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Folk Dance Scene

FEBRUARY 1996

Volume 31, Number 10



FORMER CZECHOSLOVAKIA



- 1) Podunaj 2) Záhorie 3) Nitra 4) Myjava 5) Trenčín 6) Kysuce
 7) Turiec 8) Orava 9) Gorale 10) Liptov 11) Spiš 12) Šariš
 13) Zemplín 14) Gemer 15) Horehronie 16) Zvolen 17) Podpol'anie
 18) Novohrad 19) Hont 20) Tekov



FEBRUARY 1996
Volume 31, Number 10

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.

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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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This issue is dedicated to Vonnie Brown, dance researcher, teacher, dancer and editor for many years of the Louisiana Folk Dance Scene Magazine.

LOOK FOR HER AT LAGUNA IN FEBRUARY

All photos by Tibor Szabo courtesy of Vonnie Brown.
on the cover...Chorovod from Zvolenská Slatina
page 1...Čardaš from Hrinová
page 10..Odzemok from Štrba
page 15..Koleso from Dačov Lom

Calendar

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

- 1996**
FEBRUARY
- 1 The Dimitri Pokrovsky Ensemble. Presenting traditional Russian culture and customs, including village wedding celebration. UCLA's Wadsworth Theatre. Info: (310) 825-2101
- 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 Vonnie Brown. Concert, afterparties. Info: (714) 641-7450**
- 10 Candlelight Formal Ball, Glendale Civic Auditorium. Info: (213) 830-3713.
- 11 Mardi Gras Cajun Dance. 6-10:30 p.m. Bon Temps Social Club, San Diego. Info: (619) 496-6655.
- 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
- 23 FaisDo Do, Cajun Dance. 7-11:30 p.m. Bon Temps Social Club, San Diego. Info: (619) 496-6655.
- 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.
- 2 Victorian Ball. Masonic Hall, Pasadena. Presented by the Social Dance Irregulars.
- 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 Africans, National Company of the Republic of Guinea. UCLA's Wadsworth Theatre. Info: (310) 825-2101
- 21-23 Veryovka Ukrainian 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 Black Light Theatre of Prague. Orange Coast College. (714) 432-5880.
- 29-31 **Westwood Co-op's Folkdance Weekend at Camp Hess Kramer, Malibu. Info: (213) 876-1258.**
- 30 **Beginner's Festival, presented by Veselo Selo. 1-5 p.m. at La Habra Club House, La Habra Blvd. & Euclid. Info: (714) 641-7450.**
- 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, 1:30-5:30 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, Maliby. 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
- 19 Banjo & Fiddle Contest. 9 am-6 pm. Paramount Ranch, Agoura. International, Cajun, Contra, Clog and Scottish dancing. Info: (818) 382-4819.
- JUNE**
- 14-17 **Los Angeles International Folkdance Extravaganza (LIFE) Camp. Pomona College, Claremo. 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**
- 2/2-4 Berkeley Folk Dance Weekend. Monte Toyon. Info: (510) 526-2643.
- 2/18 Festival of the Oaks, redwood Heights Rec. Center. Info: (510) 228-8598.
- 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.
- 6/29-7/7 Balkan Music & Dance Workshop. Info: (510) 344-6349.

GET PUBLISHED!!!

Readers, be writers, too!!!

Many of you have travelled the world, seen interesting (maybe even exotic?) places, taken wonderful photos, learned about new cultures, new foods, different traditions from the far corners of the globe! Or you have traditions in your own background that would enlighten others. Maybe you know the words to or the stories behind some of the dances we do. Or, you have a costume you made or bought and know how to make, or that has an interesting history or story surrounding it's purchase. Perhaps there is an enclave of people of a particular culture in your neighborhood that you've discovered (and who might like to be discovered by other folk dancers?)!

There are thousands of stories to be told, and just as many readers that would love to hear them. If you are a "closet" story teller, come out of hiding!!! Share your tales and/or information with *Scene*!

If you happen to be an academician, publishing in the *Scene* COUNTS! We are a fully accredited publication, with our very own Library of Congress number, and copies of the magazine in many universities across the country.

Anyone interested? Please contact either Marvin or Teri at the *Scene* office: (213) 939-5098 or (213) 936-1025; or just mail in your articles/papers to 1650 W. 6th St., L.A., CA 90048.

P.S. If you dislike typing or writing, but love to talk, dictate your stories and send us the tape. We'll transcribe it for you and send you a typed copy to proof!

OUT OF STATE

Florida

14-17 21st Annual St. Petersburg International Folk Fair at the ThunderDome. 50 ethnic groups demonstrating cultures and traditions. Info: (813) 327-7999.

17-20 Florida Folkdance Camp with Ahmet Luleci and Stew Shacklette. Info: (813) 481-3399.

Illinois

3/29-31 Chicago Spring Festival. Sponsored by ensemble Balkanske Igre: Mitko Manov, Atanas Kolarovski. Info: John Kuo, (312) 324-1247.

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.

Washington

3/2-3 Seattle Folkdance Festival with Martin Koenig.

3/15-17 Springdances Northwest. Bo Peterzon, Ing-Britt Dahlstrom, Brod Leif Andersson & Erik Dopmanns. Seabrock Conference Center, Seattle, WA. Contact Kathi Ploeger or Don Meyers at (206) 789-2678 for information.

5/25-27 Seattle Folklife Festival. Space Center. Free.

West Virginia

7/17-8/11 Augusta Summer Sessions. Several sessions centering on various folk dance, music and craft genres. All sessions at the Augusta Heritage center, Davis & Elkins college, elkins, W.V. Info: (304) 637-1209.

ON THE SCENE

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 will be Tommi and Eva Englund. Those who attended 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 fun personality and joy of dancing at parties til sunrise.

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

Camp will be held at Highland University, located in the quaint, historic town of Law Vegas, New Mexico. The facilities at Highlands include wood dance floors, an air conditioned dance hall, and a swimming pool. On the way to or from Law Vegas, it is possible to extend one's holiday and go to the Pecos Wilderness Area or Santa Fe's easygoing downtown plaza and art galleries.

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

FEDERATION MEETING NOTES

Carl Pilsecker

FEDERATION FINANCES

Increasing costs. Decreasing revenues. Sound familiar? That's the scenario the Folk Dance Federation Council struggled with in its September 24 and November 5 meetings. One result was the adoption of an austerity budget for 1995-6. Another was raising annual dues for member clubs from \$15 to \$25

and adding a surcharge of \$1 per club member. Still, a deficit is projected, so if you have any good ideas for how the Federation can raise money and/or effect economies, let your club delegate know.

FEDERATION ASSOCIATE MEMBERSHIP

Organizations and individuals who wish to support international folk dancing through the Folk Dance Federation may become Associate Members of the Federation for an annual fee of \$10. You won't get a star on the Hollywood Walk of Fame, but your name will be listed in the Federation Directory and you'll have the satisfaction of knowing that you've done something extra to sustain the festivals, workshops, camps, publicity, music, dance instructions, and encouragement to beginning dancers provided through the Federation. Ask your club's Council delegate for more information or call the Federation Information Line, (818) 478-6600.

CAJUN & ZYDECO DANCE SCHEDULE

The Traditional Music and Dance Conservancy will be sponsoring Cajun and Zydeco dances every second and 4th Friday night at the War Memorial Hall, 435 Fair Oaks Ave. in South Pasadena. Live music is featured at each dance, by such groups as the Kent Menard Zydeco Band, the Acadiana Cajun Band, and the Joe Simien Cajun Band (to name a few). Cajun/Creole food is available at each event. Doors open at 7 p.m., with free dance lessons from 7:30-8 p.m. The kitchen opens at 7:30 p.m. and the band starts playing at 8 p.m. For more information, call the LA LA Line at (818) 793-4333.

WESTWOOD CO-OP'S HESS KRAMER WEEKEND

Back by popular demand, from Friday, March 29-Sunday, March 31, is Westwood Co-op's Camp Hess Kramer

weekend. This year's committee plans to wine, dine and entertain you. There will be teaching reviews of forgotten old favorites. If you have any ideas for dances to be taught, please call in your suggestions to Sandy at (310) 391-7382.

We hope to see many of our old friends and encourage folk dancers from other groups to come and get acquainted. For an application to attend, call Sandy at (310) 391-7382.

LAGUNA FESTIVAL SCHEDULE CHANGES

The 1996 Laguna Festival is coming this month! The festival committee is working hard on the final chores to have everything ready to welcome Southern California folk dancers to the southland's biggest festival. It will be held in the same location as the past three years, Ensign Jr. High School in Newport Beach; prices are the same as last year.

A few changes have been made in the schedule. Anyone planning to attend should be aware of them, because some things have been moved to a slightly earlier time. You don't want to arrive half an hour late! The most important changes are the Advanced Class on Saturday morning, now beginning at 9:30 a.m. instead of 10 a.m. That is the first event for many, so be aware of this change. The Sunday Kolo Hour begins at 11:45 a.m. instead of noon, as does the concurrent beginner's class. These changes were made so that the dance concert could begin at its 1:30 p.m. start time.

For those attending Friday evening, a warm-up party will begin at 7:30 p.m., before the teaching session — just to get everyone in the mood.

Look for more information on the full-page flyer in this issue.

VICTORIAN ASSEMBLY

A series of dances, sponsored by the (Mostly) Victorian Assembly, will be

ON THE SCENE

taking place through June, 1996, at the Redondo Beach Masonic Hall (southwest corner of Ruby and Catalina), with it's 2500 square foot wood dance floor. Dates include February 17, march 16, April 20, May 25 and June 15, all Saturday nights. Hours are from 6:30-10:30 p.m. Dances include waltzes, polkas, quadrilles, Quebecois squares, a little Renaissance, a little Regency—a smorgasbord of historical dance! Anyone interested should contact David Wilkin at (310) 318-3876.

“OH, HOW WE DANCED!”

A concert by that name, featuring wedding dances from around the world, will be presented at the Gindi Theater on the campus of the University of Judaism on Saturday, February 17 at 8:30 p.m. and on Sunday, February 18 at 2 and 7:30 p.m. Included will be “Jumping Over the Broomstick”, a marriage rite of West African origin which survived among Southern plantation slaves in the U.S.; a history of wedding traditions from pre-Columbian myths to modern from Mexico; “Singkil”, a lover's dance from the royal courts of Mindano, in the Philippines; wedding dances of the Gawazee dancers of the upper Nile Valley; Yemenite wedding dances; and the traditional bride's waltz. For more information, call (310) 476-9777, ext. 201 or 203 during the week; or leave a message at (310) 472-6140.

1996 SCOTTISH SOUTHERN CALIFORNIA INSTITUTE

The Four Branch Southern California Institute weekend will take place between March 29-31, 1996. The institute begins with a sit down dinner on Friday evening followed by a dance in the Doubletree Hotel's ballroom. Live music is provided by the Sconeheads of Los Angeles. Saturday features classes at Chapman University taught by Liz Johnsonstone of Vancouver, BC., Ruth Jappy of Vancouver B.C. and Geoffrey Selling from Philadelphia, PA. All classes are to live music. After the third class on Saturday, ball review

and specialty classes will be held. Evening festivities will also be held at Chapman University. After a sherry/wine reception and banquet, a piper will lead the dancers to the gym to begin the Grand March and an evening of dancing to exceptional live music. An after party will be held at the Doubletree Hotel. Concluding the Institute will be a Sunday morning general class and an optional farewell lunch in the Chapman University dining room.

For more information and application forms, contact Richard McLaughlin at (619) 280-5855, FAX 619-280-5933 or E-mail, RSCDSSD@aol.com.

FOLKLIFE FESTIVAL IN SEATTLE and SHAKESPEARE FESTIVAL IN ASHLAND

Beverly and Irwin Barr are planning a trip the third week of May, 1996, to both! There will be extensive sightseeing through Washington and Oregon on an exclusive, deluxe motorcoach. Many interesting destinations and activities will be included. See the ad in this issue of Scene for more information. Join this group for exciting and memorable travel. For more details, call (310) 202-6166 or 478-4659. FAX number (310) 444-9140.

“SADIE HAWKINS DAY PARTY”

The West L.A. Folkdancers (Friday evenings) at Brockton School in West L.A. will be having a “Sadie Hawkins Day party” on March 1, 1996, to bring in the Leap Year. Party begins at 7:30 p.m. Bring your pot luck snacks and desserts to add to the enjoyment and join in on this All Request party night. Brockton School is at 1309 Armacost in W.L.A. (between Barrington and Bundy, a block and a half north of Santa Monica Blvd.) Call Beverly Barr at (310) 202-6166 or (310) 478-4659 for information.

COMING LATER THIS YEAR...A RUSSIAN RIVER CRUISE

Beverly and Irwin Barr will be leading this cruise. Read next month's Scene for more information or call (310) 202-6166 or 478-4659.



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The Magazine of
International Folk Dance
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End of May - 1996

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A DAY OF WORKSHOPS IN INTERNATIONAL FOLKLORE DANCE AND MUSIC TRADITIONS
WITH FABULOUS TEACHERS

SATURDAY, MARCH 2, 1996

AT THE MAYFLOWER BALLROOM • 234 HINDRY, INGLEWOOD, CA
(2 BLOCKS WEST OF THE 405 FREEWAY, BETWEEN MANCHESTER & FLORENCE)

WORKSHOPS (10:30 A.M. – 6:30 P.M.) WITH:

**CHRISTOPHER MILLER
AND LYNNANNE HANSON**
SWING ERA WORKSHOP
(NO PARTNER NEEDED)

YVES MOREAU
DANCES OF BULGARIA AND ELSEWHERE
ISTVÁN SZABÓ (KOVÁCS)
HUNGARIAN DANCES

TOM BOZIGIAN ARMENIAN DANCES

DANCE NOTES INCLUDED WITH WORKSHOP REGISTRATION

9:30 A.M. CONTINENTAL BREAKFAST FOR WORKSHOP PARTICIPANTS
HOSTED BY THE AMAN SUPPORT COUNCIL

DANCE PARTY 8:00 P.M. TO 1:30 A.M.

FEATURING

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WORKSHOPS & PARTY	\$35.00	\$45.00	\$45.00	\$55.00		
PARTY ONLY	9.00	10.00	10.00	12.00		
DINNER*	12.00	12.00	12.00	12.00		
SUNDAY EVENTS						
GRAND TOTAL						\$

PLEASE NOTE: NO REFUNDS AFTER FEB. 26.

*NO DINNER ORDERS ACCEPTED AFTER FEB. 26.

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MAIL TO: AMAN, POST OFFICE BOX 5820
LOS ANGELES, CA 90055-0820

SPECIAL ADDED SUNDAY!!

AMAN INSTITUTE

PLANNING FOR THE FUTURE -
KEEPING INTERNATIONAL FOLK DANCE ALIVE!!

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 ALL LEVELS. INCLUDES ALMOST 8 HOURS OF DANCING WITH A BUFFET LUNCH AND A DANCE PARTY!

MORNING SESSION 9:00 A.M. - 12:00 P.M. WITH:

FRANCE BOURQUE-MOREAU

ONE OF CANADA'S LEADING
DANCE EDUCATORS

BILLY BURKE

FORMER LEAD DANCER WITH AMAN
AND WELL-KNOWN EDUCATOR

JUDY SCALIN

DIRECTOR OF DANCE
AT LOYOLA MARYMOUNT

BARRY GLASS

AMAN'S ARTISTIC DIRECTOR
AND DANCE EDUCATOR

AFTERNOON PARTY 12:00 P.M. TO 3:00 P.M.

FINISH THE WEEKEND WITH A DANCE PARTY, RELAXED ATMOSPHERE,
AND A BUFFET LUNCH (INCLUDED IN AFTERNOON SESSION ONLY).

SPECIAL WORKSHOP FOR EDUCATORS WILL ALSO BE OFFERED

UNIVERSITY CONTINUING EDUCATION CREDIT AVAILABLE

INTERESTED TEACHERS SHOULD CONTACT AMAN AT (213) 931-1750 FOR DETAILS

SUNDAY FEES:	BEFORE FEBRUARY 19		AFTER FEBRUARY 19		NO. OF TICKETS	SUBTOTAL
	AMAN ALUMNI & ASSOCIATE MEMBERS	NON-MEMBERS	AMAN ALUMNI & ASSOCIATE MEMBERS	NON-MEMBERS		
MORNING WORKSHOPS	\$12.00	\$17.00	\$14.00	\$19.00		
AFTERNOON	12.00	17.00	14.00	19.00		
ALL DAY	20.00	25.00	22.00	27.00		

ATTEND SATURDAY AND ENJOY ALL DAY SUNDAY AT A DISCOUNT!!

ALL DAY W/SATURDAY	\$17.00	\$20.00	\$19.00	\$22.00		
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ENTER YOUR TOTALS FOR THESE WORKSHOPS IN THE "SUNDAY" BOX OF THE SATURDAY INSTITUTE ORDER FORM.....

THE PEARLS OF

The dances of the Slovak people are as varied and beautiful as the countryside in which they developed and as interesting as the people who inhabited this land. From the simplicity of village dances to the elaborate stage choreographies of present day amateur and professional ensembles, the movement mirrors the history and culture of a people who have clung tenaciously to their folk traditions and have succeeded in maintaining a strong Slovak identity despite centuries of subjugation. The dance, along with music and other folk traditions, lives today as a testimony to the Slovak spirit, and are indeed what Slovaks affectionately and somewhat reverently call the "pearls of Slovak culture".

Slovak Dance Roots and Other Influencing Factors

Although documentation is limited, it appears that Slovakian dance continually developed from the time of Feudalism.

Shaped by many factors, Slovak dance roots lie with the peasant and shepherd (*Walach*) cultures of the area. The earliest inhabitants were peasants; agrarians who settled in villages and small towns in the lowlands along the Danube, Váh, and Hron rivers. (There were no cities in Slovakia until the 12th Century.) In these western, southern and eastern regions, peasant culture developed and the localization of Slovak culture began. Because villages were very isolated, great regional differences in the dance developed. Later, when orchestras began to travel from village to village, outside influences crept into the dance.

Because the mountainous regions of Slovakia were even more sparsely inhabited and economically underdeveloped than the villages, the nobility encouraged the shepherd's avocation by giving them various rights and privileges to settle in these regions. The granting of these advantages brought Walach shepherds into the country from Romania (13th-15th centuries), from the Ukraine (15th-16th centuries), and from the Polish side of the High Tatras (17th-18th centuries). (1) Each wave of immigration brought new elements to assimilate and transform until finally, under new cultural and social conditions, they formed a unique music and dance style.

SLOVAKIA

Vonnie R. Brown

The conditions brought on by the Turkish wars in the 17th century also had an impact on Slovak folk culture. The social and economic drawbacks created by the wars brought misery to the country and sharper oppression of the serfs; the result was an increase in feudal warfare. Additionally, many fled into the mountains to form robbers groups. These robber elements strongly influenced the shepherd culture. Robber songs and dances came into being and became a rich part of the Slovak music and dance tradition. From this era came the legendary Slovak "Robin Hood", Juraj Jánošík (1688-1713). Like many of the rural youth of his generation, Jánošík joined up with the anti-Hapsburg army of the Hungarian rebel, Ferenc Rákóczi in 1703. After their defeat in Trencin in 1711, Jánošík entered the priesthood for a short time and then fled into the hills to form his own band of robbers. He was later betrayed by one of his own men, captured and hung in Liptovský Mikulás. He became a great folk hero with many songs, poems, plays, and tales written about his exploits. His belt and *valaška* (axe) supposedly gave him supernatural powers which, of course, added excitement and mystery to his character. The impact of Jánošík upon Slovak folk culture has been immense.

The Tartars and Turks both left a mark on Slovak folk traditions, as did other ethnic groups such as the Germans who settled in Central Slovakia to work as miners, craftsmen and artisans. For the most part, their culture was assimilated by the Slovaks; nonetheless, their influence added to the rich variety of Slovak folk customs.

Identification and Examination of Slovak Dance Forms

A great deal of variety exists in Slovak folk dances regarding to function, technique, regional characteristics, and historical development. Finding a system which accurately identifies and explains the major dance types present in Slovak culture and placing them in the proper chronology is a task which eludes perfection. Two possible methods of analysis are: 1) historical layers, and 2) ethnographic regions.

Historical layers divide the main dance types into two groups by a systematic and scientific study analyzing such elements as function, formation, structural characteristics and musical accompaniment, to name a few. The two main groups are: 1) "Dances of the Old Layer" which date back to the medieval period, and 2) "Dances of the New Layer", which have developed during the last two centuries.

In another method of classification, dances are grouped according to various ethnographic regions which closely parallel the countries which constituted Slovak territory during the 10th through 15th centuries. These regions, along with various other factors, influenced the birth and development of the folk culture and its regional specificities. One reason the study of Slovak dance is so challenging and interesting is because of the many ethnographic regions, each possessing its own distinctive character and style. Twenty such regions have been identified; a number considerably higher than that found in most other European countries. The regions are: 1) Podunaj, 2) Záhorie, 3) Nitra, 4) Myjava, 5) Trencin, 6) Kysuce, 7) Turiec, 8) Orava, 9) Gorale, 10) Liptov, 11) Spiš, 12) Šariš, 13) Zemplin, 14) Gemer, 15) Horehronie, 16) Zvolen, 17) Podpol'anie, 18) Novohrad, 19) Hont, and 20) Tekov. (See map).

These ethnographic regions were shaped many hundreds of years ago when rivers, mountains or thick forests defined the boundaries between the different tribes; isolating them and limiting communication. As a result, individual cultural traits developed in all aspects of life, from language to architecture, from work habits to dance. These cultural clusters formed the basis for the various ethnographic regions so defined.

In this presentation, the writer attempts to identify and explain the major Slovak dance types according to historical layers with references to ethnographic regions for added clarity and interest.

DANCES OF THE OLD LAYER

Archaic Dances with Ritualistic Functions

We can ascertain that the early inhabitants of the area now covered by Slovakia did dance; however, as with most cultures, the function of the dance was not for amusement. Rather, the dance, along with its accompanying speeches and songs, was ritualistic in nature. Handicapped by a lack of scientific knowledge and completely at the mercy of their environment, people expressed their beliefs, needs, fears and joys through dance. They believed that dance possessed some magical power and that through dance they could influence or manipulate the supernatural and natural. Their main concern was survival, and through dance they believed they could invoke rain, good hunting, health, fertility, and success in battle.

As time progressed, these old ritual/celebratory dances of the Slavs were passed on to future generations, but with the original purpose behind the dances largely forgotten. Such surviving examples as the "maypole" or totemistic dances and dances which



mimic combat hark back to the earlier magical and worship functions which are now lost, as are dances with motifs portraying the bear or cock. It could be said that many dances extant today are direct descendants of early celebratory dances which now have social and artistic rather than ritualistic functions.

Chorovod

In Slovakia, dances in which men and women dance separately are older than couple dances. The *chorovod*, a collective girls' dance, is of great value because it is the most archaic dance form found in Slovakia today. Many of these dances have been lost and forgotten, but examples survive, particularly in Eastern Slovakia where the peasant culture was strong.

The dance is accompanied by the girls singing and the song is the dominant feature of the dance. The songs are very beautiful and are generally in 2/4 meter, though 3/4 meter versions also exist. The dance consists of two parts. During the first, four or five girls meet in the churchyard and in the second, they move through the village or to a meadow collecting other girls to join them. One girl acts as the leader and the others join hands in a line forming a chain of dancers. Choreographically, the dance is very simple, consisting of simple walking or running steps; however, the design is more complex. The girls circle around a pole or fire, or weave the line into various shapes such as a circle, a "U" or "S" shape, or a curving zigzag. Other common motifs consist of passing under various forms of arches made by one or more couples. Each village has its own shapes.

Many of these dances are associated with calendrical observance or seasons such as: 1) the end of winter, when the girls weave through the village carrying a straw doll (*Moron*) which they finally burn or put in the stream to symbolize the death of winter and the birth of spring; 2) St. George's Day (April 24); 3) St. John's Day (June 2); and, 4) Easter.

Choosing" or "kissing" *chorodovy* are also found, an example being the familiar pillow and kerchief dance done in 3/4 time, which has its counterparts in many other countries. The Gorale (an ethnic group living in the Tatra Mountains) have an interesting variant of this type in which a boy and girl are depicted as a cat and mouse.

This form of dance has declined greatly in Slovakia in recent years. Dancers generally did not accept them as dances because they occurred in places and at times when other dances were not done, and also because of their choreographic simplicity. Many of the *chorodovy* have been absorbed into children's games frequently done in connection with school activities. Perhaps because of their simplicity and the dramatic or pantomime elements which appeal to children, more than 40 such games have been identified and have been well preserved.

Girls' Round Dances

It is likely that the round or circle dances descended from the *chorovod*; they are quite similar in that both are danced by girls and women and the dancer's singing forms the musical accompaniment. In the round dance, only a circle is formed, as distinct from the *chorovod*, which forms various other shapes as well. Hence, it is often called a ring, round, circle, or wheel dance. Both the *chorovod* and round dance are among the oldest Slovak dances and are linked to the ceremonial round dances which can be traced across the whole of Europe.

Round dances were often done during festive occasions when the orchestra took a break, a tradition which continues to this day. The songs, in 2/4 and 4/4 time, are very rhythmical and beautiful. Except for the western section of the country, circle dances are found throughout Slovakia. In Eastern Slovakia, especially in the regions of Zemplin and Šariš, circle dances (*karický*) are the most highly developed and the best preserved. The style has crystallized and the many motifs are interesting and challenging. They differ greatly in style from the Middle Slovakian ring dances and from those of Northeast Hungary. This points to the special character and high degree of dance activity in East Slovakia.

The round dance is known by a variety of names including *Kolo*, *Kolesá*, *Karicka*, *Cucom*, and *Kortanc*. *Kolesá* and *Karicka* are the most familiar names; *Kolesá* is the name used in Central Slovakia and *Karicka* is used in Eastern Slovakia. The Hungarians call their round dance *Karikázó*.

Generally, the circle is formed by the dancers joining hands in a front or back basket hold. Also seen, but less common, is joining the hands down in a simple handhold ("V" position) or moving the circle without joining hands. The dance commonly consists of two parts. Part A is the slow, resting part; the motifs are quite simple and there is only moderate turning of the circle. In Part B the tempo increases, the steps become more complex and the circle turns more rapidly. The dancers always maintain a "perfect" circle regardless of the tempo, difficulty of steps, or age of the participants.

Young Men's Dances

Old and variable forms of young men's or lad's dances are called *Mládenecké Tance* or *Parobské Tance* in Central and Eastern Slovakia. These all-inclusive terms generally refer to three types of men's dances: 1) Older form of Lad's Dance, 2) *Odzemok*, and 3) *Verbunk*. Because the *verbunk* is a "new" dance form, it is discussed separately under the NEW LAYER OF DANCES.

Older Form of Lad's Dance

The counterpart of the girls' *chorovody* and round dances are the older form of lad's dances. They are somewhat analogous to the Hungarian *Legényes* because of their virtuosity and because both are an earlier dance form than the *verbunk*.

Many of these older dances originated and were danced as part of an initiation ceremony marking the transition from boyhood to manhood. Long after this ritualistic function ceased, the dances continued to exist for amusement and/or examination of ability. Musically and in movement, the dances are related to the old couple turning dances and sometimes form the introduction to them. More common is the group or solo form which varies greatly from region to region. Generally, the footwork is highly developed and the steps technically and physically demanding. For example, in *Zahorle*, the dance called *Skoky* is highly improvised and culminates in a competition to see who can jump the highest. In *Horehronie* the men perform intricate and syncopated *dupak* (stamping) steps in a dance called *Šórov*. In *Šariš*, the men dance the famous *Básistovska* with motifs consisting of clicking the boots together, slapping the boots, and clapping the hands together in syncopated rhythms.

Odzemok

Odzemok, considered by many to be the "national" or most typical dance of Slovakia, has been well preserved up to the present time. The physically strenuous and virtuoso movements of *odzemok*, along with its martial elements, make it basically a man's dance that is very special, indeed. Variants of the dance are known throughout the Carpathian region by various names and are often referred to as "weapon dances". Such dances were originally danced by soldiers, robbers and shepherds, but later they were also danced by the nobility.

Odzemok is found everywhere in Slovakia but is richest in the central and northeast parts, especially in the High Tatras. According to the *Ethnografick Atlas Slovenska*, 57 different names for the dance have been identified (2). Under its most common name, *Odzemok*, the dance is found in Middle Slovakia and part of West Slovakia. The second most common name is *Hajduk*, and the dance is known by this name especially in Spis, Gemera and Orava. The name is tied to the weapon dances of the Hungarian nobles and especially the *Heyduch* soldiers of the 16th-18th centuries. The third comprises a group of variants of the word *Kozák* found in Northeast Slovakia and a scattering of other places. In East Slovakia, the name points to a relationship of the Ukrainian dance of the same name.

Odzemok is an improvised men's dance usually done solo (especially in the past) and characterized by vigorous jumps and squats. Only rarely, in certain areas and under special circumstances, do women participate in *odzemok*. Such dances take place chiefly where men's *odzemok* dances are common and they have similar forms and names. In Orava, among the Gorale, the women will join the dance. In the High Tatras, there is the very special dance called *Cindruška* or *Cipovicka* (chicken), which is a type of party game done when girls and women gather together for an evening of spinning. The dance is performed as a solo, in pairs, or in a group and has elements of squatting, jumping and clapping.

Roughly translated, *Odzemok* means "from the earth" (or floor) and is descriptive of the dance movements. The dance is also done in quartets, groups, and in rare instances, by couples and women. In the group form, part A is the resting part and the dancers circle with simple, uniform steps. Part B becomes more lively and is characterized by agile jumps and squats. *Odzemok* is usually danced to violin and bagpipe music played in 2/4 time in moderate tempo. The most common song or melody is the well known *Po Valašky od Zeme* and its numerous variant.

Often the agility of the dancers is enhanced by the addition of implements. The most common of these props is the shepherd's *valaška*, an axe or hatchet which served in earlier times as both a weapon and a tool. In Central Slovakia, this is the older and more common implement. New props include sticks (found especially in East Slovakia), brooms (*šariš*), hats (West Slovakia) scythes (mountainous regions), and bottles. With the exception of the bottle and hat, all such props had their origin in the earlier weapon dances. While holding a specific prop, the dancer performs various actions, i.e., swinging it beneath his feet or over his head, jumping over it, passing it beneath his legs from one hand to another, and (in East Slovakia) twirling it between his fingers.

Since 1945, the *odzemok* has continued to develop due, primarily, to the popularity of various village, amateur and professional ensembles which have kept it alive and, in some instances, have added their own variations to the dance.

Older form of Couple Turning Dances

Historically these dances are linked to the Western European medieval and renaissance couple dances. Sporadic evidence of this dance genre exists from the 17th century. Their occurrence culminated in the first half of the 18th century. At this time, improvised couple dances in 3/4 time were common in Slovakia. Because of the peculiarities of the dance and their frequency, they were considered characteristic dances of the Slovak territory.

Turning dances of this old style are spread throughout most parts of Slovakia with the greatest concentration in West and Middle Slovakia. They did not appear in Southwest and South Slovakia, Kysuce or Turlec. The dance has many regional differences, but the motif common to all is turning as a couple in some form of closed dance position. The dance is highly improvised and the motifs are varied and rich. The

man is dominant and the female partner is only an accompaniment, submitting to the leadership of the male. In North Central Slovakia, trio dances with one man and two women form a variant of this traditional couple dance.

It is characteristic of the dance to have a fixed structure consisting of four parts: 1) the man begins singing to tell (order) the musicians what melody to play; 2) the man dances solo; 3) the man invites the woman to dance and they turn as a pair; and 4) the man and woman separate and each dances individually, the man performing more virtuoso steps. This fixed sequence is not always present in every region and the order may vary slightly. Dependent on the region, either bagpipes, violins or a brass band provide the musical accompaniment for the dance, and the music is played in 2/4, 3/4 or 4/4 time in moderate to quick tempos. Moderate tempos appear to be the most common.

The dance has many names and is sometimes incorrectly referred to as *cardás*, a Hungarian dance which, during the 19th and early 20th century, spread and became domesticated amongst the non-Hungarian nationalities living in former Hungary. It is likely that this error occurred due to the fact that both forms are couple turning dances and villagers therefore thought of them as the same dance; or they saw no need for making a distinction between the two forms. In some instances, elements from the old turning dances were adopted into the *cardás*, resulting in a mixture of forms. Cases also exist of dancing the old style dances to newer *cardás* music.

DANCES OF THE NEW LAYER

Verbunk

The *verbunk* had its origin in the 18th and 19th centuries during the Hungarian monarchy. In the second half of the 18th century, soldiers called *verbunkoš* recruited young men into the army, enticing them with music, dance, other forms of revelry, and their view of an exciting, carefree life. When recruiting ended in the first half of the 19th century, the dance continued to survive in the village repertoires, losing some of its military character and adapting itself to the local environment. It was especially strong in South Slovakia where the older types of men's dances had begun to decline.

Verbunks exist mainly in the southern part of West Slovakia, the northern part of West Slovakia near the Moravian border (Zahorie), and in East Slovakia in the Šariš and Zemplin regions, where they are highly developed. *Verbunks* declined considerably between World War I and II. The most intensive occurrence of the dance in the first half of the 20th century was in northeast Slovakia, especially in Šariš (2).

The *verbunk* is a man's solo dance or a group dance performed in a circle. It also exists as a couple dance (a later development) which is similar to the *cardás* and often identical to it. Such dances were usually a substitute for the slow *cardás*. The solo dance lends itself well to highly developed improvisation and both the solo and group forms are incredibly exciting and challenging. The dance has a strong, masculine quality and is usually characterized by various boot slapping (*capas*) motifs, as well as motifs involving clicking the boots together and clapping the hands in various syncopated rhythms. In the group form, usually simple, resting motifs alternate with the more difficult elements, and often it is danced according to commands given by a leader. As a parody of military orders, such dances often have a humorous character. They exist in East Slovakia where they are known mostly by the name *Marhanská*. Violin music in 2/4 or 4/4 time in moderate tempo is the usual accompaniment for *verbunks*.

Cardás

The *cardás*, a couple turning dance in the "new Hungarian style", spread throughout what is now Slovakia during the 19th and early part of the 20th century. With the exception of a few areas lacking a marked culture or dance tradition and

those where the old style prevails (Terchova microregion), the *cardás* is found all over Slovakia. It evolved from earlier couple dances and was influenced by Western European couple dances. Though occasionally danced in a circle, the *cardás* is predominantly a couple dance. Partners assume a closed type of dance position and sometimes separate to demonstrate more virtuoso steps, especially by the man. The dance is improvisational with the man leading and making changes in motifs. In its early stages of development, the dance had three parts: slow, medium and fast tempos. Later, only slow and fast tempos were common. The most characteristic motif in the slow part is the "double *cardás* step" called *verbunk* or *lašunk*. The fast part, *frišky*, has fast turning as the dominant motif. Couple turning dances of the old and new styles parallel each other in the quick part of the dance.

Between the World Wars, there was a gradual decline of the dance, and in some places only the older generation danced it. However, recent research indicates that by 1980 it was still considered to be a well-known dance even though it was done less frequently.

MODERN DANCES

The composition of the folk dance repertoire in Slovakia changed considerably during the last century. For various reasons, some dances vanished to be replaced by newer, more fashionable dances, which came from urbanized Western Europe and penetrated Slovakia by the second half of the 19th century. Of these dances, the waltz and polka had the widest distribution; the *mazúrka*, *ländler*, *steirer*, *schottische*, *galopp* and quadrilles were adopted in fewer areas and survived for shorter periods of time.

Waltz (*Valcik*)

The waltz, which arrived in West Slovakia in the 19th century, is attributed to Austria and Bavaria. It spread to Middle and East Slovakia between the World Wars and up to 1945. In the post-war period, its popularity declined. Nevertheless, it remains a basic part of the Slovak dance repertoire; considered by some to be a folk dance, by others a ballroom dance. The waltz can be characterized as a

turning couple dance with three beats and usually only one motif. It has developed no definitive regional characteristics.

Mazúrka

The *mazúrka* originated in Poland and came to Slovakia at the end of the 19th century. It was danced mostly in Slovakia's urban areas where it had a shorter existence than the waltz, polka, or *cardás*. It was popular mainly in West Slovakia and the adjacent parts of Middle and East Slovakia. The repertoire of brass bands indicates that the *mazúrka* probably spread in connection with their activities. In the first half of the 20th century, the *mazúrka* gradually died out, to be preserved today primarily in the repertoires of the various folk ensembles.

Its relatively uniform form, as preserved in Slovakia, shows that it did come via the fashionable European dance halls rather than come directly from the Polish folk environment. The *mazúrka* was characterized in Slovakia by couples stepping and turning in three beat motifs. Also present, but less frequent, were motifs executed in a fixed sequence.

Polka

The polka arrived in Slovakia in the second half of the 19th century and, in contrast to the waltz, had Slavic and, above all, Czech origins. Like older, indigenous dances it had the familiar 2/4 meter.

Slovakian polkas appeared in several forms: 1) as couple turning dances with one or two motifs; 2) as multi-motif improvisational dances; 3) as dance games; and, 4) as dances with motifs firmly bound to the musical phrase (i.e., part A-simple polka turn; part B-bowing, clapping, changing partners, or some such motif). Familiar names of dances from the four groups include *Hrozená*, *Konena*, and *Cerjana*. Some dances from the fourth group form parts of quadrilles. The number of forms and variety of names given to the polka attest to its popularity. At least 37 names with numerous variants have been identified.

Like the waltz, the polka spread in the first half of the 20th century, beginning in the western part of the country and spreading eastward. Between the World Wars it reached the mountainous parts of Middle Slovakia, so it was known throughout all of the country. It was transmitted mainly by soldiers and by the rural population. In Šariš in northeast Slovakia, the polka is very special with its quick tempo and intricate footwork (e.g., *Sarišska Polka*).

Ländler, Steirer, Schottische, Galopp and Quadrille

These dances were done with various adaptations in European towns at the end of the 18th and beginning of the 19th century, reaching Slovakia mostly by way of dancing masters who taught in the urban dance halls, mainly in the area around Bratislava, the capital of Slovakia, and sporadically elsewhere in the country. During the 19th century, they adopted a local character. The original Austrian-Bavarian 3/4 time *ländler* is a related predecessor to the waltz. Another 3/4 time dance called *Steirer* (*Styrian* or *Stajer*), also of Austrian origin, was danced in Northeast Spis in an area colonized by Germans, and came to Slovakia earlier than the flood of other modern dances (2). The *schottische*, of Scottish origin, is in 2/4 time with one melody and a fixed sequence of dance motifs. It is found in West Slovakia, and sporadically in East Slovakia. The *galopp*, a couple dance of French origin characterized by sliding (*chasse*) steps, was danced before 1989 in the area around Bratislava (2).

The *quadrilles* (*štvorýlka*), also of French origin, are a colorful mixture of various, often hard to identify fragments of ballroom dances. They are danced by three or four couples executing various quadratic patterns. Part of the *quadrille* composition,



called by the French name *pas de quarte* has remained in Slovakia as an independent dance with a fixed form and local names, appearing most often in South Slovakia (2).

Choosing Dances

Choosing or kissing dances are game-like dances in which a boy or girl carrying some prop such as a pillow, broom or mirror, chooses a partner from the circle of dancers. The first part of the dance is done to slow music and with great drama, a partner is chosen. This is followed by a kiss or embrace indicating acceptance. The second part has faster music and the couple does a form of turning dance, usually a polka, or more rarely, a waltz. The dance repeats with the chosen dancer becoming the next one to choose a partner. Such kissing dances were popular urban dances in 20th century Europe, although evidence indicates an earlier origin. The dance names are often tied to an action in the dance such as kissing or to the props being used (i.e., pillow, broom, handkerchief). These dances were done mainly in West and Middle Slovakia and died out in the first half of the 20th century.

OCCASIONS FOR DANCE

For the most part, occasions for dance correspond with family and calendar observances. Such events are marked by many specific customs and songs, and in many instances, by dances.

Birth, weddings and death are familial events which may include dancing. Though dancing is rarely found at birth and death ceremonies today, *chorovody* were once danced at both occasions. In the 17th and 19th centuries, evidence exists of funeral dances; unfortunately, most of these dances have now been lost. Weddings provide the greatest opportunity for dance and include ceremonial dances (*chorovod*), dance games, and dances from the local repertoire. The most common dances are: 1) the dance with the bride after the "capping" (*vcepeny* - putting on the bonnet symbolic of a married woman); 2) a dance in which the most distinguished guests take turns dancing with the bride; 3) couple turning dances; 4) girls' round dances; and 5) waltzes and polkas. The names of the dances usually relate to the bride or to symbolic ornaments such as the wedding wreath (*vencek*) or bonnet.

Amongst the calendar observances, Shrovetide provides the greatest occasion for dance. Shrovetide corresponds to our Mardi Gras or carnival and occurs three to four days before Ash Wednesday. Research indicates that Shrovetide dances remained a living tradition in the 1980s, especially in West Slovakia. The most common dances of this genre are the men's dances performed with sticks, often called "sabre" dances. They are characterized by a chain-like linking of the dancers with sabres or with sticks and rods. Such dances are very widespread in Slovakia and in South Moravia. Interestingly, they are absent in Eastern Europe, which points to a Western European origin. In the southern part of Middle Slovakia, this chain dance does not exist. Here they dance with clogs and/or bear masks, around a spit or fire. Also characteristic are couple turning dances adapted to the Shrovetide tradition, in which jumps and lifting of the female dancers are meant to ensure a good harvest. In areas where specific Shrovetide dances no longer exist, couple turning dances and other couple dances from the local repertoire are danced.

Other calendar observances which include dance are: 1) harvest, 2) winter spinning gatherings, 3) Christmas (reenactment of ancient plays called *Bethlemci* and *odzemok* is danced), 4) Easter, 5) spring (the *Morena* ritual symbolizing the death of winter and the birth of spring and *chorovod* is danced), 6) New Years (young men carrying a star dance *hajduk* with *valaska* and *bunkosi*), and

7) religious observances such as Sundays after mass and Saint's Days. In the past, other occasions for dance included the times when various artisans visited the village, when shepherd's returned from the sheep farm and when wolves, which preyed on the sheep, were captured or killed (3).

Some of the calendar observances have declined or vanished over the years and are now preserved only within the repertoires of various folk ensembles.

OTHER CHARACTERISTICS OF THE DANCE

In generations past, dance events often reflected the economic status of its participants. For example, those who requested the orchestra to play various tunes were obligated to tip the musicians and were therefore assumed to be the wealthier members of the society. It was also customary for the daughters of the more wealthy villagers to stand near the front of the hall and were the first to be asked to dance. Generally, it was the responsibility of the young men of the village to hire the musicians for dance gatherings, and the musicians were paid with such things as grain, eggs, bacon, textiles and other goods. They were only paid with money for big and important events.

When musicians took a break from playing, the girls did round dances and the men sometimes had various competitions such as seeing who could jump the highest. The men played a dominant role in the dance and only after World War I was it considered proper for girls to ask boys to dance.

It was characteristic to assume that a couple would soon be engaged if they danced together several times in one evening. Also, it was not uncommon for fights to break out between young men vying for the attention of the same girl. As the years passed, dances ended at very late hours and a competition of sorts existed between the musicians and dancers to see who could last the longest.

Curious superstitions existed in regards to the dance. Girls would wear various protective herbs which they believed would enable them to continue dancing even when they were very old. It was said that anyone who danced during Lent would have his legs sticking out of the grave when he died.

FOLKLORE GROUPS AND FESTIVALS

In the contemporary sense of the word, folklore groups are voluntary organizations which consciously preserve and perform folk songs, music and dance. The conception of such groups took place within the so-called folklore movement, a movement reflecting the growth of national awareness and ethnic-cultural identity. Its beginnings tie in with the formation of the amateur theaters in the last century.

After 1945 the movement reached a high stage of development. This was due to several factors. A revival in national awareness occurred and many events were organized highlighting this theme. Such events necessitated and inspired the formation of folklore groups. In addition, the Communist government looked favorably upon folklore and provisions were made for adequate funding. Lastly, young people's interest increased because such groups offered them the possibility of traveling to the West, a privilege otherwise denied under the Communist regime.

In the present framework of folklore groups, there are three basic types: 1) village groups, 2) children's ensembles, and 3) ensembles of young people and adults. Types of groups called ensembles divide into several categories according to their artistic quality and often meet in competitions. In addition to the amateur groups, there are two professional ensembles (S'LUK - Slovensk Ludov Umleck Kolektiv and PULS - Podukliansk Ukrajinsk Ludov) and three semi-professional ensembles, (Lúcnic, Ifjú Szivek - Hungarian, and VUS, a soldier's ensemble).

Folklore groups operate within the framework of the Artistic Amateur Activity (ZUC) and approximately 13,000 groups of amateur artists comprise this organization. Included in this count are 386 children's groups, 338 village groups and 1200 amateur groups. The level of participation is very high — testimony once again to the love and value of folklore.

The three types of groups identified differ in their expression of folk art. The village groups focus on singing, reenactment of local customs, and traditional dances done with minimal stage choreography. Contrariwise, the ensembles (which are organized by the Work Clubs and Culture Houses of the Revolution Trade Union Movement and by schools) focus on stylized folk dance with great attention to stage choreography. The children's ensembles present customs, children's games and game-like dances.

There is incredible interest in folklore in Slovakia and it will be interesting to see if this high level of devotion continues in the years following the "peaceful revolution". Already, with the economic crisis, funding for folklore has been cut. Folk festivals, folk groups, and the Slovak Academy of Sciences are all suffering from reduced staffs and budgets. Certainly, this economic deficit will be harmful.

CONCLUSION

The folk dances of Slovakia (both indigenous and those from urban sources, the nobility and the military) are an expression of art through movement and music, and organically linked to the entire milieu of Slovak folklore and culture. From its archaic beginnings, the dance has been transmitted in varying degrees of intensity from generation to generation. During the period of folklore renaissance (after 1945), it reached its highest level of artistic development with the various amateur and professional folk ensembles. These groups have become the primary and contemporary propagators and mediators of Slovak folk dance. Through television, theater, folklore festivals and various other programs, these tradition bearers showcase their talents and the Slovak culture. With the evolution of time, dance moved away from its place of

birth, the villages, and onto the stage where both performers and spectators vicariously experience the age-old customs of their ancestors and collectively express their national loyalties. This phenomenon is indicative of current trends in folklore throughout Central and Eastern Europe. In Slovakia, because of the intense interest and involvement in performance groups and the presence of extraordinarily talented choreographers, this trend will likely continue with a projection of an even higher level of artistic development.

Considering its simplistic beginnings, folklore has changed dramatically, indeed; however, remaining constant is the ineffable beauty and richness of Slovak dance, and a beckoning by many in the world to know more about the wonderful traditions inherent in this vastly interesting culture.

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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	(805) 643-2886 Ann Zacher	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	(818) 447-0046 Betty Solloway	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.	(310) 546-2005 Wilma Fee	MANHATTAN BEACH, Knights of Columbus Hall, 224½ S. Sepulveda Blvd.
ROYAL SCOTTISH COUNTRY DANCE SOC., Pasadena	Th., 7-10 pm	(310) 820-1181 Eve & Jerry Lubin	EAGLE ROCK, St. Barnabus' Parish House, 2109 Chickasaw
ROYAL SCOTTISH COUNTRY DANCE SOC., San Gabriel	Tu, W, Th, Fri 7:30-10 pm	(818) 354-8741 David Hills	SAN GABRIEL, Call for location
ROYAL SCOTTISH COUNTRY DANCE SOC., Santa Monica	Fri, 7:30-10 pm	(818) 841-8161 Ann McBride	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) 558-8352 (714) 892-2579	ANAHEIM, Senior Center, 280 E. Lincoln CULVER CITY, Peer Gynt 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	(818) 831-1854 Mara Johnson	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	1st,2nd,3rd Fri 8-11:15 pm	(714) 369-6557 Sherrri	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	(310) 820-1181 Jerry Lubin	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	(909) 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.
BIG BEAR FOLK DANCERS	1st Sat 7:30-10 pm	(909) 866-2532 Francie Block	BIG BEAR, Bear Valley Dance Studio Triangle Center
CAFE DANSSA BALKAN DANCERS	Wed, 7:30-10:30 pm	(818) 774-9944 Sherry Cochran	WEST L.A., Cafe Danssa 11533 W. Pico Blvd.
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		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	Geri Dukes	DEL MAR, Mira Costa College 9th & Stratford Court
DESERT INTERNATIONAL DANCERS	Tues, 7:30-10 pm Call to confirm	(619) 342-1297 Helen (619) 323-7259 Shelley	PALM SPRINGS, Village Center 538 N. Palm Canyon Dr.
FOLK DANCE FUN	3rd Sat 8-10:30 pm	(818) 349-0877 Ruth	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. 13711 Burbank Blvd.

CLUB ACTIVITIES

HUNGARIAN TANCHAZ	2nd Saturdays 7:30 pm-midnight	(310) 202-9024	L.A. Gypsy Camp, 3265 Motor Ave.
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 7:00-10 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
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
SANTA BARBARA FOLK DANCERS	Wed, 8-10:00 p.m. Tue, 10:45-12:30	(805) 967-9991	SANTA BARBARA, Carillo Rec. Center Flora Codman 100 E. Carillo 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.

BEGINNER'S CLASSES

ARMENIAN DANCE CLASS (8 week series)	M-F, 6:30-10 pm	(310) 941-0845 Tom Bozighian, 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 Call to confirm	(619) 342-1297 Helen (619) 323-7259 Shelley	PALM SPRINGS, Village Center 538 N. Palm Canyon Dr.
HAVERIM FOLK DANCERS OF VENTURA	Sun, 7-9 pm	(805) 643-2886 Ann Zacher	VENTURA, Temple Beth Torah 7620 Foothill Rd. (corner Kimbal)
ISRAELI DANCE	Tue, 7-8 pm	(213) 938-2531 x2228 Jeffrey Levine	LOS ANGELES, Westside Jewish Community Ctr., 5870 W. Olympic Blvd.
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- 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.
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
SANTA BARBARA FOLK DANCERS	Wed, 7:30 pm	(805) 967-9991 Flora Codman	SANTA BARBARA, Carillo Rec. Center 100 E. Carillo
SIERRA MADRE FOLK DANCE CLASS	Mon, 8-9:30 pm	(818) 441-0530 Chuck Lawson	SIERRA MADRE, Sierra Madre Recreation Bldg, 611 E. Sierra Madre Blvd.

CLUB ACTIVITIES

SKANDIA FOLK DANCE CLASSES	Tue, 7:30-10 pm Wed, 7:30-10 pm	(714) 533-8667 (310) 558-8352	ANAHEIM, Senior Center, 280 E. Lincoln CULVER CITY, Peer Gynt Hall, 3835 Watseka
SOUTH BAY FOLK DANCERS	Fri, 7-10 pm	(310) 377-6393, Bea (310) 370-2140, Ted/Marilyn	TORRANCE. Cultural Arts Center, 3330 Civic Center Dr., (310) 781-7150
VESELO SELO BEGINNER'S CLASS	Thurs, 7-10 pm	(714) 893-8127, Carol (714) 530-6563, Pat	FULLERTON. Hillcrest Recreation Center, 1155 N. Lemon
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

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