVE PARTY



## International Folk Dancing

Hosted by

### Pasadena Folk Dance Co-Op

**\$10.00** 8:00 to 1:00

Buffet provided at 9:00

## Westminster Presbyterian Church

1757 North Lake, Pasadena

(818) 794-9493

Member Folk Dance Federation of California South



# ON THE SCENE

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.

## A Costume Collection needs Your Help!

The Greek American Folklore Society is asking for help to enhance their Paul Ginis costume collection, the only collection in the U.S. for the past 12 years that represents a variety of traditional Greek vestments and adornments from all regions of Greece. The collection is exhibited periodically in conjunction with lectures and live model presentations in the United States and Canada.

Help is needed in maintaining and expanding the collection - do you have any authentic items to sell or contribute? Costume pieces, woodwork, icons and other rural artifacts are desired. Anyone interested may contact the society at (718) 956-3544.

## Folk Culture on CD-ROM

An organization in Scotland is marketing interactive CD-ROM disks with information about European folk culture, music, dance and costumes. They contain songs, sheet music, costume pictures, dance notes, video clips and lists of names for information about festivals, special events, and places of interest for folklore study.

Their catalog includes the following entries: *European Folk Dances, Vol 1-4; Israeli Folk Dances; French Dances; Austrian and German Folk Dances; Central and European Folk Dances; Rhythms of Greece; Scandinavian Folk Dances; Dutch*

*Folk Dances; Scottish Folk Dances* and many more.

For information about "EC Folk Culture on CD-Rom, write to Edinburgh Multimedia, 3 Hayfield, Edinburgh EH12 8UJ Scotland; Tel & Fax +44(0) 131 339 5374; E-mail [gou-rlay@bbcnc.org.uk](mailto:gou-rlay@bbcnc.org.uk).

## We Can Dance-We Can Dance-We Can Dance - Holidays are Coming and We Can Dance

On the Mondays of 12/25 and 1/1 a Christmas and New Year's party will be happening at Brockton school, from 7:30 p.m. until everyone feels like going home.

Both parties will feature "All Request" programs, pot luck snacks and desserts. Brockton School is at 1309 Armacost in W.L.A. (between Barrington and Bundy, 1 1/2 blocks north of Santa Monica Blvd.) For info, call Beverly Barr at (310) 202-6166 or 478-4659.

## Folklife Festival, May 1996

Beverly and Irwin Barr will be leading a trip to the Folklife Festival in Seattle during May, 1996. The trip will also include other destinations such as the Shakespeare Festival in Ashland, Oregon, to name one. Watch for an ad and future information in the Scene. For info, call (310) 202-6166 or 478-4659.

## New Years Weekend with Beverly & Irwin Barr in the Pismo Beach Area

A 3-day weekend, including a New Year's Eve party with folkdancing is offered. There will also be folkdancing on other nights. Daytime sightseeing is planned. Breakfast and dinner are included daily. For info or flyers, call (310) 202-6166 or 478-4659.

## Hollywood Peasants Folkdancers

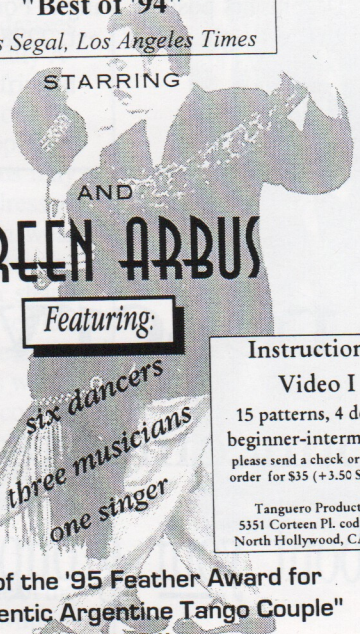
So, what's new with the Hollywood Peasants? Well, here's a partial listing of upcoming events:

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*Lewis Segal, Los Angeles Times*

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# ON THE SCENE

---

A New Year's Weekend in La Jolla;  
The last Wednesday of each month is party night!

Every Wednesday night's dancing is an all-request program.

So...no wonder the attendance has been increasing and new faces appear each week at 7:30 p.m. at Fiesta Hall in Plummer Park, 7377 Santa Monica Blvd., L.A., where they have security parking....

Why not join the group? Any questions? Call Lillian Fisher at (310) 839-6110.

**For the Travelers amongst us...International Folk Dancing**

...every Thursday evening from 7:30-10 p.m. with the Phoenix International Folk Dancers, meeting every week at the Encanto Park Ballroom, 15th Ave., just north of Encanto Blvd., in Phoenix, AZ. For info, call (? area code) 381-6360.

**Village Life a la Camp Hesskramer**

-Laurette Boarman & Marilyn Pixler  
Year after year, folk dancers have looked forward to the Federation's annual dance review camp. They go to Malibu not for sea and surf but to continue building their dance repertoire. Amidst the company of others who share enthusiasm for

dance and folklore, they also participate in other pleasures that the camp offers; food, conversation, nature walks, beach-combing, and conversation.

A highlight of this year's camp challenged the campers to reveal the "true" histories of remote villages in areas of Bulgaria, Croatia, Norway, Poland, Romania and Scotland. Each randomly selected group of people created a history, drawing from the resources of their individual idiosyncratic minds. Here's one for you....

*How a Village in Armenia Got Its Name*

Way back in 1066 A.D. in a quiet, diminutive village nestled at the foot of the mountains, a dispute raged. The people were up in arms, in an uproar about which digit to link when engaging in terpsichorean activities. They searched and searched for a solution to this quandary. Years passed with no agreement.

One dark and stormy night, a little Finn sought refuge in the tiny village. He was charismatic, with a twinkling eye and an undulating shoulder shake. He was the Tom Bözigan of his time. Despite his positive attributes, he had a fatal flaw - eight of his fingers were missing.

At midnight on the night of the annual ritualistic harvest festival, the time had come for a decision. The Little Finn was sad and dejected, thinking he would not be able to participate because of his handicap. However, when the Council of Elders met in their Pantheon, they strongly stated that Little Finn was a kindred spirit. He would help them solve the problem which had dogged them for years. In a flight of prestidigitation, this Little Finn was to be welcomed and henceforth, all dance linkage would be by little fingers only. The village rebels, in their fury, departed to lead line dances in Romania, Croatia, Serbia, Bulgaria, Macedonia and other lands.

From that day forward, instead of Aghcheek, the village was known as Lidillfingarian.

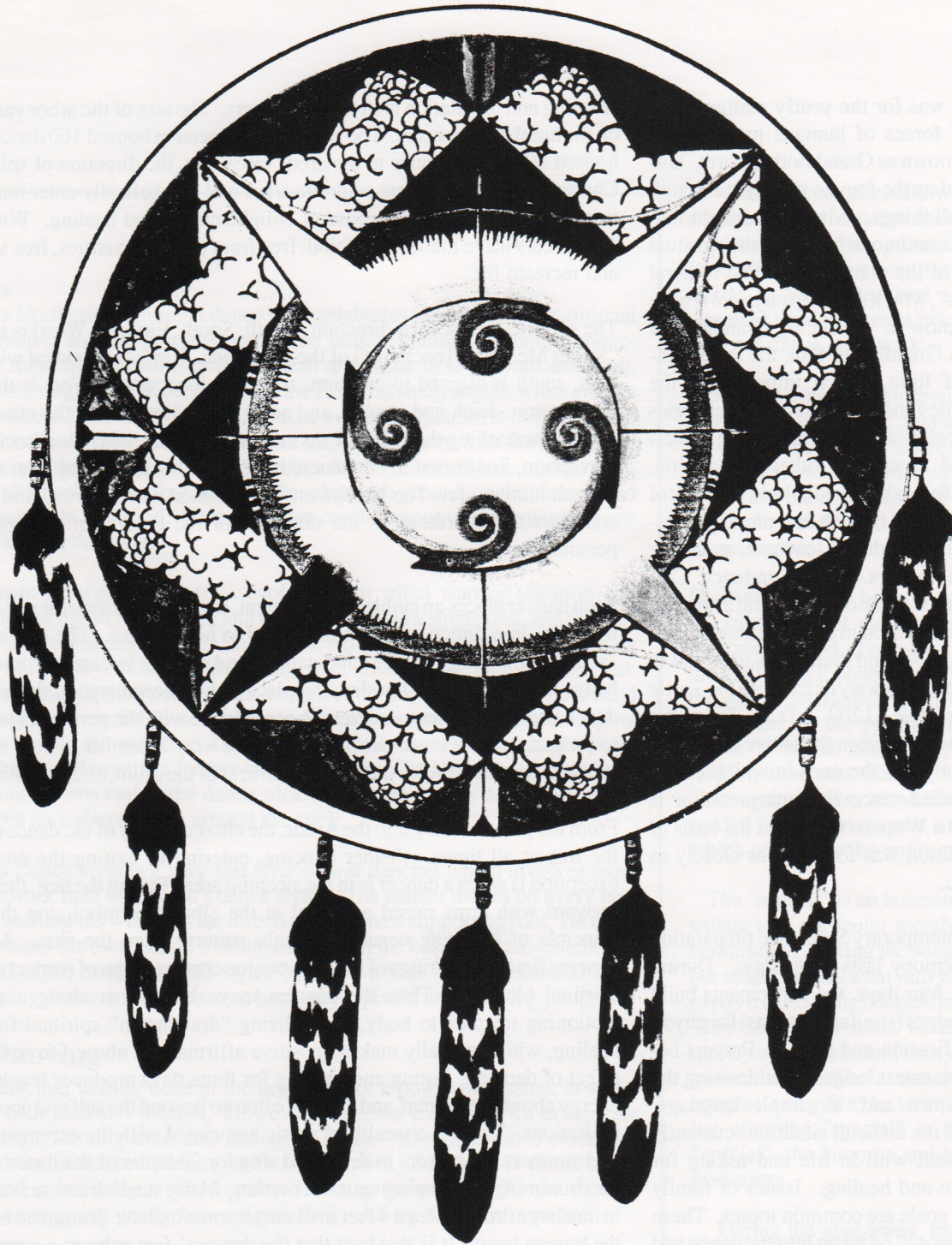
**Oldies Night: Israeli Folk Dancing at the Westside Jewish Community Center**

The tradition lives on...an "Oldies" night of Israeli folk dancing with David Katz at the Westside Jewish Community Center, 5870 W. Olympic Blvd., L.A., on Saturday, December 9, from 1 p.m. to 1 a.m. Great wood dance floor and continuous dancing!. For more info, call (213) 938-2531, ext. 2228.

## This space reserved.....

for your groups announcements

Send in information NOW about your groups happenings!!!



# the Sundance

---

*Michelle Francis Doyka*

There is no type of dance that is not of interest to me, and over the years of my life I have involved myself with many different forms. In 1991, I was introduced into a form of dance which became the catalyst for powerful, positive change in my life.

I was invited by friends to participate in a dance ceremony based on a contemporary understanding of the Cheyenne Sundance Ceremony as described by Hyemeyohsts Storm in the book, *Seven Arrows*. The purpose of the ceremonial dance in the mythology of the Plains

Indians was for the yearly realigning of the life forces of humans to the Earth spirit, known as Grandmother Earth. Understood as the female principle through which all things are born or brought into being, Grandmother Earth is the spiritual energy of the plant, animal and mineral "worlds", which make up physical reality as we know it. Balancing Grandmother Earth is Grandfather Sun, the male principal of light, which impregnates the earth. Beyond these elemental energies are the celestial forces: the twelve planets believed to contain other human life, angelic forces believed to hold the book of life or destiny of each human, the ancestor spirits, the dream teachers, and other spiritual beings. The Sundance Ceremony took place once a year at a specific time and location in the late summer, and various tribes and their clans gathered to dance in a ceremony dated from the Turtle Island people (1200 A.D.). There are differences between the native Cheyenne Ceremony and the ones in which I have participated since the interpretation is through a Western mind, but the basis of the tradition was followed as closely as possible.

The contemporary Sundance preparation and ceremony lasts seven days. During the first four days, the participants build sweat lodges (similar to saunas) for physical purification and prayer. Prayers begin in the sweat lodges by addressing the Great Spirit and, in simple language, speak of the difficult situations currently being dealt with in life and asking for guidance and healing. Issues of family and life goals are common topics. These situations will be taken into the dance and danced and prayed over for three days and nights.

The place in which the dance is performed is called the "arbor". The arbor is a circular outdoor area centered by a symbolic living tree. Long poles connect the central tree to a surrounding lean-to structure built with poles and covered with branches. The lean-to serves as a

sleeping and meditation area for the dancers. The size of the arbor varies depending on the number of dancers. The first arbor I danced in housed 160 dancers, the second housed 50. The entrance to the arbor faces east, the direction of spirituality in the Cheyenne belief. Dancers enter the arbor and symbolically enter into communication with spirits for the purpose of enlightenment and healing. Within the arbor, the dancers leave the world behind, free from daily necessities, free to think, dream and recreate life.

The significance of each direction (North, South, East and West) is the basis of the "Sweet Medicine Teachings" of the Cheyenne. East is associated with the spiritual path, south is aligned to emotion, trust and innocence. West is the direction of intersection, death and change, and north is the direction of the mind, thought and logic. Interlocking these directions are the Southeast, which is associated with self-perception, Southwest to the "Sacred Dream", the underlying lesson to be learned in each human life. The Northwest is associated with spiritual and material rules and laws and Northeast is the direction of the design and choreography of our personal lives.

Each dancer places an emblem of his intent, that set of reasons for which he has come to dance, in a direction which is aligned to his purpose. The emblems are called "shields" and are generally hand painted and circular in construction. Each dancer hangs his shield above his sleeping place in his chosen area in the arbor before the dance begins. The dancers dress in accordance with the personal energy they wish to project, and the costumes are unique and very beautiful. There is a ceremonial procession which circles the arbor to the beat of the drum, and then the dancers enter.

From the point of entry into the Arbor, the choreography of the dance calls for facing the tree at all times, whether dancing, entering or exiting the arena. The only exception is when a dancer is in the sleeping area. Facing the tree, the dancers move forward with arms raised and bent at the elbows, symbolizing the "letting go" principle of releasing negative thought patterns from the past. At the tree, the dancers first lay offerings of tobacco or blue corn as a sign of respect and request for spiritual blessing. Then the dancers move backwards along a set path, arms motioning towards to body, symbolizing "drawing in" spiritual forces, those of healing, while mentally making positive affirmations about life and the self. The effect of dancing, fasting and praying for three days produces levels of conscious energy above the normal, and dancers often go beyond the self and accepted physical limitations. There is a wealth of music associated with the ceremonies, and teams of drummers are present to drum and sing for 20 hours of the dance day. Much of the drumming and singing varies in rhythm. Many small drums are used in addition to one large drum (at least 4 feet in diameter) on which the drummers beat the rhythm the human heart. It is this beat that the dancers' feet echo in a ceremonial dance-walk, although at times dancers move freely to the drum or run in prayer to the tree.

At the end of the three day dance, there is a water ceremony for those who have abstained from liquid intake, which is a mark of honor. The closing ceremony is "dancing the dream awake". Each dancer takes down his shield and dances with it to the tree, praying that personal dreams will be realized. The closing ceremony is a celebration of hope and belief in the human spiritual potential. The dance manifests a greater capacity for love of self and others and also centers each dancer on the road to spiritual awakening. It is an experience of absolute joy which the dancers carry with them out into the world to dance their dream awake.

# Powwow

The powwow can be seen as a spiritual and physical gathering of the Plains Indian people of Northern California. Though there are many tribes that compose these people, all are united by common philosophies, common symbolism, and a common spiritual base. This is not to say that they are all the same, but rather that they share many of their ways and ideas.

The story of these People has at its center the story of the Medicine Wheel. The Medicine Wheel is the literal Way of Life of the People. As Hyemeyohsts Storm says in her book, *Seven Arrows*, "It is an Understanding of the Universe. It is the Way given to the Peace Chiefs, our Teachers, and by them to us. The Medicine Wheel is everything of the People.....The Medicine Wheel Way begins with the Touching of our Brothers and Sisters. Next it speaks to us of the Touching of the world around us, the animals, trees, grasses and all other living things. Finally, it teaches us to sing the Song of the World, and in this way to become Whole People." The Medicine Wheel, a circle, may be understood as a mirror in which everything is reflected. "The Universe is the Mirror of the People, and each person is a Mirror to every other person. Within the Medicine Wheel are all things and all things are equal within it (see sketch).

The Teachers tell that all things within this Wheel know of their Harmony with every other thing and know how to Give Away one to the other, except man. Of all the Universe's creatures, it is man alone that does not begin his life with knowledge of this great Harmony. They also say that all things of the Medicine (Universe) Wheel have spirit and life, including the rivers, rocks, earth, sky, plants and animal. But only Man, of all the beings on the Wheel, is a determiner. Man's determining spirit can only be made whole through the learning of harmony with all brothers and sisters and with all the other spirits of the Universe. To do this, man must learn to seek and perceive and thus find his place within the Medicine Wheel. To determine this place, man must learn to Give Away.



The concept of the Medicine (Universe) Wheel is reflected in the physical structure of the powwow, be it a monthly or an annual powwow. The dance arena is set up as a series of concentric circles, with the center containing the main drum (representing the "circle of life") being the most important. Symbolically, the drum is equivalent to the buffalo, the staff of life to the Plains Indians. And the drum beat is "the heartbeat of the people". The next circle out contains the singers and their drums, those who determine what dances will be done at that powwow session (there is a different song for every dance). Next come the dancers, who move clockwise around the drum and singers, always in time to the drum, thereby coming into harmony with themselves. The dancers' path around the drum is usually clockwise, and seen as symbolic of the revolution of the planets around the sun. On the rare occasions when the dancers move counterclockwise around the "sun", they do so to symbolize strife, disaster, death or oppression. The outermost circle contains the non-dancers, flanked to the outside by non-Indian observers.

Structurally, monthly and annual powwows follow the same pattern, the main difference between the two types being the location and length of the event. Monthly powwows last for one evening only and are generally held indoors at a large gymnasium or other hall. Annual powwows are held outdoors, as far removed from the city as possible, and usually start on a Friday evening and end on Sunday. Primarily due to the location, the annual powwows are more in the public domain than the monthly, open to "outsiders", who are charged an entry fee.

Though the powwows officially start with the consecration of the dance arena, in which a respected elder offers a prayer for the community (in English and the Indian tongue) and the "Flag Song" (the national anthem of the Indian people) is sung, there are activities for the people beforehand. At the monthly powwows, round dances are played by the "drums" (singer and drummer groups), and all who wish to dance form small lines, standing shoulder to shoulder, facing the drummers. Everyone moves clockwise around the central drum, and continues dancing for as many "songs" as they like. As the dancers tire, they move to the perimeter of the room to socialize. Though the annual powwows start "officially" on Friday evening, they run on "Indian time" (always a little late?), so, to fill time before the ceremonies begin, members of the Kiowa tribe generally perform gourd songs and dances.





...through the healing of harmony with all  
...and those and with all the other  
...of the universe. To do this, man must  
...to seek and receive and thus find his  
...with the Medicine Wheel. To find

Once the dance arena is consecrated at the monthly powwow, no one other than the head dancers and powwow princess enter or cross the dance floor until the first war dance song is done to honor the powwow princess. She enters the area in full costume and moves clockwise around the center drum. After she has made one circuit around the drum, others may join her, and generally do so in small clusters of peers. Most dance using a basic step, which is a kind of stylized walking, and add their own improvisations as the inspiration moves them. Following this first dance will be at least 15 more war dance songs performed, and all may dance. Then there is the "two-step" dance, a woman's choice dance, which is led by a head couple who initiate all the figures of the dance. This is followed by a "blanket dance" during which a blanket is laid out to collect money to pay the drummers, and several more war dance songs. There is also a raffle, followed by more war dance songs and finally, the Veteran's Song, done to honor all men present who served in the armed forces. All except the singers stand during this song in a gesture of respect. The finishing song is the "quitting song", which everyone stands and sings. Nobody dances. And the event is over.

At the annual powwows, each session (Saturday day, Saturday evening and Sunday day) has the Flag Song, an invocation, the Grand Entry, round dancing, intertribal war dances, announcements, contests, give-aways and some specialty dances. Kiowa gourd dancing is a common prelude to each session. On Saturday night, there is also the "Forty-Nine", a social round dance that stretches from midnight to the wee hours of the morning.

After the Flag Song, there is about a half hour of round dances. Everyone then stands as the Starting or Entry Song is played and all the dancers enter the arena for the first time. They do so in a preset order: flag bearers are first, followed by the head male and female dancers, who are in turn followed by the powwow princesses and visiting princesses, and then

# War and other dances

## War Dances

War dances, originally performed during victory celebrations after the men of the tribe returned from battle, are now performed as social dances. This is the predominant dance style seen at powwows. The dances are done to war dance songs, sung in vocables, with the head singer initiating the song and other singers joining as a chorus. The structure of these songs, AABCDBCD, may be repeated several times during the course of a dance, which lasts up to ten minutes. The song structure is terraced descending, beginning at a higher pitch and gradually progressing to a lower one. The drum rhythm alternates accented and unaccented beats in duple meter. During the accented beats, the dancers honor the drum by increasing their knee flexion, bowing their heads, or turning quickly. It is critically important that the dancers know the songs well so that they are able to stop exactly on the last drum beat of the song.

## War Dance Styles

### *Women's Styles*

Men's and women's war dance styles differ. The women's traditional style is generally a dignified walk clockwise around the drum or a gentle pulsing in place at the periphery of the dance area. In the walking style, shoulders are tangent to the drum and in the pulsing style, the chest faces the drum. Regardless of style, the stance maintained is narrow and the body is held erect except on the hard beats of the drum, when the torso is leaned forward and the head bent, to honor the drum. The body generally remains vertical, and the trunk moves as a single unit.

The footwork in the Northern and Southern traditional women's style differs in rhythm and in the flexion of the knee. In Northern style, the ball of the foot lightly touches the ground on the accented beat of the drum and on the unaccented beat, the heel moves slightly down and up before the whole foot is put down to step. Weight shifts continually forward. In the Southern Plains traditional style, the ball of the foot lightly touches the ground on the accented beat of the drum and the rhythm is more syncopated. In both styles, the stepping pattern is light and direct.

Women's fancy shawl style dance is seen most often during the dance contests. Overall, this style is similar to the Northern and Southern styles, but footwork and use of space differ. Knees and elbows are flexed and held away from the body, and there are many arm gestures used. The dancer shifts weight on every beat of the drum, and the speed of the drumbeat is accelerated. The stepping pattern includes variations on hops, hopping turns, side steps and back steps, and there is a great deal of changing of direction.

### **Men's Styles**

The men's Northern Traditional dance style celebrates the role of the traditional warrior or hunter, and the gestures used often imitate combat or hunting movements. The torso tilts forward, with the head and trunk held forward and high, functioning as a single unit. Knees and hips are flexed at sharp angles, while elbows are flexed and held close to the body. The basic movement pattern is that of flexion and extension. Footwork basically follows a stepping pattern, with the ball of one foot digging into the ground as the foot arches on the accented beat of the drum, followed by the heel rebounding and then touching the ground on the unaccented drum beat, as weight is shifted. Strong, sudden combinations of movement are one of the hallmarks of the style.

Men's Southern Straight dance style evolved from tribal warrior tradition and conveys pride and dignity. The head and trunk function as a single unit, and the hips flex sharply as the dancers move in an s-curve path. Movements of the head are directional while movements of the body tend to bilateral and symmetrical. Footwork is a basic stepping pattern with the ball of the foot digging into the ground on the accented drum beat, followed by a heel rebound down and up and then stepping on the whole foot on the unaccented beat. Props are always used - a straight dance stick in one hand, and usually a feather fan in the other. On the accented drum beat, the dancer touches one end of the dance stick to the ground, tilts his torso towards it, and follows an s-shaped path around the stick.

Men's Fancy Dance style is a very fast style of war dancing which involves more intricate footwork than other men's dance styles. The dancer moves on every beat of the drum, shifting his weight in the direction of the new supporting foot. He tends to revolve around his own axis in a limited space. In the basic foot movement, the heel rebound of the straight dance styles becomes a hop. Improvisational steps include hopping crossovers, side steps, back steps, pivots and split-leg jumps.

### **Round Dancing**

Round dancing, usually done at the beginning of a powwow session, is social dancing for both men and women. However, the sexes tend to dance in separate small groupings, forming short arcs facing the drum. All groups move clockwise around the drum in relaxed posture, with feet parallel. Footwork is timed to the drumbeat, and is basically a side-together-side step movement. As the dancers move, their arms swing gently forward and back. All try to dance in unison.

### **The Snake Dance**

Another social dance, the snake dance is led by two men, one serving as the head dancer and the other as the tail dancer. All dancers line up singly behind the head dancer and the tail dancer ends the line. The dancers move in a trot step with their shoulders tangent to the drum. All move clockwise following the lead of the head

by women in costumes followed by children in costumes. Men in traditional Northern, Southern Straight and Fancy Dance regalia end the procession. Each group is introduced by the emcee as they enter, and all complete the circuit of the dance arena twice doing a dignified war dance style walk.

Most of the rest of each session is filled with war dance variations, two-steps, the snake dance and the buffalo dance. There are also demonstrations of the different powwow dance styles, and dance contests for different groups of people (subdivided by age, sex, and dance type categories).

Dancing itself can be seen as an extension of the spirituality of the People. Additionally, the specials and give-aways included in almost all annual powwows are a reflection of the way of the Medicine Wheel. The underlying values of the powwow, ideals towards which the Indian community strives, include respect, love and sharing. These are very humanistic ideals, in which people are accorded the utmost respect, an essential value which permeates the entire powwow ritual.

The "special" is an honoring song, offering tribute to a particular member of the Indian community. During the song, a family member usually holds a hat into which all wanting to pay tribute to the honoree may place money. They shake the hand of the honoree, put money into the hat, and then join the honoring procession. Often a shawl is given to the honoree as a gift to be worn during the dancing after the "special" is sung. After the "special", the honoree and his family host a give-away.

During the give-away, the honoree shares his/her honor with the community by giving various gifts to people present at the powwow. Items include blankets, shawls, groceries, jewelry, personal and household items, and cash. These gifts are both symbolic and tangible, serving to reinforce social alliances and interdependence amongst the People, and to manifest the ideals of the community.



dancer. When the head dancer chooses, he reverses the direction of the path by lifting his hand overhead and turning around. At this point the tail dancer becomes the initiator of the dance, and all follow his lead.

### **The Buffalo Dance**

Done to honor the buffalo, the staff of life for Plains Indians, men and women both participate in this dance. The song consists of two distinct alternating rhythms, a series of hard beats alternated with a drum roll. The change in the dancers' movement patterns coordinates with the changes in the drum beat. Initially, dancers form a loose circle facing the drum as the first rhythm is played. To it, the dancers pivot right or left on every accented drum beat. When the rhythm changes to the drum roll, the dancers walk several small steps clockwise with shoulders tangent to the drum, imitating the haphazard grazing of buffalo herds on the plains.

### **The Two-Step**

This is an exuberant Southern Plains Indian couple dance in which women choose their dance partners. Women may choose whomever they wish, and, if a man refuses to dance with a woman, he must pay her so as not to dishonor her. The leaders of the dance are the head male and female dancers. All join hands in the forward skater's position and form a double-file semicircle behind the head couple. To begin the dance, the head couple moves clockwise with the basic step of the dance (walk forward on left foot on drum beat 1, close with right foot on beat 2; repeat for measure two; on measure 3, move left foot backwards on beat 1 and move right foot forward on beat 2). As the dance progresses, the head dancers initiate any of a number of variations on this basic step. Towards the end of the two-step song, the tempo accelerates and the rhythm changes. At that point, all dancers join hands, forming a large single circle around the drum, and all trot clockwise (or do a grapevine step). The head dancer moves the circle in and out around the drummer, honoring the drum by cheering as they move forward.

### **Gourd Dances**

Gourd dancing, originally a tradition of the Kiowa warrior societies, is currently limited to male dancers, who hold a gourd rattle in the right hand that is shaken rhythmically with the drum beat. A feather fan is held in the left hand. During the dance, the upper body is held vertical except on the hard beats of the drum, when it leans forward. The trunk moves as a single unit. At the beginning of the dance, all remain seated and shake their rattles in time with the music. All rise during the repeat of the second song, and pulse in place by flexing and extending their knees. In the middle of the second song, the dancers lean forward with their torsos to honor the drum and then proceed to walk with small steps towards the drum, stepping on each accented beat. As the drumbeat softens, the dancers continue to walk in place or proceed clockwise around the drum until the song ends. The end of the song is signaled by a drum roll, at which time the dancers yell and shake their gourds vigorously.

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# Feathers, beads and jingles



Costuming at powwows is extremely varied, though each dance style has a type of costume that is usually associated with that dance. Following are a general descriptions of several costume types that can be seen.

## War Dance Costumes

### Women

Women may wear cloth or buckskin dresses or street clothes. Cloth dresses are usually A-line with choir-robe sleeves and a fringed shawl wrapped around the waist. Decoration can include shells, embroidery or applique. Buckskin dresses are fringed. Navajos may dress in full cloth skirts or woven rug dresses. Ribbon shirts are also seen. Women wear either moccasins, buckskin boots or leg wrappings. Each woman either carries a shawl folded over her arm or wears one over her shoulders whenever she enters the dance arena. Costume colors are bright, and fabrics with a satiny sheen are favored. Beadwork is coordinated with the overall design of the costume. In the Women's Fancy Shawl dance style, the movement of the shawl's fringes is essential to the dance.

The Jingle Dress, originally a dress style of the Ojibway Indians of Milaca Lakes in Minnesota, is another costume style seen at some powwows in recent years. The dress is made with tin cones sewn onto the fabric.





## Men

### Northern Traditional style

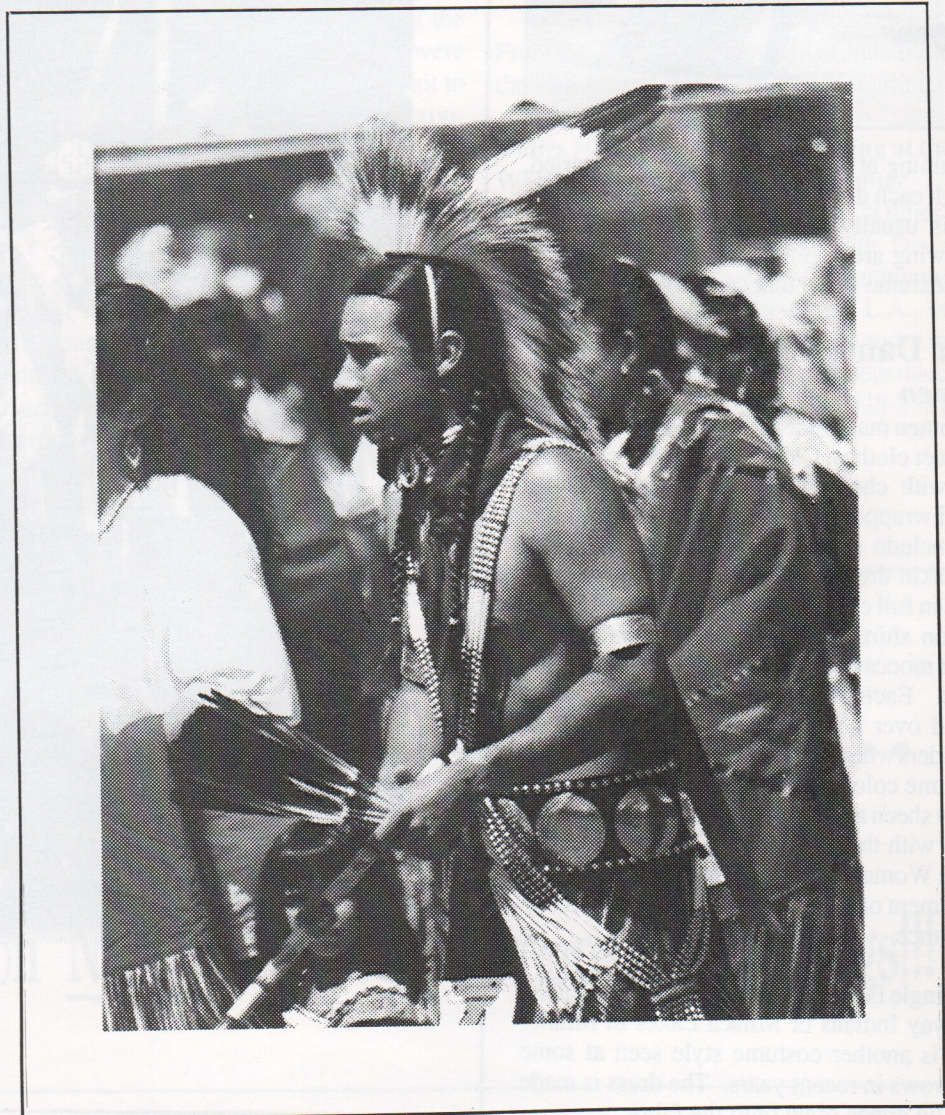
The hallmark of the Northern Traditional dancer is a single-feathered tail bustle, tied around the waist and covering the lower back and buttocks. Long pants of cloth or buckskin are worn, covered in back by two long strips of cloth decorated with feathers. The front of the legs is covered with a cloth apron. A porcupine-hair roach with two eagle feathers is worn on the head. Additionally, there are armbands and moccasins worn. Shirts and vests are optional.

### Southern Straight style

Fur headdresses which trail down the back are worn, supporting a single feather which stands in the center of the head. Buckskin or cloth pants are worn, with bells placed just below the knees. Ribbon shirts and colorful sashes are worn on the upper body, and buckskin boots on the feet. A dance stick is always held in one hand, and a feather fan in the other.

### Men's Fancy Dance style

Fancy dancers always wear a neck and a tail feather bustle. Leggings are made of Angora goat and bells are worn below the knees. The headdress is made of porcupine hair, and has one or two eagle feathers on the top. Northern fancy dancers usually wear a bone breastplate while Southern tend to wear a beaded harness and belt. Beaded, feathered armbands are worn on both arms. Moccasins are worn, and often face paint is used. Eagle feathers are highly valued for use in these costumes.



# Humpbacked Beef

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To the Plains Indian, the "humpbacked beef of the prairies" or buffalo, was everything — food, clothing, shelter, and much more. No part was ever wasted. The hides were cured and turned into clothing, teepee coverings, shields, bridles and lariats. Split tendons and sinews were used as thread, hair was braided into ropes, the paunches became stewpots and buckets, and the bladders pontoons. The horns were steamed and shaped into cooking, eating and other small utensils. But its most important use was as food. The Plains Indians, by no means gluttons, thought nothing of eating pounds of the fresh meat at one sitting!

Buffalo killed during the summer months were in prime condition, with a thick roll of fat around their ribs, and great quantities of the meat were preserved by the Indians for winter use. They sliced the meat along the grain in thin strips and dried them in the sun or, when the weather was wet, in the smoke of fires built inside their teepees. An entire buffalo could be reduced to 45 pounds of jerky. Usually, the Indians processed the jerky into pemmican by pounding it finely and preserving it in tightly sewn skin bags. Ordinarily they added fat to the pemmican, occasionally adding wild fruits and berries for flavoring. The pemmican was a rich food; a pound could contain up to 3,500 calories (not a food for modern diet-conscious American city dwellers, but a good source of nutrition and energy for the hunters and warriors of the tribes).

Following is a "White man's" recipe for buffalo roast, much 'fancier' than that probably eaten by the Plains Indians in years past, using ingredients available in most large cities in the U.S. today.

## Buffalo Roast

### MARINADE:

2 C hard cider	2 C sweet fresh cider
2 med. onions, peeled and coarsely chopped	
1/2 C red wine vinegar	3 sprigs coarse parsley
1/4 tsp crumbled dried thyme	
1 med. bay leaf, crumbled	6 whole juniper berries
10 whole black peppercorns	

A 7-lb. eye rib buffalo roast (or substitute any other game meat or beef roast)



- 1) Combine all marinade ingredients in a 2-3 qt. enameled or stainless-steel saucepan. Bring the marinade to a boil over high heat, reduce the heat to low, and simmer partially covered for 30 minutes. Pour it into a deep stainless steel or enameled casserole large enough to hold the meat.
- 2) Cool the marinade to room temperature and add the meat. Turn it to evenly coat all sides. The marinade should come at least halfway up the sides of the meat; add as much water as needed. Cover with foil or a lid and marinate at room temperature for at least 24 hours. Turn every few hours.
- 3) Preheat the oven to 500°. Remove the meat from the marinade, pat completely dry and place it on a rack in a large shallow roasting pan. Strain the marinade through a fine sieve, reserve the liquid, and discard the vegetables and seasonings.
- 4) Roast in the middle of the oven for 20 minutes. Reduce the heat to 350° and baste the meat with the marinade. Continue roasting, basting with marinade every 15 minutes until the meat is cooked to your taste. A meat thermometer registers 130-140° for rare, 150-160° for medium and 160-170° for well done. If not using a meat thermometer, start timing the roast after the heat is reduced. For this size roast, approximate 16 minutes per pound for rare, 18 minutes for medium rare, 20 minutes/pound for medium and 26 minutes/pound for well done.
- 5) Transfer the roast to a heated platter and let it rest 15 minutes before carving.



# 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, 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 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 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 E. ... lvd.

# 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 TANHAZ	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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