



\$2.00

Folk Dance Scene

JANUARY 1996

Volume 31, Number 9



SAVE THESE DATES!!!

THE 20TH ANNUAL

AMAN INSTITUTE

TWO DAYS OF WORKSHOPS IN INTERNATIONAL FOLKLORIC DANCE AND MUSIC TRADITIONS WITH FABULOUS TEACHERS, LIVE MUSIC, FOOD AND FUN AT THE MAYFLOWER BALLROOM IN INGLEWOOD!

SATURDAY, MARCH 2, 1996

A DAY OF WORKSHOPS, OUR LEGENDARY MIDDLE EASTERN CUISINE, AND AN UNPARALLELED DANCE PARTY

FEATURING WORKSHOPS BY:

**CHRISTOPHER MILLER AND
LYNNANNE HANSON**
swing era workshop (no partner needed)

ISTVAN SZÁBO (KOVÁCS)
Hungarian dances

YVES MOREAU
dances of Bulgaria
and elsewhere

TOM BOZIGIAN
Armenian dances

AND NEW THIS YEAR...

SUNDAY, MARCH 3, 1996

A day of workshops focusing on folk dance education! This is a great opportunity not only for educators, but also for dancers at any level! Includes almost 8 hours of dancing with a buffet lunch *and* a dance party -

UNIVERSITY CONTINUING EDUCATION CREDIT OFFERED!

CLASSES LED BY:

FRANCE BOURQUE-MOREAU
one of Canada's leading
dance educators

JUDY SCALIN
director of dance at
Loyola Marymount

BILLY BURKE
former lead dancer with AMAN
and well-known dance educator

JOHN ZERETZKE
AMAN lead musician
and music educator

**AS ALWAYS, DANCE PARTIES FEATURE THE
AMAN ORCHESTRA AND SPECIAL GUEST
MUSICIANS**

WATCH THIS SPACE FOR MORE INFORMATION AND ORDER FORMS -
OR CALL AMAN AT (213) 931-1750



Folk Dance Scene

EDITORS Marvin Smith
Teri Hoffman

SUBSCRIPTION MANAGER Marvin Smith

CIRCULATION Sandy Helperin

BUSINESS MANAGERS Gerda Ben-Zeev
Forrest Gilmore

MAILING COORDINATOR Sandy Helperin

ART DIRECTOR Teri Hoffman

PHOTO EDITOR Marvin Smith

EDITORIAL OFFICE

(213) 936-1025; (213) 939-5098
6150 W. 6th St., L.A., CA 90048

Copyright 1960 by the Folk Dance Federation of California, South. All rights reserved. No portion of the contents may be reproduced in any form without written permission from the Editors. FOLK DANCE SCENE is published 10X per year, monthly, except for combined issues in May/June and July/August. 3rd Class, non-profit postage is paid in Culver City, CA ISSN 0430-8751.

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.

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH OFFICERS

PRESIDENT Julith Plonas
VICE PRESIDENT Beverly Weiss
TREASURER Marilyn Pixler
RECORDING SECRETARY Carl Pilsecker
CORRESPONDING SECRETARY Beverly LaFountaine
MEMBERSHIP Frank Wu
PUBLICITY Sylvia Stachura
HISTORIAN Gerry Alexander

Federation Information (310) 478-6600



CONTENTS

CALENDAR	
Jay Michtom	2
ON THE SCENE	4
THE HOPI KACHINAS	
Teri Hoffman	6
MESSENGERS OF THE SPIRITS	
Marvin Smith	13
EOTOTO, ANGWUSHAHAI-I AND OTHERS	
Teri Hoffman	16
CLUB ACTIVITIES	
Steve Himel	18

This issue is dedicated to long-term folk dancers and folk dance supporters, Flora and Harold Codman, for their 50th wedding anniversary. In addition to dancing up a storm for years, the Codmans are also avid collectors of *kachina* dolls.

Calendar

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

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.**

13 Russian Gypsy Dance Theatre's L.A. premiere of "Petrushka". 8:30 p.m. at the Gindi Auditorium, University of Judaism, 15600 Mulholland Dr. Info: (310) 476-9777, x.201 or 203.

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

2 Inca-Peruvian Ensemble, El Camino College. 8 pm. Info: (310) 329-5345

3 Victorian Ball, Riverside Municipal Auditorium, 8 p.m. Info: (800) 430-4140

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. 200 Cliff Dr., Newport Beach. Institutes with Petur Iliev and Vonnice Brown. Concert, afterparties. 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

24 George Washington Birthday Ball. Dining, dancing and other 18th century entertainments. Period costume required. Info: (213) 223-7994

MARCH

2 Dancers & Musicians of Bali. 8 p.m. El Camino College. Info: (310) 329-5345.

9 Altan. Traditional Irish music and song from County Donegal (bordering Scotland). UCLA's Wadsworth Theatre. Info: (310) 825-2101

9 Brazil's Baile 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

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

13 **AVAZ Internation Dance Theatre Performance. 8 p.m., CSULA. Info: (213) 466-1767.**

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

27 La Tania Flamenco dancer. Pepperdine University, Malibu. Info: (310) 456-4522.

MAY

18 Victorian Ball. Dancing, refreshments, entertainment. 7 p.m. Upland. Info: UHPS, P.O. Box 1 828, Upland, CA 91786

JUNE

14-17 **Los Angeles International Folkdance Extravaganza (LIFE) Camp. Pomona College, Claremont. Teachers: Petur Iliev, Zeljko Jergan. Live music. Petur Iliev, Jerry Grcevich and George Crittenden Bands. Info: (818) 774-9944.**

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.

NORTHERN CALIFORNIA

5/24-27 Statewide Festival, San Francisco.

6/10-15 Scandia Camps, Mendocino
6/16-22 Woodlands. Info: 415) 383-1014

6/22-29 Mendocino Folklore Camp. Mendocino Woodlands.

OUT OF STATE

Missouri

2/1-4 Annual Conference of National Folk Organization. Workshops, presentations, dancing. Branson. Info: (814) 863-3467.

Texas

3/8-10 37th Annual San Antonio College Folk Dance Festival. Dick Crum (Balkan), Germain Herbert (French) and Joe Wallin (Scottish). Info: Neida Drury, (210) 342-2905

Washington, D.C.

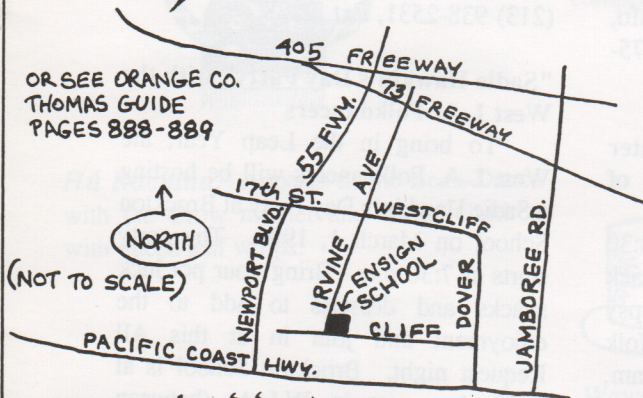
2/15-18 North American Folk Music and Dance Alliance's 8th Annual Conference. Seminars, workshops. Renaissance Washington D.C. Hotel. Info: (202) 835-3655.

The LAGUNA FOLK DANCERS



26th ANNUAL FESTIVAL

FEATURING MASTER TEACHERS
PETUR ILIEV !! BULGARIAN DANCES
VONNIE BROWN !! SLOVAKIAN DANCES
VLADIMIR URBAN !! SLOVAKIAN DANCES
 LIVE BANDS FOR THE AFTERPARTIES
FEBRUARY 9-11, 1996



Schedule of events:

FRIDAY	
DANCE WORKSHOP	7:30 - 10:00 } \$8.-
PARTY	10:00 - 1:00 }
SATURDAY	
ADVANCED WORKSHOP	10:00-12:00 \$6.-
DANCE WORKSHOP	1:30-4:30 \$7.-
♥ VALENTINE DANCE ♥	7:30-11:00 } \$9.-
AFTERPARTY	11:00-2:00 }
SUNDAY	
KOLO HOUR	12:00-1:30 }
EXHIBITION DANCE CONCERT	1:30-3:00 } \$8.-
DANCE FESTIVAL	3:00-5:00 }

All events passport only \$33.-

festival address:
 ENSIGN INTERMEDIATE SCHOOL GYM
 2000 CLIFF DR., NEWPORT BEACH
 LAGUNA FOLK DANCERS IS A MEMBER OF FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH

FOR MORE INFORMATION:
 (714) 533-8667; 545-1957; 494-7683

MOTELS IN AREA: RAMADA LIMITED, 1680 SUPERIOR, COSTA MESA (714) 645-2221. \$39. to \$54.
 NEWPORT MESA INN, 2642 NEWPORT BLVD., COSTA MESA (714) 650-3020/(800) 554-1234. \$39.-

PRE-REGISTRATION FOR "ALL EVENTS PASSPORT" ARE A THRIFTY \$30.- EACH (BEFORE FEB. 1, 1996)

NAMES FOR BADGES: _____

(FOR EACH SYLLABUS ADD \$2.00 TO TOTAL) _____

TOTAL PASSPORTS _____ X \$30.00 = _____ TOTAL ENCLOSED.



MAIL CHECK WITH S.A.S.E. TO:
 LAGUNA FOLK DANCERS c/o DALE
 24751 CASTLE HILL RD.
 LAGUNA NIGUEL, CA 92677

ON THE SCENE

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.

New Mexico August Folk Dance Camp 1996

The 13th annual New Mexico August Folk Dance Camp will take place August 7-11, 1996. coming from Sweden to teach Swedish dances will be Tommi and Eva Englund. Those who attended New Mexico August Folk Dance Camp in 1989 will recall how wonderfully kind and helpful the

Englund's are in their teaching style. Most people, after attending teaching sessions with Tommi and Eva, find that their Swedish dancing has turned into the most luscious, smooth, addictive butter. Also teaching will be David Paletz, who will delight us with a wonderful array of Israeli Dances, using his very fun personality and his joy of dancing at parties until sunrise.

Dances of all levels will be taught. Partners are not necessary.

Camp will be held, as it has been for the past several years, at Highlands University, located in the quaint and historic town of Law Vegas, New Mexico. Facilities include wooden dance floors, air conditioned dance hall, and a swimming pool. On the way to or from Las Vegas, it's possible to extend one's holiday and to go the Pecos Wilderness Area, or Santa Fe's easy-going downtown plaza and art galleries.

Dancers arriving from out of state can arrange a lift from the airport, or help with transportation. For more info, contact Noralyn Parsons at (505) 275-1944.

Kalinin Russian Gypsy Dance Theater at Gindi Auditorium, University of Judaism

Performing on January 13 at 8:30 p.m., the program blends Cossack acrobatics, village fetes and Gypsy ballads. A variety of Russian folk dances will be included in the program. For more information, call (310) 476-9777, Ext. 201 or 203.

Hungarian and Gypsy Folk Dance Classes

Learn Hungarian and Gypsy folk dances every Sunday night at Dancing Unlimited, 4569 - 30th St., in San Diego, taught by Carol Resnick and Kin Ho. Partners not needed. For info, call (619-?) 466-7983.

Dance on the Water 1996

Plans are afoot for a number of exciting cruises for 1996. The special 14-day Alaska folk dance cruise will start on July 30, with dancing led by Marianne Taylor. Additionally, there will be a cruise beginning in Budapest on June 27th and sailing up the Danube River. Stops will include Vienna and several small villages. Plans are also complete for a trip in February or March 1997 around New Zealand. Dancing on this one will be led by Sandy Starkman. For more info, contact Mel Mann at Berkeley Travel, 1301 California St., Berkeley, CA 94703, tel. (510) 526-4033, FAX (510) 524-9906, E-mail melmann1@aol.com.

Westwide Jewish Community Center

Beginner's classes in Israeli Folk Dancing are now offered on an ongoing basis at the Westside Jewish Community Center, 5870 W. Olympic Blvd. in L.A. Classes are led by Jeffrey Levine on Wednesdays at 7 p.m., on Thursdays at 7:15 p.m. with David Katz, and on Tuesdays and Fridays at 9 a.m. with Naomi Silbermintz. For more info, call (213) 938-2531, Ext. 2228.

"Sadie Hawkin's Day Party" with the West L.A. Folkdancers

To bring in the Leap Year, the West L.A. Folkdancers will be hosting a Sadie Hawkin's Day Party at Brockton School on March 1, 1996. The party starts at 7:30 p.m. Bring your pot luck snacks and desserts to add to the enjoyment and join in at this All Request night. Brockton School is at 1309 Armacost in W.L.A. (between Barrington and Bundy), one and a half blocks north of Santa Monica Blvd. For info, call (310) 202-6166 or 478-4659.

Social Dance Irregular's Spring Ball

The Spring Ball, the first of three annual balls sponsored by this group, will be held on March 2, 1996 at the Pasadena Masonic Hall at Euclid and Cordova streets. More information to come.

ON THE SCENE

Folklife Festival in Seattle & Shakespeare Festival in Ashland. May 1996

Beverly and Irwin Barr are planning a trip in May, 1996 to the exciting Folklife Festival in Seattle, Washington. It will also include the Shakespeare Festival in Ashland, Oregon, and other side trips and activities. Watch for an ad and more information in future issues of the Scene. For info, call (310) 202-6166 or 478-4659.

Candlelight Ball

Glendale-based Waltz Lover's club is hosting a formal ball on Saturday, February 10, in the Glendale Civic Auditorium.

Tom Axworthy brings his Philadelphia Quadrille Band and Promenade Orchestra to play romantic 19th Century waltzes, contras, set dancers and mixers. Formal Victorian period dress is requested.

Several practice sessions will be held for the Viennese Waltz and other dances. For information on times and locations and for ticket information, send a FAX to Arlene Magnus at (213) 830-3713.

Veselo Selo Folkdancers host "Mini-Folkdance Festival"

Veselo Selo has been asked to organize and sponsor a "folk dance evening" for the Western Regional Conference of the National Association of Music Therapists at Chapman University on Saturday evening, March 30. Folk dances will be taught to these potential new folk dancers...come out and help support this unique opportunity to recruit new folk dancers! For information, call Ralph Bates at (714) 772-0604.

Beginner's Festival

Here's another chance to greet new folk dancers with teaching by expert teachers, performances by folk dance companies and refreshments for all!

Held Sunday, March 31st, Veselo Selo will host a Beginner's Folk Dance Festival at the La Habra Clubhouse (on La Habra Blvd. west of Euclid St., about 5 miles west of the 57 freeway). The festival runs from 1-5 p.m.



"LET'S DANCE"
The Magazine of
International Folk Dance
SUBSCRIBE NOW
10 Issues for \$15.00

SEND ORDERS TO
FOLK DANCE FEDERATION
of CALIFORNIA, INC.
PO Box 1282
Alameda, CA 94501
(510) 814-9282



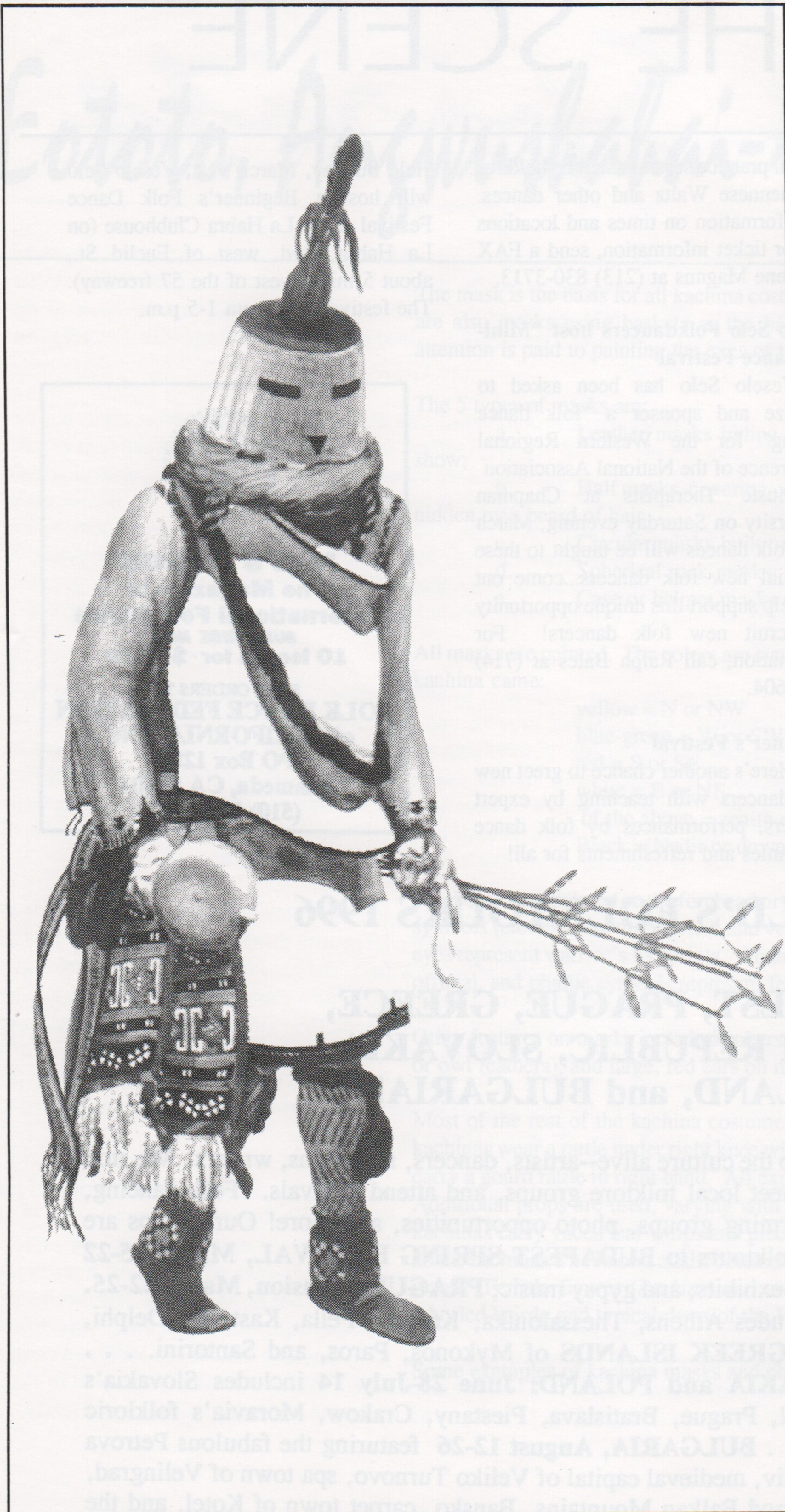
JIM GOLD'S FOLKTOURS 1996

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 Velingrad, 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.

the



Soyol Kachina

For a millennium, the Hopi Indians of the Black Mesa plateau near Phoenix, Arizona, have managed their environment by means of their ceremonies: the land and their annual ceremonial cycle are inextricably linked. For an agricultural society in a semi-arid land, it is a matter of survival that the rains be adequate and timely. To see to this, throughout the year the Hopi beseech a pantheon of deities, known as kachinas, to bless them with rain at the proper times and places.

The kachinas live in the San Francisco Peaks just north of Flagstaff, which are visible from all Hopi villages. The people can see clouds forming there year-round. It is believed that if the Hopi have lived well, the clouds will build up atop the peaks and then tear themselves away to move northeast towards the Hopi mesa to spill their rain on their fields. The kachinas live half their lives on these peaks, rehearsing the making of rain, which makes all else possible. The word "kachina": means "respected spirit". They are the spirits of all things in the universe who have lived good lives. As the spirits of nature, they are believed to have a certain amount of control over nature, including the weather. They can take human-like form, as when they appear in the villages. As guardians of Hopi life, they act as messengers to greater gods such as the sun, as well as to the ultimate god, or spirit, that created everything and is implicit in everything.

There are over 300 kachinas, each endowed with human characteristics and its own personality. They represent many of the things that are important in the Hopi world: animals such as antelopes, owls and eagles; historical figures who played crucial roles in ancient events; plants, both domestic and wild; mountains. As a group, and individually, they are generally benevolent spirits.

Hopi Kachinas

Though kachinas have the power to arrange for rain, they must be enticed to do so through certain Hopi rituals. The Hopi must give the kachinas prayer feathers (*pahos*) and cornmeal. Prayer feathers must be made for family, friends, houses, beasts of burden, domestic animals, fields and crops, and be distributed. All of the evil that has accumulated during the year is transferred to some of these prayer feathers which are then taken out and hung on bushes at certain shrines to be blown away by the winter winds, thereby taking with them all the poisons contained within them.. Mutual gift-giving is a very important element in most of the kachina ceremonies. At every appearance, the Kachinas bring gifts to the plaza which are distributed to the people gathered there. In many cases, food is thrown into the audience and after the last dance of the day, huge amounts of food are thrown around. Lastly, kachinas must be allowed to dance in the Hopi plazas and look for goodness and sincerity on the part of the Hopi

The Annual Hopi Religious Calendar

The annual Hopi religious calendar is divided into: winter solstice to mid-July (marked by the kachina ceremonies), and mid-July to the winter solstice (when the kachinas live in the mountains). The major annual ceremonies in the Hopi Ceremonial cycle are led by a group of about 30 "official" kachinas (*Mong* kachinas). Each ceremony lasts 9 days; the first 8 are secret and held in kivas; public dances are given on the last day. Additionally, there are numerous minor one-day ceremonies, when ordinary kachinas dance in the plazas. All dancers are masked for this entire season, whereas ceremonies held from mid-July to the Winter Solstice do not include masked performers.

December	<i>Soyalang-eu</i> : Winter Solstice
February	<i>Pamuya</i> : when the sun moves north <i>Powamuya</i> : the Bean Ceremony & Dance (one of the two major Kachina cult ceremonies)
February or March	<i>Palölökonti</i> : the Water Serpent Ceremony
Mid-July	<i>Niman Kachina</i> : the Home Dance Ceremony, held when the sun moves south
November	<i>Wuwchim</i> : ceremonies involve all adult males in the village

Soyalang-eu

The new year and season of the kachinas begins with the Soyal ceremony. The Soyal Kachina (a chief kachina) appears on the day after the Wuwuchim ceremony. One afternoon, the Soyal Kachina appears to the south and makes its way uncertainly into the village, wearing old and tattered deerskin hunting shirt and carrying four long switches with feathers attached. Its head is red and turquoise. It sings to itself in a voice muted so that nobody can understand the words, and pauses to haltingly perform a dance, like an old man. It totters around the village, putting prayer sticks outside all kivas and sprinkling cornmeal to all four directions of the compass, thereby announcing the coming of the Winter Solstice ceremony. Then as quietly as it came, it leaves, and now all the other kachinas may visit the village.

Accordingly, in the following days, other kachinas arrive to perform many crucial functions having to do with reawakening the sleeping, almost dead world of winter. The sun must be helped to turn back towards its summer house. Seed corn of all colors must be consecrated in the kiva and shown by corn maidens to the village before being returned to the kivas to be planted. The kivas must be opened up for the kachinas. The Qöqölo kachinas mark lines with cornmeal at the entryways to each kiva, opening the kivas so that the kachinas can come out; they remain in the village until the Home Dance in July.

Just before dawn, all kachinas go into the plaza to dance unmasked. The first masked dance takes place shortly after sunrise when a line of kachinas follows the "father" kachina who spreads a path of cornmeal through the village for them to follow. During the dance performances, an "old man" kachina moves up and down their lines, sprinkling them with cornmeal, as if feeding them (spiritually). Tasap kachinas appear, as does Yeibichai (the kachina's grandfather). The clowns, too, appear, their humor centered around gluttonous behavior, constant chatter, and burlesque.

Two Mastop kachinas also appear at this time, running around the plaza, and approaching women to simulate intercourse with them. Each returns to his kiva, speaking in a high voice. This scenario is repeated with other women and then another until every woman in the village has received this fertility blessing.

After the appearance of the Qöqölö, all kivas prepare for a sequence of night dances that occur during the winter months. Each kiva has its own set of kachinas, each of which visits and dances on each other's kivas.

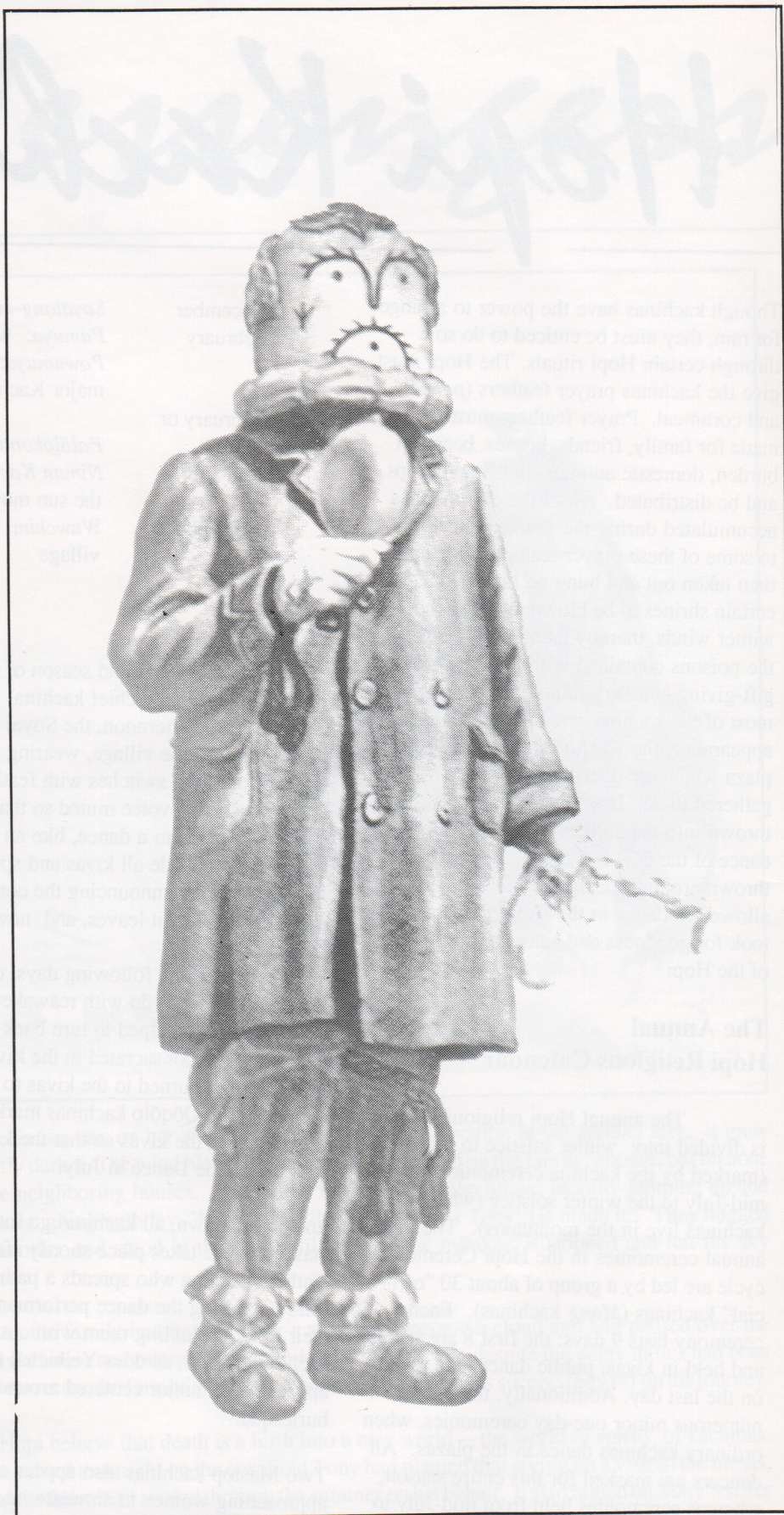
Buffalo Dance

In January, some of the villages have a two-day Buffalo Dance. This is considered a social rather than a religious dance since men and unmarried women from the villages participate. The unmarried women generally wear black eye covering, which obscures their vision but also keeps their faces expressionless. Preparation for the dance involves rehearsing songs and dances in the kivas, and the purification of participants by fasting and ritual hair washing. After the end of the Buffalo Dance, the buffalo are chased out of town and are symbolically shot by the villagers, permitting the buffalo spirits to go forth and report to higher spirits that the Hopi have discharged their duties. This dance commemorates the days when the Hopi made use of the herds of bison, and also serves as a prayer for rain.

Powamu Ceremony

In February, the night dances end and stop for the duration of the *Powamu* (new moon) ceremony, the first of the major rituals of the Kachina cult. This ceremony is announced by the arrival of the Crow Mother, who emerges from a shrine wearing a white robe and the black wings of the crow rising up beside her head. She sings a quiet song recounting the history of the kachinas. She carries a basket of foot-long, freshly grown bean sprouts — a miracle — bean sprouts that have grown in the short, dark days of winter, testimony to the power of the kachina called *Muyingwa*, the principal deity of germination.

The first eight days of the ceremony center around the initiation rituals for entry of children into kachina society. They are led into a kiva where they are told the story of the kachinas and learn some of the secrets of the kachina cult. At some point during these rituals, the Crow Mother (*Hu' kachina*) comes back on the scene and whips the children with yucca shoots after reciting their "sins", striving to "purify" them spiritually.



Qoqolo Kachina.

Sings of game and good hunting. After his dance, he may turn clownish and burlesque other kachinas.

Later in the same evening, other people are admitted into the kiva by the "father" of the kachinas. Women visitors enter by the side door and men descend on ladders from the roof, to be greeted by the women with warnings to enter carefully. Young maidens sit to the right of the ladder and the young initiates, wrapped in blankets, sit on the eastern side. Shortly, a rattle is heard on the roof. The father of the kachinas bids these kachinas entry and they descend, making various noises. They proceed to circle the kiva, forming a circle opening to the south, meanwhile handing out gifts to the initiates. After the "father" feeds them cornmeal, they begin to chant, sway and dance, filling the kiva with their presence. After a time, they finish, and bestow more gifts as they leave the kiva. The pattern repeats several times until the kachinas of every kiva in the village have participated in the ceremony. Later still, the young initiates complete their entry into the kachina society and are taken home at dawn to have their hair washed ritually and to be given a new name, signaling this important rite of passage.

Most, but not all, Hopi are initiated into the kachina society. - all who are take an active part in the dances for their entire lives. Of these, some participate in later initiation ceremonies for entry into men's and women's societies, and fewer still enter the priesthood, becoming members of the One Horn or Two Horn society, or the Singers.

On the ninth day of the *Powamu* ceremony, three of the most important kachinas appear: *Anqwusnasomtaqua* (a female figure), *Eototo* and *Aholi*. They lead a procession of all other kachinas from all of the kivas to and around the central plaza and then into the performance of the Bean Dance. During this dance, the kachinas give the women and children gifts of bean sprouts and toys. Bean and corn plants were grown inside kivas for 16 days. If the plants grew in the kivas, it is taken as sign for a successful growing season. The Bean Dance is done to ask the kachinas to intercede in behalf of the seeds to be planted. It also serves to remind the children of the generosity of the kachinas.



Angwusnastomtaqa ("the Crow mother")

Following Dances

For the next several weeks, other "kiva" dances, known as Following Dances, occur. During these, the disciplinary role of kachinas surfaces. The ogres, the "soyokos" come to the village, chanting and hooting fearfully. Soyoko Wuhti, the ogre woman, comes to each door, demanding that she be given the "bad" children that live there. She carries a basket for transporting these children to her table, where she will eat them. Of course, mothers argue that the children have been good, and offers Soyoko other creatures in the child's stead (rats, rabbits, etc.). Eventually, one of these is accepted as a substitute, but the child's ordeal is not yet over. Though Soyoko Wuhti leaves, another soyoko comes to the door to pour water over the child's head - a humiliating Hopi purification ritual. In various ways, the soyoko also discipline adults in the village for veering from accepted Hopi ways.

From late March into July, the kachinas come to the plaza on most weekends to dance in ceremonies timed to benefit the planting of various crops.

Niman Kachina Ceremony and the Home Dance

The second major rite of the Kachina cult, held in mid-July, is the Niman Kachina Ceremony. The purpose of the ceremony is to celebrate the departure of the kachinas from the kivas to their home in the mountains. The first corn is harvested for this dance. When the kachinas dance in the plaza for the first time, they bring armloads of corn plants with them. The "Home Dance" is performed with the dancers representing the Hemis kachina. Though there are no clowns or side dancers during this dance, just two lines of Hemis kachinas, gifts are still brought to the plaza for the children.

After the kachinas complete their last dance, "father" kachina addresses them, gives them all prayer sticks and leads them out of the village to the kachina shrine. There they unmask, plant their prayer sticks and prepare cornmeal paths for the kachinas to follow on their way to back their mountain home.



Hemis Kachina. Appears at the Niman Kachina (Home Dance Ceremony)



Na'tashka. Accompanies the Soyok wuhti on their village visits to misbehaving children

In all of the ceremonies, the chief kachinas (e.g. *Soyal*, *Eototo* and *Aholi*) dance alone, while all others (the ordinary kachinas) dance in groups or lines. Many kachinas do not fall into any one category, but there are several generalized classes.

- 1) Mong (chief) kachinas: There are about 30 chief kachinas. All take part in the major 9-day ceremonies. Though most are beneficial to people, there are a few demons and ogres who force children to adhere to Hopi cultural patterns.
- 2) Clowns
- 3) 17 kinds of Runner kachinas (Wawaru) run races with Hopi men and children in the spring. If the men win, the kachina will present them with gifts; if they lose, the men are punished (clothing stripped off, plastered with mud, hair cut off, whipped with a yucca leaf).
- 4) Kachinas of the Bean Ceremony appear only in the spring and early summer
- 5) Ordinary kachinas appear in one-day ceremonies
- 6) Kachina-manas (female kachinas played by men) include Kwivi kachinas who are very colorful with their many ornaments, Kuwan kachinas, with elaborate costumes, Rügen kachinas ("female" kachinas performing on musical instruments made of wood rasps, and played with a scapula [bone]), and Kachin-manas (female kachinas impersonated by men).

Dances done by the myriad of "ordinary" kachinas are fairly simple. The basic step used is a kind of stamping the ground with the right foot with accompanying hand, arm and head gestures. Variations on the movement are unique to the type of kachina that is being portrayed. Most Kachinas sing their own songs, though some have a chorus and/or a drummer accompanying them.

There are two forms of ordinary kachina dances:

- 1) **Hopi pattern:** Dancers enter the plaza in one line, go to one side of the plaza and keep time with their feet while singing one verse of a kachina song.

Then they move to the adjacent side of the plaza and repeat the performance; this pattern is continued until the songs/dance has been performed along all four sides of the plaza.

When the song ends, the kachinas distribute gifts to the children and depart. They rest for 30 minutes and return to the plaza to sing another verse of the song. They repeat the first pattern, and continue this cycle from noon-sunset.

- 2) **Rio Grande Pueblo form:** A chorus of old men and drummers supply the music and song for the line of dancers which doesn't sing; dancers form a line along one side of the plaza and follow the same pattern as in the Hopi form for their dancing. When the kachinas rest, the clown kachinas enter the plaza and perform burlesques.

Clowns enter the plaza from the rooftops, opposite the direction of the original Hopi, who came from the world below. As they enter, several women exit the plaza and return with food that they put in the center of the plaza. The clowns rush to it and gulp it down, loudly crying "*Kwa-kwai* (thank you). Having gorged themselves, they loudly commandeer the drum left behind by the kachinas. The clowns admire the kachinas and try to emulate them, failing comically. Other stunts include "photographing" each other and the crowd with a Polaroid camera, shouting "No pictures, no pictures" all the while, begging soda pop from the crowd and gulping it down, only to regurgitate it seconds later. Several other groups of clowns also appear, including the "mudheads". The first group of clowns engage in mock battle with the mudheads, leaping on them, knocking them to the ground, pulling their kilts up and their shorts down. This foolishness continues until it is time for the kachinas to reappear in the plaza.

The alternation of kachina and clown appearances continues throughout the day, with the clowns becoming more and more raucous, pestering the audience more and more, even daring to interfere with the kachinas. Finally, towards the end of the day, a group of kachinas (some in bird and



Soyok wuhti.

A demonic kachina who makes the rounds of the village to visit "bad children", threatening to take them away and eat them.

beast masks) arrives to beat the clowns into submission with whips of yucca leaves, and chase them off.

Bibliography.

Colton, Harold S. *Hopi Kachina Dolls*. U. of New Mexico Press, Albuquerque. 1949; 1959; 1975

Kennard, Edwin Earle & Edward A. *Hopi Kachinas*. J. J. Austin Publishers, New York, NY 1938

Page, Susanne & Jake. *Hopi*. Harry N. Abrams, Inc., Publishers. New York. 1982.

Messengers of



A society in touch with the spirits of the past and spirits of nature is not inclined to leave matters to chance. Prayer is a familiar form of intercession for the Hopi as it is for many other peoples. In Hopi life prayers are often on the lips of almost everyone- farmers, women preparing corn, children, leaders, craftsmen. Augmenting a Hopi's personal supplications, the kachinas serve as messengers to the gods, blessing the Hopi with their presence in the plazas during part of every year. Other messengers, too, can intercede. The snakes, which return to the desert after the Snake Dance in August, are messengers, as are the eagles. The eyesight of eagles is legendary, of course, and in most Hopi villages, from early June to late July, eagles and their cousins, the hawks, sit on the roofs of the houses, observing assiduously the manner in which the Hopi carry out their duties. Like the snakes, they will transmit to the rain spirits their powerful recommendations. One does not, as a Hopi, treat eagles irreverently, for the messages they will later deliver are loud, clear, and precise.

the Spirits

Messengers

The Hopi world is peopled with spirits as real as any person on earth. It is believed that the sun rises from its house to the east and sets in its house to the west. Then it travels from west to east at night, making it day in the Underworld. The two worlds alternate but are not really separate -- they are a continuum, with constant reciprocity between them. Spirits of those who have passed on can move readily between the two worlds. Rain is the spirit or soul of clouds, which are in turn kachina spirits in another form. When people die, they return to the Underworld through *Sipapuni* and with the aid of *Masauwu*, the god of death, but certain things must be done properly in their behalf, and there things that must be done before and even after reaching the Underworld.

Tony, the son of a family on the reservation, lived in a large city and was killed in an accident on a Thursday night. It was essential to have the body sent home and buried by the fourth day after death, that is, by Monday. But, for reasons that were never made clear, the police delayed the release of his body and it was not returned until Tuesday. Already grief-stricken, the father was nearly hysterical about the timing. If their son was buried too late he might never be able to reach the Underworld. Immediately upon the arrival of Tony's body on the fifth day, the appropriate rituals took place. His hair was ritually washed with yucca soap, and food was put in his mouth by his aunts. Special food was placed near the grave for the spirits. All Tony's possessions were placed in the grave with him and his aunts added heaps of blankets to keep him warm on his journey. Then the grave was sealed.

The family returned to their house, exhausted and anxious. People stood around in a kind of daze. Outside, a younger brother nervously dug a shallow pit in the backyard and built a fire in it to roast some corn. A sister tearfully left the



house in her car, on her way to her home off the reservation in yet another city. It grew slightly darker. The wind blew. It began to rain. It rained on the family's house, but on none of the neighboring houses. The family dashed out of the house, literally jumping up and down, laughing with joy. "It's Tony!", they yelled, "It's Tony! He made it." They hugged one another and stood in the rain until, after a few minutes, it stopped and left the sky overcast.

As the family had hoped, Tony's spirit had become a cloud and had paused over the family's house and rained on them to let them know that despite the delay things had been done correctly, the family's hearts had been right, and he was successfully off on his journey.

Hopi believe that death is a birth into a new world -- the world of spirits, of kachinas. It also rained that night on the cornfield Tony had planted that spring on a visit to the mesas, a field his father had tended through the summer on his behalf. It also rained on Tony's sister as he drove west out of the reservation. But it apparently rained nowhere else.

Some spirits become "cloud fathers" (spirits of the dead who go west, become kachinas, and return as clouds) and spill their life giving rain on the sandy patches of ground where

of the Spirits

the Hopi grow corn. What may seem wayward clouds are often the spirits of departed ones returning to communicate with the living by raining on their fields.

But it is not just the spirits of the successfully reborn who populate the Hopi mesas. Tony, had his burial not been ritually correct, would have been unable to reach the Underworld, and he would have become lost in time or eternity and doomed to wander around unfulfilled, in this world, incomplete and unable to become a cloud. It is said that such lost souls can be manipulated by living people who have certain powers, that is, by witches.

Witchcraft seems to be fairly common but it is not much discussed with outsiders. Apparently the process of becoming a witch involves very grim duties including the sacrifice of a relative. Hopi people who steal ceremonial objects and sell them -- a terrible violation of Hopi religion and law -- are often considered to be witches flaunting their power. Witches enjoy, among other powers, the ability to have out-of-body experiences; disembodied, they can move instantaneously to far-away places. Hopi witchcraft is considered especially strong and Hopi medicine especially effective in fighting off witchcraft. One sometimes hears that those with the power to undo witchcraft also have the power to practice it.

All around, then, there are forces of good and evil, all vying with one another, all capable of harm or help to the individual. There are more than 300 different kachinas, some appearing in certain villages and not in others. In addition to kachinas, the Hopi have about 32 major supernatural deities; *Sotunang-u*, the god of the sky; *Masao*, the god of the earth; *Kwanitaqa*, a one-horned god who guard the gates of the underworld; and *Alosaka*, the two-horned god of human, plant and animal reproduction are a few of the more important.

Each creature has a spirit, as do inanimate objects and these, too, have a hierarchy of importance. Snakes are among the creatures whose spirits are very important. After the Snake Dance, they return to the desert where they go down their holes to the Underworld to explain that the Hopi have done well and the messages can go forth to the spirits to bring rain.

A creature whose spirit is endowed with the utmost importance is the eagle. It is the eagle that sits on the roof in a Hopi village from June until the end of the next month, watching the day-to-day activities of the villagers from its vantage point, observing with its legendary eyesight whether the people are carrying out their obligations. It is the eagle that sits impassively on the roof at the Niman ceremony, the Home Dance, during which the year's brides are presented in their public rehearsal of their own eventual death. It is the eagle that is then released in a sense, so that its spirit can fly home to the gods and carry the message that all is as it should be on the mesas and the rains may continue to come.

Early in the year, Hopi men in certain clans and religious societies go to their traditional eagle-gathering grounds and pray to mother eagles that they will provide offspring to aid Hopi life. If these men have lived well, the mother eagles will indeed be productive. In late spring, carefully selected nephews and other helpers go out to find the eaglets and bring them across the desert to the villages. Hop consider a young eagle which has never had to hunt for itself innocent and pure -- a suitable critic, therefore, of Hopi life. A young hawk has much the same power as a young eagle.

Typically, in order to catch a young eagle a boy is lowered by hand over the side of the cliff on a rope until he can step onto the ledge with the eaglet on it. The boy will tie a rope to the flapping bird's legs and send it aloft. The boy is then lulled up and the eaglet is placed in a box shielded from the sun's glare with a cloth. Before dawn the morning after the eagle's arrival, the female relatives enter the room and one after another take a perfect ear of white corn and wash the eaglet's head and back with a mixture of clay and water. It is given a name from the clan and from that moment on is a member of the family. After a few days the eagle is be moved to the roof. There it will sit, tethered to a wooden perch, until the Home Dance in late July.

On the first day of the Home Dance in late July, two months after the arrival of the eagle in the village, the kachinas give the eagle gifts, just as toys are given to the Hopi children by the kachinas. Nine days later after the Home Dance ceremony, the eagle is (sent home) smothered in cornmeal and taken to its burial place. All its feathers are removed except those on the head and two primaries, one on each wing. It is then buried with its gifts from the kachinas and prayers that its spirit should soar away and confirm to the other spirits that the Hopi had done well, that their ceremonies had been carried out properly, and that it could rain on their fields. *Pahos* (prayer feathers) would be made from the down feathers to be hung in the home and in the car for health and safety.

Bibliography.

Page, Susanne & Jake. *Hopi*. Harry N. Abrams, Inc., Publishers. New York. 1982.

Eototo, Angwushahai-i and others

The mask is the basis for all kachina costumes. Most are made of leather, though there are also masks using baskets as the base, and some using sacks. Regardless, great attention is paid to painting the eyes of the mask

The 5 types of masks are:

- a. Leather masks hiding only the face, allowing the dancer's hair to show;
- b. Half masks, covering only the upper half of the face; the lower half is hidden by a beard of hair and/or feathers;
- c. Circular masks built on a basket;
- d. Spherical sack masks; and
- e. Case or helmet masks (most characteristic), made of rawhide.

All masks are painted. The colors are symbolic, indicating the direction from which the kachina came:

- yellow = N or NW
- blue-green = W or SW
- red = S or SE
- white = E or NE
- of the above = zenith or up
- Black = Nadir or down

Symbols, often painted on the forehead or cheek, include animal and bird tracks, celestial symbols (clouds, rain, moon, etc.), and vegetable symbols. Two vertical lines under the eyes represent warrior's footprints. An inverted "V" over the mouth indicates a kachina official, and phallic symbols represent fertility

Other features on masks include feathers on the top and side of the head (usually crow or owl feathers), and large, red ears on many.

Most of the rest of the kachina costume is made of natural materials. Most dancing kachinas wear a rattle under right knee which marks the beat of the dances; they usually carry a gourd rattle in right hand. All exposed parts of the body are covered with paint. Additional props are used, varying with the kachina portrayed. For example, the Hú kachinas carry yucca leaf whips and pieces of cholla cactus, while Eototo, the chief of all the kachinas who knows all the ceremonies, carries a gourd of sacred water and a small wand. Female figures (*kachinmana*) are all impersonated by men who wear the 2-whorled hairdo and typical dress of the Hopi woman

Some examples of kachina masks and characters follow.

Soyal Kachina. The first kachina to appear at the time of the winter solstice. The Hopi believe he taught them to make prayer offerings (*pahos*).

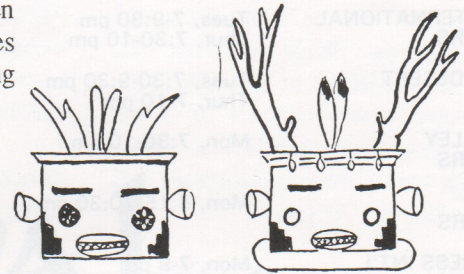
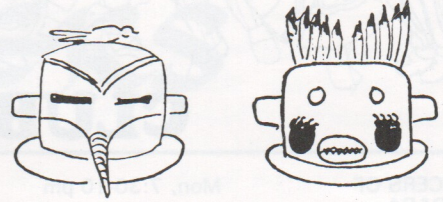


Ahöla (*The Germ God Kachina, Mong Kachina or Chief Kachina*). Appears at the Solstice and Bean Dance Ceremonies and represents the spirit of the Germ God, *Alsoka*, who controls the growth and reproduction of all things.



Ongchoma (*the Compassionate Kachina*). Carries a mano in his hand and appears in the Bean Ceremony during initiation. Sympathizes with the children who are going to be whipped and touches them with the mano to make them strong so they don't feel the whip.

There are also numerous animal-kachinas, which appear in mixed kachina dances and at various other times during the kachina season. Following are several examples.



Eototo (*the Kachina Chief*). Knows all the ceremonies, controls the seasons and is a leading figure in the Bean Dance.



Soyoko (*an Ogre Woman*). Appears in the evening after the Bean Dance, visiting houses in the village to ask them to hunt game (mice and rats) for her. If they don't have any for her in four days, she threatens to eat them instead. She asks the young girls to bake *piki* bread for her, voicing the same threats if they do not comply.

Tocha (*Hummingbird Kachina*)

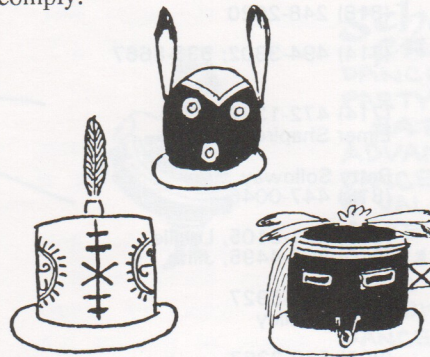
Hon Kachina (*Bear Kachina*) Said to be very powerful and thought to be able to heal the sick.

Chöf Kachina (*Antelope Kachina*). Believed to bring rain and make the grass grow so that there will be plenty of game. Supposed to be able to cure spasms.

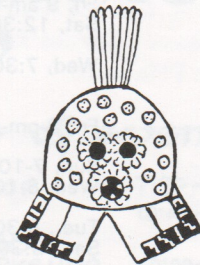
Sowí-ing Kachina (*Deer Kachina*). Has the same powers as the antelope kachina.



Hú Kachina. Appears at the Bean Dance with the Crow mother and whips children with yucca leaf whips.



Wawarus (*Runner Kachinas*). There are several types of runner kachinas, who run races with Hopi men in the spring. Included amongst these are *Aya*, who carries a yucca leaf whip (to punish those who lose races with him); *Wik-china*, who carries a yucca leaf whip and smears his victims with black paint; and *Hösona*, who carries a pair of sheep shears, scissors or a knife, which he uses to cut off pieces of his victims' hair.



Masao Kachina (*Earth God Kachina*). This kachina represents the spirit of the earth god, and does not live in the mountains with the other kachinas. Therefore, he can visit the Hopi at any time of the year and often does so in August, after the Niman Kachina, when the other kachinas have gone home.

Bibliography.

Colton, Harold S. *Hopi Kachina Dolls*. U. of New Mexico Press, Albuquerque. 1949; 1959; 1975

Kennard, Edwin Earle & Edward A. *Hopi Kachinas*. J. J. Austin Publishers, New York, NY 1938



Pachavu Hú Kachina. Appears only at the Bean Dance in the initiation years and guards the bean plants in the kiva.



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 1/2 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	Tue, 7:30-10 pm Wed, 7:30-10:30 pm Call for others	(714) 533-8667 (310) 399-5620 (714) 892-2579	ANAHEIM, Senior Center, 280 E. Lincoln CULVER CITY, Sons of Norway Hall, 3835 Watsoka
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	(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

ISRAELI DANCE	Thur 7:15-11 pm all levels Tues, 7-10:15 pm	(213) 938-2531 x2228 David Katz	LOS ANGELES, Westside Jewish Community Ctr. 5780 W. Olympic Blvd. VAN NUYS, Valley Cities Jewish Ctr. 13163 Burbank Blvd.
KYPSELI GREEK FOLK DANCING	Fri, 8 pm-midnight	(818) 248-2020, Antoni (213) 660-1030, Jozef	PASADENA, Vasa Hall 2031 E. Villa
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.
WESTSIDE JCC ISRAELI DANCERS	Tues & Fri 9 am-noon	(213) 938-2531 x2228 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 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	Tue, 7-8 pm	(213) 938-2531 x2228 Jeffrey Levine	LOS ANGELES, Westside 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	Sun, 7-7:45 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
OJAI FOLK DANCERS	Wed., 7:30 pm	(805) 649-1503	OJAI, Ojai Art Center
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

CLUB ACTIVITIES

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	Tue, 7:30-10 pm Wed, 7:15-10 pm	(714) 533-8667 (310) 459-5314	ANAHEIM, Senior Center, 280 E. Lincoln 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
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 x2228 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

ADVERTISING RATES, DEADLINES, ETC.

Ad rates are as follows:

1 page (7.5 x 10") - \$100 (Non-profit groups)
\$120 (Profit groups)

1/2 page (7.5 x 4.75")
- \$60 (Non-profit groups)
\$75 (Profit groups)

Column inch (2.25 x 1")
-\$5 (Non-profit groups)
\$6 (Profit groups)

All ads must be CAMERA-READY!

Deadline is 5 weeks prior to date of publication
(e.g. 10/25 for December issue)

For all editorial materials, deadline is 5 weeks prior to date of publication.

For Calendar materials, deadline is 6 weeks prior to date of publication

ADS & EDITORIAL MATERIALS

Teri Hoffman, Marvin Smith
6150 W. 6th St.
Los Angeles, CA 90048
(213) 936-1025; 939-5098

CALENDAR LISTINGS

Jay Michtom
10824 Crebs Ave.
Northridge, CA 91326
(818) 368-1957

CLUB ACTIVITIES LISTINGS/CHANGES

Steve Himel
1524 Vivian
Newport Beach, CA 92660
(714) 646-7082

CIRCULATION PROBLEMS/QUESTIONS

Sandy Helperin
4362 Coolidge Ave.
Los Angeles, CA 90066
(310) 391-7382



DATED MATERIAL

If you're interested in:

NEWS OF ETHNIC EVENTS AND FOLK DANCE ACTIVITIES,

CURRENT RESEARCH ON ETHNIC CULTURE AND DANCE,

IMPORTANT FOLK DANCE TOPICS

You should be reading



FOLK DANCE SCENE

ORDER FORM

Please enter my subscription to FOLK DANCE SCENE for one year, beginning with the next published issue.

*Subscription rate: \$10/year (U.S.), \$15/year in U.S. currency (Foreign)
Published monthly except for May/June and July/August issues.*

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

Please mail subscription orders to the Subscription Office: 6150 W. 6th St., L.A., CA 90048
(Allow 6-8 weeks time for subscription to go into effect if order mailed after the 10th of the month)

FOLK DANCE SCENE
6150 W. 6th St.
Los Angeles, CA 90048

NON-PROFIT ORG.
U.S. POSTAGE
PAID
Culver City CA
Permit No. 69

[]
DATED MATERIAL