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Folk Dance Scene

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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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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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Calendar

Note: Federation events are in bold

*** Call to confirm all events

JULY	
4	Fourth of July party hosted by West LA Folk Dancers. 7:30pm at Brockton School, 1309 Armacost Ave. Pot luck snacks, request program. Info: (310) 202-6166.
12, 13	San Diego International Folkdance Club festival. Romanian workshop with Theodor Vasilescu Saturday, 4 pm and dance party Saturday night at the Folk Dance Center, 4569 30th St. Sunday afternoon party and Sunday, 10:30 am council meeting at the Balboa Park Club. Info: (619) 422-5540.
13-8/3	Bon Odori Festivals. Bon Dance traditional outdoor Japanese folk dancing at several Buddhist temples throughout the southland. All events free. 7/13-14: L.A. Hongwanji Betsuin Temple, 815 E. First St., L.A. 5 p.m. Info: 680-9130 7/20/21: Venice Hongwanji Temple, 12371 Braddock Dr., Culver City. 5 p.m. Info: (310) 391-4351 7/21: Pasadena Buddhist Temple, 1993 Glen Ave., Pasadena. 6:30 p.m. Info: (818) 798-4781 7/21: Senshin Buddhist Temple, 1311 W. 37th St., L.A. 6:30 p.m. Info: (213) 731-4617 7/27, 28: WLA Buddhist Temple, 2003 Corinth Ave., L.A. 5 p.m. Info: (310) 477-7274 7/27, 28: San Fernando Valley Buddhist Temple, 9450 Remick Ave., Pacoima. 4 p.m. Info: (818) 899-4030 8/3, 4: Gardena Buddhist Temple, 1517 W. 166th St., Gardena. 6:30 p.m. Info: (310) 327-9400
12-13	French Festival at Oak Park, Santa Barbara. Free!
12, 13	19th Annual Lotus Festival. Featuring various Asian and Pacific Island cultures. Food, dance performances, crafts, exhibitions. Noon-9 p.m. Sat., noon-8 p.m. Sun. Echo Park Lake, Park & Glendale, L.A. FREE! Info: (213) 485-1310.
19	Victorian Ball, hosted by the Social Daunce Irregulars. Masonic Lodge, Pasadena. Info: (818) 342-3482.
19-20	Greek Festival at "Old Town", Temecula. Info: (909) 699-6912.
25	14th Annual World Pageant. An event celebrating the kaleidoscope of cultural diversity represented in L.A. through intergenerational music, storytelling and dance performances. Angelus Plaza Sr. Activity Center, 255 S. Hill St., L.A. FREE Info: (213) 623-4849
26, 27	Greek Festival at Santa Barbara Greek Church, 1205 San Antonio Creek Rd, Santa Barbara. Info: (805) 683-4492; call for times.
30-8/3	Old Spanish Days, Santa Barbara
AUGUST	
4	60th Annual Hungarian Festival. Folk song and dance, performance by "Karpatok". Hungarian food. Alpine Village, 833 W. Torrance Blvd., Torrance. 10 a.m.-9 p.m. Info: (213) 463-3473
9-17	57th Annual Nisei Week Japanese Festival. Exhibits, demonstrations, parade, arts & crafts showing. Little Tokyo, Downtown L.A. Info: (213) 687-7193.
15	Panegyri Greek Festival at Kypseli Greek Dance Center, Pasadena, 2031 Villa St. 8 pm-midnight. Live music, pot luck. Info: (818) 248-2020
16-9/1	12th Annual Los Angeles African Marketplace and Cultural Faire. Arts & crafts, music and dance performances. Rancho Cienega Park, 5001 Rodeo Blvd., L.A. Info: (213) 734-1164 or 237-1540.
22-24	Greek Festival at St. Nectarios Greek Church, 20340 Covina Blvd, Covina. Info: (818) 967-5524. Call for times.
30-9/1	Greek Festival at Assumption of the Virgin Mary, 5761 E. Colorado, Long Beach. Info: (652) 494-8929; call for times.
30	Native American Flute Circle, a gathering of Native American flute players, 10 am-3 pm at Descanso Gardens.
SEPTEMBER	
1	Labor Day Party, hosted by Crestwood Folk Dancers. 7:30 pm at Brockton School, 1309 Armacost Ave. Pot luck snacks, all request program. Info: (310) 202-6166.
5-7	Greek Festival at St. Paul's Greek Church, 4949 Alton Parkway, Irvine. Info and times, (714) 733-2366.
5-7	International Family Festival, with international entertainment, ethnic foods, arts and crafts. Westchester Recreation Center, Westchester. FREE! Info: (310) 837-8118
6, 7	Greek Festival at SS Constantine and Helen Church, 3459 Manchester Ave, Cardiff-by-the-Sea. Info, hours: (619) 942-0920
6-10/26	Alpine Village Oktoberfest. Food, entertainment (Dunaj on 9/21), live music, contests. Alpine Village, 833 W. Torrance Blvd., Torrance. Info: (310) 327-4384
12-14	Mexican Independence Festival. Live music, mariachi and folklorico performances, art and other exhibits. El Pueblo Historic Monument, Olvera St. (Main St., Cesar Chavez and Alameda St.), downtown L.A. FREE. Info: (213) 624-3660
13-14	6th Annual Festival of Philippine Arts and Culture. Traditional dance, visual arts exhibit, film, video, traditional artistry and Filipino foods. Cabrillo Beach, San Pedro. FREE. Info: (213) 389-3050
14	5th Annual Thai Cultural Day. Parade, traditional dance performances, costume contests, folk music, Thai foods. Barnsdall Art Park, 4800 Hollywood Blvd., L.A. FREE! Info: (310) 827-2910.
20	Greek Festival at SS Constantine and Helen at the Antelope Valley Fairgrounds, Lancaster, 1-4 pm. Info: (805) 945-1212.
20, 21	Greek Festival at the Santa Anita Racetrack, Arcadia. Info: (818) 449-6945.
26-27	Catalina Island Country Music Festival. Casino Ballroom, #1 Casino Way, Catalina Island. Info: (619) 458-9586
27	16th Annual Watts Towers "Day of the Drum" Festival. International drumming performances, including Afro-Cuban folk, Japanese taiko. Watts Towers Arts Center, 1727 E. 107th St., L.A. FREE. Info: (213) 485-1795 or 847-4646.
OCTOBER	
3-5	Greek Festival, St. Katherine Greek Orthodox Church, 722 Knob Hill, Redondo Beach. 6-11 p.m. Greek music, food, dancing, performances, sale of Greek products and handwork. Info: (310) 221-8245 or (310) 540-2434.

Calendar

4 15th Annual Scandinavian Festival. Folk dancing from Denmark, Finland, Iceland, Norway & Sweden. Food, music, folk arts and crafts, parade of national costumes. MGM Plaza, 2425 Colorado Ave., Santa Monica. 10 am-6 p.m. Info: (213) 661-4273.

4-5 Lithuanian Fair - LA '97. Traditional and folk arts displays and demonstrations. Continuous live entertainment, Lithuanian foods and drinks. St. Casimir Church, 2718 St. George ST., Los Angeles. Info: (818) 564-7354

5 Festival Tango Gardel. Presentation of tango music and dance rhythms, arts and crafts from Argentina, tango workshops. Larchmont Blvd. \$ Melrose Ave., L.A. 10 a.m.-6 p.m. FREE! Info: (213) 485-0709.

17-19 **Camps Review weekend at Hess Kramer, Malibu.** Info: (310) 202-6166.

31-11/2 **Weekend at Highland Springs Resort, Beaumont, sponsored by Tuesday Gypsies.** Info: (310) 290-1069

NOVEMBER

Several "Dia de los Muertos" festivals and events throughout Southern California:

1 Art in the Park, Arroyo Seco Park, 5568 Via Marasol, L.A., 5-10 p.m. Info: (213) 259-0861

1 Galeria Otra Vez at Self-Help Graphics, 3802 Cesar E. Chavez, L.A., 3-10 p.m. Info: (213) 881-6444

2 El Pueblo Historic Monument, Olvera St., L.A., 5-11 p.m. Info: (213) 624-3660

2 Andres Pico Adobe, 10940 Sepulveda Blvd (at Brand), Mission Hills, 11 a.m.-5:30 p.m. Info: (818) 344-7017

7 Irish Fire, Young Masters of Irish Music and Dance. Concert at Coast Hills Community Church, Aliso Viejo. Info: (818) 342-7664.

8 **Festival hosted by Narodni Dancers, 1:30-5:30 pm at California Heights Methodist Church, 3759 Orange, Long Beach. Council meeting at 10:30a.m. Info: (562) 865-0873.**

8-9 8th Annual Intertribal Marketplace. Music, food, dance, art/craft displays and sales. Southwest Museum, 214 Museum Dr., L.a. 10 a.m.-5 p.m. Info: (213) 221-2164, x-235.

16 7th Annual Los Angeles Mariachi Festival. Mariachi music, ballet folklorico. Mariachi Plaza de Los Angeles, First, Boyle and Pleasant Sts., L.A. Info: (213) 485-2437.

NORTHERN CALIFORNIA

7/4 "Down on the Farm", family picnic. Martinez. Info: (510) 228-8598

7/6-12 Baratsag Hungarian Dance & Music Camp, Mendocino Woodlands. Info: (707) 826-1306.

7/6-11 Stanford Tango Week. 13 instructors, live music. Info: (510) 235-9222.

7/27-8/2 **Stockton Folkdance Camp. Two identical weeks at the University of the Pacific**

8/3-9 **Dick Crum, Germaine Hebert, Jerry Helt, Atanas Kolarovski, Steve Kotansky, Jacek & Bozena Marek, Yves & France Moreau, Theodor & Lia Vasilescu. Bi-Coastal Band. Info: Cookie Brakebill, 3005 Montclair St., Sacramento, CA 95821.**

8/17 Little Festival of the Redwoods. 1:30-5:30 pm. Guerneville. Info: (707) 546-8877.

10/18,19 Fresno Autumn Harvest Folk Dance Festival. Institute, exhibitions, food, dancing. CSU Fresno. Info: (209) 255-4508.

OUT OF STATE

Maine

7/19-9/1 Mainewoods Dance Camps. 6 one-week sessions plus Labor Day weekend. Crescent Lake, Raymond. Info: (207) 674-2112.

Maryland

7/19-27 Balkan Music & Dance Camp, Ramblewood. Info: (541) 344-6349.

Massachusetts

7/7-11 English and Scottish session at Pinewoods Camp, Plymouth. Info: (617) 661-8091.

New Mexico

7/30-8/3 New Mexico August Camp. Las Vegas, NM. Petur Iliev, Howard Schmeizer and Marissa Kallman. Info: (505) 255-3668.

Nevada

10/17-19 Greek Festival, St. John's, Las Vegas. Info: (702) 221-8245.

North Carolina

7/6-8/2 **Swanoa Gathering: Week-long programs of instruction and performance in folk music and dance.**

At Warren Wilson College, Asheville. Info: (704) 298-3325, x-426.

7/6-12 Celtic Week
7/13-19 Dulcimer Week
7/13-19 Dance Week
7/20-26 Old time Music & Dance
7/27-8/2 Contemporary Folk Week
7/27=8/2 Guitar Week

Oregon

8/29-9/1 Balkanalia: music, dancing, revelry. Silver Falls Park, near Salem. Info: (541) 344-6349.

Rhode Island

8/25-31 Newport Vintage Dance Week. Info: (617) 662-8344

Washington

Events sponsored by the Seattle Center Cultural Festivals Coalition. Info: (206) 684-7200

7/5-6 Chinese Arts & Culture
9/13-14 Fiesta Patrias
9/27-28 Festa Italiana
11/8 Hmong New Year
11/28-30 5th Annual Northwest Folklife World Market

8/10-17 TiTi Tabor Hungarian Dance & Music Camp, Raft Island. (541) 344-8153

West Virginia

Camps at Buffalo Gap, Capon Bridge. Info: (304) 856-1122.

7/5-12 English & American Dance
7/12-19 Family Week, English and American dance, music and storytelling
9/5-7 International Folkdance
9/12-14 Contra Dance

FOREIGN

Bulgaria

7/1-15 Folklor Balkana, hosted by Jaap Leegwater and Nina Kavardjikova. Info: (916) 925-3950.

Czech Republic

7/27-8/8 Prague-Vienna Vintage Dance Weeks. Classes with Richard Powers, Jasan Bonus and others. Info: Dvorana Spanielova 38/1275, 16300 Praha 6, Czech Republic or dvorana@logln.cz.

8/9-16 Summer Folk Dance Week with Czech, Moravian, and Slovak folk dances. Info as above.

Eastern Europe

Folklore Study Tours, led by Opa! Info: Rae Tauber, (619) 456-2264.

8/4-21 Romania & Bulgaria

Hungary

7/4-16 Folklore tour of Hungary & Slovakia, presented by Dunaj. Info: (714) 641-7450

On the Scene

JULYFEST '97

This special San Diego event, held July 12-13, is one of several planned to celebrate the 50 years (1947-1997) of folk dancing in Balboa Park. Saturday features a Romanian workshop with Theodor Vasilescu at 4 p.m., a potluck at 6 p.m., and an evening dance from 7:30-midnight, all hosted by the Folk Dance Center, 4569 - 30th St. Sunday's events take place at the Balboa Park Club, Balboa park, and are hosted by the San Diego International Folk Dance Club. Included are a Folk Dance Federation Council meeting at 10:30 a.m., a non-partner dance program from 12:30-1:30 p.m., and International dancing from 1:3-5 p.m. Vendors, exhibitions, and food are available. For more information, contact Alice Stirling at (619) 422-5540.

WEST L.A. FOLKDANCER'S HOST TWO PARTIES

4th of July Party

Friday evening, July 4 at 7:30 p.m. marks the start of this celebration/party. The dancing will be all request. Bring pot luck snacks and desserts to add to the enjoyment and join in on this fun party.

Labor Day Party

The Labor Day party starts at 7:30 p.m. on September 1st at Brockton School, 1309 Armacost in West L.A. An all-request dance program, pot luck snacks and desserts highlight the evening. Join the fun and good dancing with this great way to end the holiday weekend. For information, call Beverly Barr at (310) 202-6166 or (310) 478-4659.

BASIA DJIEWANOWSKA AND STEVE ALBAN WED!!!

Basia, a familiar face at international folk dance festivals across the U.S.A., is perhaps best known in her role as a vendor, selling authentic Polish costumes, boots and "kirpsi", and as a strong proponent of Polish culture. She and long-time folk dance friend, Steve Alban, were wed at *Chez Gilmans* in East Orleans on Massachusetts' Cape Code

on Sunday, May 25. In true Polish tradition, the event lasted 3 days with eating and dancing and singing and partying, beginning with a bachelorette and a bachelor party on Friday evening, and continuing on through the ceremony and more partying. Basia's parents, Ada and Kamil Cziewanowski joined the festivities, adding their own 50th wedding anniversary celebration to the weekend. Basia will join Steve in Key West to live happily ever after. For those who do not already know, they have been living almost a thousand miles apart and have carried on their romance for years..... We wish them all the best!

MUSIC AND DANCE TEACHERS FROM PLOVDIV, BULGARIA

Iliana Bozhanova and Luben Dossev from Plovdiv, Bulgaria, have scheduled a return to the West Coast for the months of April through October, 1997. They are available for Bulgarian dance workshops, Singing workshops, kaval lessons, folklore sessions choreography for performing groups and Bulgarian dance and music demonstrations.

Iliana Bozhanova is a lead dancer and singer with the Ensemble Rachenitsa as well as an independent dance researcher in Bulgarian folklore. Luben Dossev is a Professor of Music at the Plovdiv Academy of Music and Dance who wrote his Ph.D. thesis on Thracian music styles, is an expert on the kaval and plays many other instruments.

For more information about Iliana and Luben, their material and dates of availability, please contact Vicki Maheu, vmaheu@physics.ucsd.edu; home phone/FAX - (619) 229-0500; 8718 Macawa Ave., San Diego, CA 92123

INTERNATIONAL FOLK DANCE AT UCLA

Recreational folk and ballroom dance continue at UCLA, led by James Zimmer.. James re-established both clubs

and has things well under way. Look them up and lend some support. For more info, call him at (310) 284-3636 or send e-mail to either intdance@ucla.edu or ballroom@ucla.edu.

WORLD DANCE & MUSIC CULTURAL CENTER IN SANTA MONICA????

The effort continues to acquire space in non-aviation buildings at the Santa Monica airport for use as a "home" for folk dancing and related events. To make this Center a reality, support of the folk dance community (especially those that live in the Santa Monica area) is vital....your presence at any of the community meetings, your ideas... all are not only welcome but sorely needed! For more information, call Leonard at (310) 391-1664 or e-mail Leonard_Ellis@lamg.com.

FALL CARIBBEAN CRUISE

Beverly and Irwin Barr will be leading a 7-day cruise, from September 19-27. to exotic ports of call in the Southern Caribbean. Included in the trip will be visits to San Juan, St. Thomas, St. Maarten, Dominica, Barbados, Martinique, and one day at sea. Port stops are full days in each of the ports. See the ad in this issue for prices. There are many "Air Options" available to minimize costs and make this trip a great buy! Deposits are "DUE NOW". By the time this is read, space may be tight, so any one interested should "CALL NOW!", at (310) 202-6166 or 478-4659.

NEW MEXICO FOLK DANCE CAMP

The 14th annual New Mexico Folk dance Camp will take place July 30-August 3, 1997 at Highlands University in historic Las Vegas, New Mexico. Featured this year are Petur Ilyiev teaching dance and culture from his native Bulgaria and Howard Schmeizer and his wife, Marisa Klan, Salsa teachers from Seattle, Washington. Dancers from out of state can arrange lifts from the airport or help with transportation.

On the Scene

Tuition includes lodging, meals, snacks and, of course, the dance workshops. For more information, contact Mati Nyman at (505) 255-3668.

NEWS & NOTES FROM EASTERN EUROPE

Elsie Dunin

The Miss-Roma-Kumanovo Contest

"Last night I was taken to a neighboring city (half-hour drive by toll road), Kumanov, for its local selection of a Miss Roma, who will compete in the national contest in July. Ten girls of varying dark to light skin color, all with long, hanging dark hair, some giggly, some gum-chewing, and most unfamiliar with the lanky model's walk, standing posture, and turn movements of them. Aged 14-17, all girls speak Romanes. The event took place outdoors (it was unexpectedly "freezing: cold after two weeks of summer heat) in front of the Cultural Hall and theater in the center of the city. The standing audience was composed mainly of local Roma who were very responsive to the whole event — the contest, local musicians and singers (non-Roma), entertainers with "playback" music and singing. The whole event was sponsored by the local Roma radio station and taxi companies (probably Roma-owned). Announcements and introductions to the event were in two languages — Romanes and Macedonian. Miss Roma — Macedonia for 1996, led the girls onto the T-shaped "walkway" and also was one of the judges. She is real beauty in the Western sense — mid-height, light colored skin, black hair, quiet, but stunning presence. The ten girls made two passes in front of the judges; one in long evening dresses and the other in miniskirts. A Miss was selected with two runner-ups. The whole event was recorded for a showing on the Skopje-based BTR television.

Although I went along to the event to "observe" it, I got more than I bargained for, because I was thrust into the judge's panell!

Of course, there is much more to this whole event, and with good health and luck, I will be able to attend the final event when the International Miss Roma is selected in mid-July, and also the competing "Miss" event sponsored by the other Roma TV station in Skopje, next January — then it will really be "freezing cold", but at least the event will be held indoors."

In Memory of Stevo Teodosievski

"Sad news upon my arrival in Skopje. Wednesday night (April 9, 1997), Stevo Teodosievski, internationally known musician-composer of Macedonian and Roma music, husband of Esmā Redzepova, died in Skopje (1924-1997). Memorial speeches by Macedonians and Roma recognized his contributions in the bridging of the two cultures and recognized that his music will live on through Esmā and his students, as well as his role as an initiator, promoter and director of Roma music festivals. They also recognized his role as a teacher not only of music, but of life's moral standards (last year, he and Esmā adopted 40 children to educate and to teach musicianship).

Stevo continued to teach musicianship to Rom children, organize and direct Rom music festivals, and play music even through a long bout with prostrate cancer. Among his many accomplishments, he composed some 500 works, recorded 150 phonograph records, 27 audio-cassettes, 2 CDs, 10 TV video cassettes and two films. His music school has trained several generations of musicians, among them 43 orphaned children. His Theodosievski Ensemble has given 856 benefit concerts. Over the last ten years, he and Esmā have been supporting the construction of the not-yet completed Red Cross outpatient clinic and space for a theatre-museum of Rom culture. His legacy of integrating Rom music themes into his compositions and his training of musicianship to Rom children will continue to live through his music and future generations of

musicians. Several of his "children" accompanied his coffin, with one of his classic compositions, "Zosto si me majko rodila" (Mother, why did you give me life?).

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Yvonne Cootz

YVONNE COOTZ...

a memorium for a true lady

Yvonne, a truly gracious and energetic lady, passed away on May 1, 1997, of cancer complications. She touched the lives of many, in many different ways. Following are memorials written for her for a few close friends.

From Richard Duree, director of Dunaj and editor of *Dance Traditions* newsletter:

We regret to announce the untimely passing of Yvonne Cootz on May 1, 1997. Many dancers were enriched by knowing this gracious and loving friend and we will remember her always.

Yvonne was as dedicated to dance as anyone could be. She studied it seriously for many years and supported dance activities everywhere with great zeal and dedication. She is remembered fondly as a loving friend and a dependable, expert performer with the Yesteryears Vintage Dance Company. We all admired her greatly for the calm grace with which she endured her last months with us. We all knew of her pain and yet she never allowed it to interfere with her love of all of us.

The entire Southern California traditional dance community shares her loss with Tom, her dearly beloved husband. Thank you, Yvonne, for your wonderful gift of being one of us.

From Elsie Dunin, "Dance Ethnology Department", UCLA and long-time friend:

I am deeply affected by Yvonne's passing and am moved to share the following with you.

Somehow our lives were specially connected, even when I was abroad here in Europe. As her thesis chair, I recall reading her draft while I was on sabbatical in Dubrovnik in the winter of 1976-1977. I was thrilled literally to tears by her "breakthrough in her analytical thinking and writing — she had been intimidated by the task of writing. "I am a dancer and artist, not a writer!"; and then later on, so proud of her taking on the ambitious task of a journal. Little did any of us know that this journal would have a 19-year existence, mainly because Yvonne made sure each year that articles were collected and lightly edited, even though this was a rotating "graduate student" publication. She was the pivotal point of the journal, while the rest of us were too busy to take on the leadership. Yes, I too, helped behind the scenes, but if it were not for Yvonne, the young field of dance ethnology would not have had this hallmark publication (*Dance Ethnology Journal*).

We will all miss, but also continue remember Yvonne for her sweet, gracious manner and being, her thoughtfulness, her continuing interest in historical dance forms, her incredibly beautiful reconstructions of period costumes, her love for dancing, dancing, dancing. Even her last weeks with the loss of her leg, she moved about on crutches with a special dancer's grace. Her kind spirit will continue being with those of us who knew her personally, but her contribution to dance ethnology through the journal will continue far beyond any of us.

May Yvonne continue to dance eternally....

Elsie Ivancich Dunin

And from Irene Ujda, artistic director of Yesteryear's Dancers:

Yvonne Cootz was a bright and shining presence on the historical dance scene - first with Desmond Strobel's Antique Academy of Genteel Dance and then, to the end, with Irene Ujda's Yesteryear's Dancers. At different times, she assisted Desmond on NTV shows such as *Dynasty* and *Geronimo*. She was a trusty, regular, true professional whose beauty was especially showcased in the minuets. She was such a beautiful dancer....

Yvonne was a dear friend with a wonderful sense of humor. She had an ethereal yet earthy personality that graced our lives for too short a time. We will miss her terribly.

...portrait of a lady

el duende



How does one describe the dance that deals with God, love, life and death? Sprung from the *cante jondo* (deep song) of the Spanish Gypsy, Flamenco dance involves a mystery beyond the ken of most peoples of the Western hemisphere. How deep is difficult to interpret. How and where can one experience the impact of *el duende*, the “demon”, the essence that is revealed in the shattering climax of the music and the dance? The *cante jondo* is a mystery that has grown with the history of those who founded the deep song as their national and racial expression. For this reason, it is not an art that can be approached lightly or without knowledge.

The verses, or *coplas*, of flamenco songs reveal an oral history of 500 years of suffering, death, torture, and loss at the hands of the Spanish. It is the artistic expression of a non-Catholic people in response to the inquisitions of an intolerant, Catholic Spain. The cruelty and persecution that the Gypsies endured since 1478, when Ferdinand and Isabella declared all non-Catholics enemies of the crown, gives flamenco dance its qualities of anger, ferocity, and sensuousness, and renders its subtleties nearly impenetrable to the non-Gypsy.

the People of the Cante Jondo

The *cante jondo* has been called the song of the tragic sense of life, the suffering cry of a persecuted, outcast race — the Gypsies. The true origins of this race are not truly known. The term “flamenco” is thought by some to have evolved from two Arabic words, *felag* and *mengu*, meaning “fugitive peasant”.

Most historians agree that the Gypsies probably came to Europe from India via Persia, Arabia, and North Africa. They may have entered Spain as galley slaves on Mediterranean trading vessels, or perhaps as camp followers of the Moors, who invaded Spain in the 8th century. Within Spain, they wended their way South during the same time that the Christians were completing their reconquest of Spain from the Moors. Shortly after the triumph of the Christians, the Gypsies arrived in Andalusia and were accepted during a Christian policy of peaceful co-existence with all cultures. However, this mood did not last. Around the year 1500, the Christian rulers passed laws to rid Spain of its “undesirable” elements, including the Moors, the Jews, and all Gypsies who had no “useful profession.” These laws were followed by a reign of terror against those same people, who, in response, fled to the uninhabited mountain regions. From the common life of these persecuted peoples appeared the first semblances of flamenco. Arabic, Jewish, and Indian religious and folk music blended with the fiery Gypsy temperament and genius for improvisation, developing over centuries into “flamenco”.

Many Gypsies eventually settled in the province of Andalusia (Southern Spain), primarily in or near the cities of Cordova, Granada and Seville where the native peasants had a number of folk dances that were gay, light and lilting in mood. Inevitably, contact between the two groups of people occurred, and with it, a certain cross influence. Eventually the Gypsies began to dance in the cabarets, where it became popular entertainment. During this transitional time, the dance incorporated elements of Andalusian dance, which colored the more oriental original movements. This merging

is, according to some, the foundation of modern Flamenco.

It is the inherent interculturalism of flamenco that makes it such a captivating dance form. Flamenco symbolizes the meeting of East and West, of Orient and Occident. Indian and Moorish sinuous arm movements and expressive hand gestures are notable, as is footwork reminiscent of Indian temple dances, in which the feet play a rhythm as an accompaniment to the undulating torso. The Moors also incorporated this type of footwork in the dance, but reserved it for the male dancers. In Flamenco dance, this footwork, termed *zapateado*, was also reserved for the male dancers until the beginning of the 20th century, when women, too, began to use these movements. The Spanish influence on the dance can be seen primarily in the elegant, linear stance held by both the male and female dancer. Also of Spanish origin are the straight-armed arabesques done by the female dancers, the *arriba y abajo, abajo y arriba*.

Present day flamenco consists of singing (*cante*), dancing (*baile*), guitar playing (*toque*), and rhythm accentuation and recitation (*jaleo*). Each element is a distinctive art in its own right and can stand alone, though the complete image of flamenco can only be grasped through the participation of all these fundamental components.

The merging of several ethnic influences can be found in the Flamenco song. Flamenco is a composite body of highly integrated and evolving styles of dance and musical accompaniment. *Flamenco puro* has traditionally consisted of two strains of dance: happy and sad. More recently, three major divisions of the *cante* and *baile Flamenco* have evolved, each differentiated by the seriousness of their subjects: *grande or jondo, intermedio*, and *chico*.

The most profound, those of the *grande or jondo* class, are mournful songs with themes of death, torture, imprisonment, lost love, unrequited love, breach of trust, and adultery...themes echoed in the *afilla*, the cracking, lamentful cries of the *cantaor* or singer. These are the original expression of flamenco...the pure *cante*, the trunk from which all other *cantes* branch. In its oldest form, it was derived from ancient religious chants and songs which later developed into a



more generalized lament for life. Included in the *grande* group are the *soleares*, songs of loneliness, and the *siguiriyas*, violent laments of jealousy, reproach, grief and death. The verses of the *cante* are derived from two sources: the poet who creates them and passes them on to the people through a published work, and those springing from the people themselves, created during inspired moments by *cantaores* and *aficionados*. What has seemed to excite the most verses, regardless of their source, is the indignation and sorrow caused by being deceived in love, the ingratitude and falsity of humanity, and never-forgotten death. many verses also deal with religion, an unjust society controlled by the rich and strong, admiration for those who rebel against this society, and love in general.

The melodies and complex footwork (*zapateado*) of the *grande* class form the basis for all other flamenco dances. The *cantes chicos*, in fact, developed from the *cantes jondos*. Most *cantes jondos* have a 2/4 or 4/4 rhythmic base, with various polyrhythms overlaid in the footwork, the *palmas* and in the guitar's rising and descending *arpeggios*.

Less profound in tone are the *cantes* and *bailes intermedios*, which include the alegrías (featuring improvisation within set rhythms) and the zapateado, highlighting intricate footwork done to instrumental music only. Many *cantes intermedios*, conceived from the Fandangos Grandes, were created by toiling miners, mountaineers, farmers, fisherman.

By comparison, the songs and dances of the chico class are very lighthearted, and probably shows the most influence of regional Andalusian songs and dances. These "light songs" express joy, laughter, love, birth, marriage, success. There are numerous examples of this class, including tangos, rumbas, alegrías, bulerías, and fandangos, all of which are specific, self-contained dances with 3/4 or 4/4 rhythms. Technical and rhythmic variation of a given dance is dependent upon the performer. This personal, variable style of the traditional dances is what lends multiplicity and shifting emotional content to each dance and every performance.

Traditionally, in the dance there were sharply defined differences between the movements of the male and the female dancers. The male emphasized the footwork, a symbol of strength and virility, and the female dancers the baile de brazos (dance of the upper torso, especially "dance of the arms"), symbols of femininity and passion.

In both the baile grande and the baile chico, the woman's arms are raised and moved fluidly and slowly, naturally curved without pointing elbows, raised and lowered with the palms of the hands facing downwards. The hands move flexibly from the wrists in a circular motion in either direction, also slowly and fluidly. The fingers are held together, or in exaggerated positions, keeping in mind that the middle and ring fingers must be used, with the thumb, for playing the pitos (finger snapping). The carriage of the dancer is such that the back is arched backwards from the waist, and the head is generally inclined a little forward and to one side, eyes downcast. Facial expression is serious, deep. She dances as stationarily as possible so that she can concentrate on the jondo elements of the dance. The male dancer carries his body straight, perhaps bending back slightly at the waist. There is no pattern of movement. He is fluid, slightly exaggerated, developing movements

from slow and intense to perhaps suddenly rapid, with an unexpected stop. His footwork is strong, clear, and pronounced.

Before its Golden Age, the music and dance of flamenco existed only as an integral part of a way of life. But little by little, it gained popularity, and by the middle of the 19th century, sharp businessmen realized that flamenco could be exploited profitably in commercial enterprises. It was then that Cafes Cantates came into being, and the groundwork for flamenco's Golden Age was laid. Cafes Cantates were taverns which attracted customers by the presentation of cuadros flamencos (groups of flamenco performers). The Cafes Cantates were the first commercial enterprises to pay the flamencos for their art, resulting in the birth of the professional flamenco artist. From there, theatrical flamenco was incorporated into the Spanish ballet. From this platform, it was introduced to audiences far outside of Spain.

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An example of a siguiryas song follows.

I'm not afraid of dying, dying is natural; what bothers me is the huge list of sins that I have to present to God.	No temo a la muerte, mori es naturá lo que siento es la cuenta tan grande que a Dios voy a da.
---	---

I climbed to the top of the wall, and the wind said to me: what is the use of sighing if there is no remedy?	Ma asomé a la muraya, me respondió er viento: ¿pa qué das esos suspiros, si ya no hay remedio?
---	---

One stormy night I felt death like a black shadow upon me.	Una noche e trueno yo pensé mori, como tenía una sombra negra ensima e mi.
---	---

I cry for death but it will not come; even death finds me unworthy.	La muerte llamo a voces, ño quieri veni, que hasta la merte tiene lástima e mi.
--	--

Don't hit my father, for God's sake release him; that crime of which you accuse him I myself committed.	No pegarle a mi pare, soltarlo por Dios, que ese delito que ustedes le acusan lo había hecho yo.
--	---

An example of a song of the chico class:

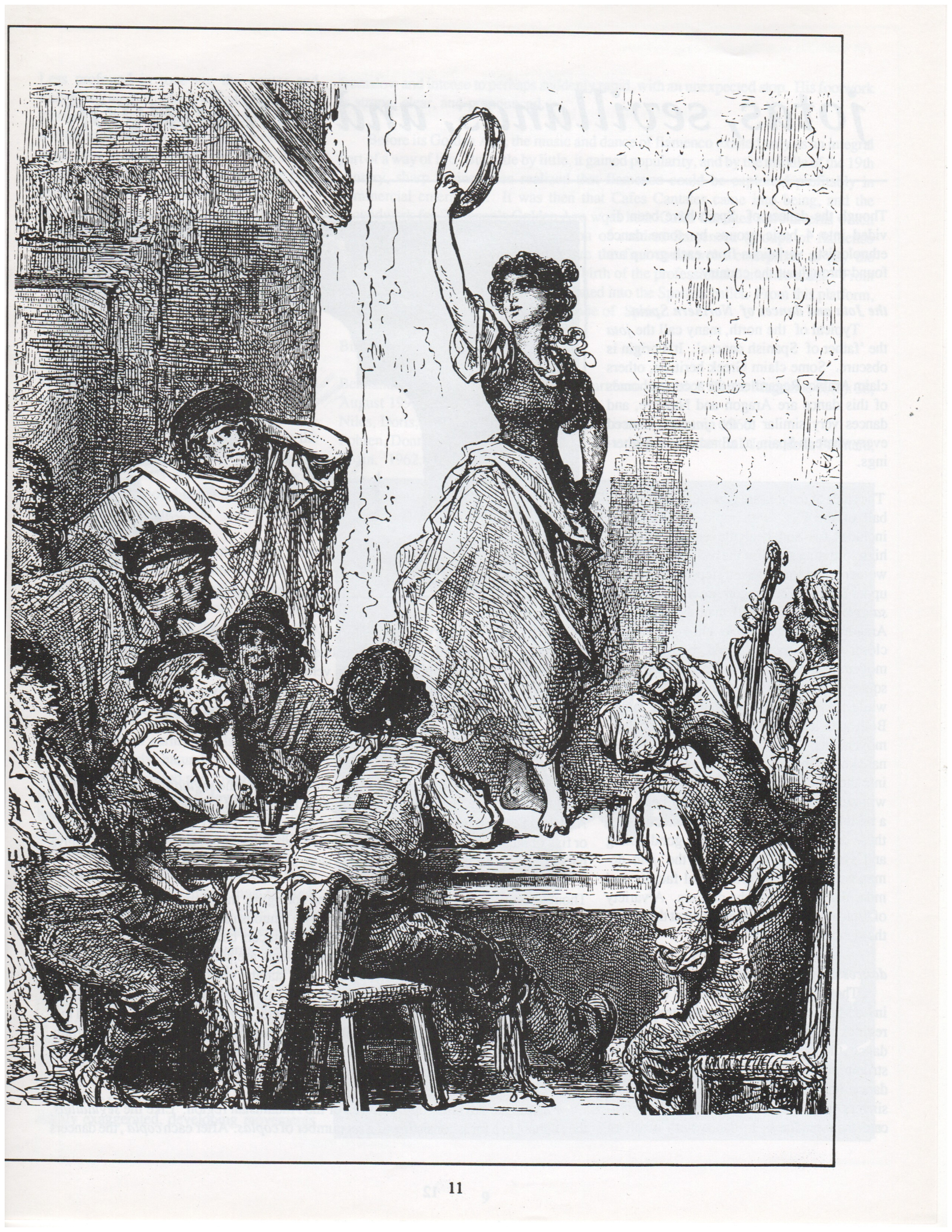
When I saw her cry I thought that I would go crazy. But later I understood that she cried for another; then it was I who cried.	Cuando la ví de llorar que creí de volverme loco, pero luego me enteré que ella lloraba por otro y entonces fui yo quien lloré
---	--

You treat me like a child because I love you with frenzy. You drag me through the drit. How bad you are with me as much as I love you.	Me tratas coma a un niño porque te quiero con locura. Tú me tiras por los suelos. Qué malamente me miras tanto como yo te quiero.
--	---

As they rounded a corner they met again, and like two children they began crying. Love has no cure.	Se volvieron a encontrar al revolver una esquina, y como cos criaturas se pusieron a llorar. El amor no tiene cura.
---	---

I don't want you to talk to anyone. Only to your confessor, your father, your mother, your sister, and me.	No quiero que hables con naide. Sólo con tu confesor, con tu padre, con tu madre, con tu hermanita, y yo.
---	--

I shall love you even after death, for the dead can still love. I love you with my soul, and the soul never dies.	Hasta después de la muerte te tengo que estar queriendo, que muerto también se quiere. Yo te quiero con el alma, y el alma nunca se muere.
---	--



jotas, sevillanas, and fandangos

Though the dances of Spain have been divided into 4 basic groups by some dance ethnologists, variations from each group are found throughout the country.

the Jota and dances of Northern Spain

Typical of the north, many call the *jota* the 'father of Spanish dances'. Its origin is obscure. Some claim Greek heritage, others claim Arabic. Regardless, the accepted homes of this dance are Aragon and Navarre, and dances very similar to the *jota* are danced everywhere in Spain, at all manner of gatherings.

The steps of the *jota* are generally done on the ball of the foot, with rapid footwork that includes toe and heel movements, stamps, high springing steps for the men (lower for the women), and some beaten steps. The *jotas* of upper and central Aragon are *mas jota, mas saltadora* (more leaped) than those of *bajo* Aragon, which are simple and keep the feet closer to the ground. Head, body and arm movements are few. Men carry their arms squared off with the elbows at shoulder height, while the women carry them a little lower. Both men and women perform "crouching" movements, consecutively kneeling on alternate knees, instantly followed by quick leaps into the air. The dance is done in triple-time, with steps falling just a little after the beat...like a rhythmic hiccup. Important in execution of these dances are neat footwork, good timing and syncopation. The pace of the *jota* demands a good deal of technical facility and muscular strength of the dancers. A variety of typical steps can be sequenced at the will of the dancer.

dances of Western and Central Spain

The *seguidilla* is a dance that originated in La Mancha and eventually penetrated other regions of Spain. Truly a song as much as a dance, the dancers move into position to the strumming of a guitar, but do not begin to dance immediately. The guitar plays and singers sing a verse. The dancers then indicate their readiness to dance with a roll of



castanets. After dancing the first *copla* (verse of the song), the dancers stop dead, quite deliberately and suddenly. This stop, called the *bien parado*, is an outstanding feature of the dance, rarely seen in more modern versions. During the pause, the guitarists and singers continue until the dancers, accompanying themselves with castanets, resume dancing. Repeatedly, the dancers stop while the guitars and singers continue alone.

dances of Southern Spain

Andalucia

The *sevillanas*, perhaps the best known variation of the *seguidilla*, has been called the dance of gaiety, the dance of the laughing *castanuelas* (castanets), and the 'soul of Andalucia'. In framework, the dance consists of seven *coplas*, though often only three or five of them are used. Each *copla* is divided into three parts, each consisting of twelve bars of music; each part begins with the step, *sevillanas*, and ends with a pass.

Though some steps in the dance are light and springing, the overall quality of the dance is smooth. The smoothness is emphasized by a sinuous use of the arms, shoulders and body, especially in the crossing steps when the dancers change places with each other on the dance floor. Shoulder and body movements are subtle. Half and whole turns combined, with hip movement, and light foot stamps are typical of the *sevillanas*. Flowing movements, proceeding from the waist upwards are combined with strong footwork, stamping out complex rhythms and counter-rhythms. Steps are arranged into set *coplas*; each *copla* takes up an equal amount of music, always returning to a refrain. The speed of the *coplas* increases as each succeeding one contains more steps than the one before it, yet must still fit into the same musical pattern.

Fandangos are also couple dances of the Andalusian region. Like the *seguidillas*, they adhere to a form consisting of a set number of *coplas*. After each *copla*, the dancers

An example of a siguiryas song follows.

I'm not afraid of dying,
dying is natural;
what bothers me is the huge list of sins
that I have to present to God.

No temo a la muerte,
mori es naturá
lo que siento es la cuenta tan grande
que a Dios voy a da.

I climbed to the top of the wall,
and the wind said to me:
what is the use of sighing
if there is no remedy?

Ma asomé a la muraya,
me respondió er viento:
¿pa qué das esos suspiros,
si ya no hay remedio?

One stormy night
I felt death
like a black shadow
upon me.

Una noche e trueno
yo pensé mori,
como tenía una sombra negra
ensima e mi.

I cry for death
but it will not come;
even death
finds me unworthy.

La muerte llamo a voces,
ño quieri veni,
que hasta la merte tiene
lástima e mi.

Don't hit my father,
for God's sake release him;
that crime of which you accuse him
I myself committed.

No pegarle a mi pare,
soltarlo por Dios,
que ese delito que ustedes le acusan
lo había hecho yo.

An example of a song of the chico class:

When I saw her cry
I thought that I would go crazy.
But later I understood
that she cried for another;
then it was I who cried.

Cuando la ví de llorar
que creí de volverme loco,
pero luego me enteré
que ella lloraba por otro
y entonces fuí yo quien lloré

You treat me like a child
because I love you with frenzy.
You drag me through the drit.
How bad you are with me
as much as I love you.

Me tratas coma a un niño
porque te quiero con locura.
Tú me tiras por los suelos.
Qué malamente me miras
tanto como yo te quiero.

As they rounded a corner
they met again,
and like two children
they began crying.
Love has no cure.

Se volvieron a encontrar
al revolver una esquina,
y como cos criaturas
se pusieron a llorar.
El amor no tiene cura.

I don't want you to talk to anyone.
Only to your confessor,
your father,
your mother,
your sister,
and me.

No quiero que hables con naide.
Sólo con tu confesor,
con tu padre,
con tu madre,
con tu hermanita,
y yo.

I shall love you
even after death,
for the dead can still love.
I love you with my soul,
and the soul never dies.

Hasta después de la muerte
te tengo que estar queriendo,
que muerto también se quiere.
Yo te quiero con el alma,
y el alma nunca se muere.

return to a refrain. The pace of the dance is brisk, done in triple time, and the steps emphasize the rhythm with many heel beats (*taconeo*) and complex castanet patterns. Lower limbs are quick and active under a body *asentao* (serene), and the arms are held widespread. Foot movements are close to the ground, becoming more so as one travels south in the country. When the feet are still, movement is transferred to the wrists, undulating with the arms and the hips.

Murcia

Murcia, in southeastern Spain, has preserved songs which retain the flavor of the Moors who once occupied this area. Though many songs are oriental in mood, the dances which accompany them are both gay and lively, and tinged with dignity. The *Parranda*, once very popular in the region, was a dance which involved changing partners between *coplas*. At the end of the first *copla*, the dance was suspended so that the lines of male and female dancers could approach one another, allowing the boy to talk with his partner. These "flirting" pauses were timed at the whim of the musician. With the second *copla*, the boy passed behind the girl at his side, advancing one place, to put himself in front of a new partner with whom he would dance and flirt until the following *copla* began.

dances of Northern Spain

Catalonia

Catalonian dances show strong Greek influence, with a definite prevalence of linked circle dances of the "kolo" type. The best known dance of this type is the Catalan sardana, a round dance done to the accompaniment of high-pitched pipes and percussion instruments. The dance circle revolves slowly until the music changes tempo and pitch suddenly, and the dancers perform the *cortos* and *largos* which constitute the dance. The steps consist of *longs* (*largos*) and *shorts* (*cortos*) done to the right and left. The *cortos* are danced smoothly with arms down by the dancers' sides whereas *largos* are lightly springing steps done with arms raised above the shoulders while holding the hands of the dancers on either side. Though the steps are simple, the dance has complex mathematical patterns. The difficulty lies in remembering how many multiples of each step must be done at what point in the music.

The *contrapas*, another Catalonian dance, is the "twin brother" of the sardana. Like the sardana, it is danced in a hand-holding circle. But, unlike the sardana, it features steps called *trencato* (broken or quick foot shuffles), *camades* (leg swings) and *girats* (turns). According to legend, the sardana was originally for women only; men were forbidden to enter the circle. The men, in revenge, danced the *contrapas*, barring the women from joining in. Eventually, both sexes came to dance both dances. Today, the rule is that nobody may be refused permission to join the circle of dancers.

Other dances from this region include the *Corranda* from the north of Catalonia, the *Bolangera*, a wheel dance, and the *Modacor*, a handkerchief dance. The *Corranda* features a number of acrobatic steps for the man, such as the *camada rodona*, in which the man kicks over his partner's head, lifts her up to arms length while she kisses another girl held in the same position by her partner. In the *Modacor*, four girls choose partners by giving them handkerchiefs. After dancing together for a while, the girls leave the dance and the four boys give the handkerchiefs to four other girls. This continues until everyone has danced.

Asturias

The *danza primas*, found in Asturias, is thought to be the oldest dance of Spain. Probably of Greek origin, the *danza primas* is a simple, serene and solemn round dance. It contains none of the rhythmic complexity or strenuous dance movements (leaps, springs, foot beats) that normally distinguish dances from northern Spain. The verses of the ballad which accompany the dance are each preceded by an interjection dedicating each section to the Virgin, or to a saint. The *cori-cori*, thought to be a fertility dance of Celtic origin, is also from this region. It is danced in triple time by six girls and one boy

to the accompaniment of bagpipes, tambourines, drums and castanets. The women carry laurel branches with which they alternately ward off the men and beckon him to them.

Another dance of Celtic origin, the *pericote de llanes*, is a dance performed by a man and two women. Abounding in a variety of figures, including one that winds in a serpentine of figures of eight, the dance is accompanied by castanets.

Many of the dances of the northwestern province of Galicia show a definite Celtic flavor, with the form of the several resembling those of Scotland. Arms are held at shoulder level, footwork is done on the balls of the feet, and the overall dance pattern is frequently square. Bagpipes and castanets provide accompaniment, and 4-8 dancers perform in a group. In contrast, other elements of the Galician dances show Slavonic influence. For example, rapid mood changes in the music, from lyric sadness to gay liveliness, are typical of many Russian dance tunes. Additionally, many of the steps in the male dances are the same as those seen in Russian dances (as the heel squats and spiraling leaps). The vigor of male dancing in Galicia is contrasted with the gentle, nostalgic quality found in the girls' dances.

One dance which incorporates most of the above elements is *Muineira Gallega*. At the start of the dance, the man executes agile, acrobatic movements trying, perhaps, to impress his chosen partner. Before her, he eventually prostrates himself on one knee. Then the two dance together, the woman with downcast eyes and great modesty, the man continuing his leaps and turns. This couple is joined in the dance by several other couples, all dancing in a similar manner. Then the women form a circle while the men form another circle outside of the women. The two circles move in opposite directions to the accompaniment of castanets. At the end, the couples again find each other, dance briefly together in a gentle manner, and then the dance is ended.

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Vranjanka (Šano-dušo)

Serbian-Gypsy (Rom)

This dance comes from around the town of Vranje. A special cultural and musical tradition exists among the people of the city of Vranje and its surroundings, due to the influence of its Gypsy population. An oriental influence is obvious in most of the dances, music and costuming of this area. On Sundays, after wedding ceremonies, the wedding party would dance on the streets of the city of Vranje. Musical accompaniment for dances from this area includes drum, tambourine and wind instruments, and sometimes accordion. Željko researched this region in 1980 and 1981. The dance was presented by Željko Jergan at the 1996 Kolo Festival, San Francisco, CA, and in southern California during the January 1997.

This variation of the dance is done by Gypsy women to the music of the love song "Šano dušo."

TRANSLATION: The girl from Vranje (Šano darling)

PRONUNCIATION: VRAHN-jahn-kah (SHAH-noh DEW-show)

TAPE: A Stroll through the Balkans by Željko Jergan, side A/4

FORMATION: W in an open circle, hands joined at shldr ht ("W" pos) and fwd - dance between your arms. R hand holds the corner of a handkerchief.

STYLE: Very feminine with soft hip movements (side hip lift), and soft knee flexes on almost every step. If M do the dance they do not do hip movements.

HANDS: Hands gently move down on the ct. They should move with the body.

METER: 3/4

PATTERN

Meas.

D **INTRODUCTION:** 8 meas (beg with vocal)

A **FIG I:**

1 Facing ctr - step R to R (ct 1); touch ball of L ft beside R toe or slightly fwd as knees flex - L hip lift (ct 2); step L beside R with knee flexes (ct 3).

2 Repeat meas 1. (R to R, tch L, L in pl)

3 Repeat meas 1 cts 1-2 (R to R, tch L) (cts 1-2); hold in place and do 1 more knee flex with hip lift (ct 3).

4 Step L fwd (ct 1); step R back to place (ct 2); step L beside R (ct 3).

5-8 Repeat meas 1-4.

B **FIG. II:**

1-2 Facing ctr - repeat meas 1-2, Fig. I. (R to R, tch L, L in pl -2x)

Note: See Fig I for detail of steps, styling and hip movements.

- 3 Step R fwd (ct 1); step L bkwd to place (ct 2); step R beside L (ct 3).
4 Step L fwd (ct 1); step R bkwd to place (ct 2); step L beside R (ct 3).
5-8 Repeat meas 1-4.

C FIG. III: IN & OUT OF CTR

- 1 Facing ctr and releasing hands - step R fwd (ct 1); touch ball of L beside R toe with bent knees and flex knees twice - L hips lift twice (cts 2-3).
Hands: W: With a corner of the handkerchief in each hand and held taut, move hands in windshield wiper fashion to R (ct 1); hands make a small CW circle motion (ct 2); hands arc sdwd R (circle 1/2 CW) (ct 3). M: Hands are fwd and above head ht with palms fwd throughout fig.
2 Repeat meas 1, stepping L fwd - opp hand motion.
3 Step R,L,R fwd - hands move in wiper motion R,L,R.
4 Step L,R fwd (ct 1-2); touch ball of L beside R with bent knees - L hip lift (ct 3).
Hands: Move hands in wiper motion L (cts 1); hands move to R while making a small CW circle motion to end twd R (ct 2-3).
5-8 Repeat meas 1-4, with opp ftwk moving bkwd.
(L bk, tch R w/2 knee flexes; R bk, tch L w/2 knee flexes; LRL bkwd; RL bk, tch R)

D FIG. IV: CIRCLE L & R

- Hands: Rejoining hands with arms parallel to floor and slightly fwd, L arm is extended L in front of neighbors R shldr (arm almost straight); R arm is bent bent so that the R hand is fwd and in front of own R shldr.
1-8 Repeat Fig. III, only circle R (LOD) during meas 1-4, and L (RLOD) during meas 5-8.

Repeat dance from beg, one more time (2 in all).

ENDING:

- 8 The dance ends on Fig. IV meas 8 by: turning to face ctr - step R fwd into ctr (ct 1); step L blwd (ct 2); close R to L (ct 3). Music slows on last 2 cts.

LYRICS

//Šano duso, Šano mori	//Šano dear, Šano hey
Otvori me vrata.//	Open the door for me.//
//Otvori mi Šano vrata	//Open the door Šano for me
Da ti dam dukata.//	so I can give you dukata (gold coins)//
Oj lele, lele izgore za tebe	Oj lele, lele I'm burning with desire for you.
Izgore mi Šano srce za tebe	My heart Šano has burned out for you.

The lyrics are sung twice through, then humm the melody from then on.

Lyrics by Zaga Gurgas

Dance notes by Željko Jergan and Dorothy Daw, 10-96
Rev. 1-97

Statewide '97

Richard Duree and Julith Neff, Co-Chairs, 1997 Statewide Festival Committee

The 1997 Statewide Festival, DanceLore Express, has come and gone and life will return to normal for those of us who dedicated so much time and effort to it. I made more than a few friends during the long planning process and learned who the real selfless ones are. This open letter is to thank those who stepped in where help was needed and gave it.

It is becoming more and more difficult to find people who will take a turn at the difficult, but necessary task of "door sitting." We experienced it at the Laguna Festival and we experienced it at Statewide. The person whose responsibility it is to obtain people to sit at the registration tables has a difficult and thankless task. Rick and Lynn Bingle of Pasadena Co-op deserve special thanks and recognition. Though it was not their task, they filled in at the registration tables when there was no one to do it due to gaps in the registration schedule. They spent an enormous amount of time during the festival at the tables, sacrificing their dance time to do it.

Chuck and Lucille Vestal took charge of the sound system and operated it during the institutes and many other times when they were needed. Chuck's attentive presence, always looking for anything that needed doing, was a major source of comfort to many of us.

Ruth Levin missed the entire Saturday night dance, concentrating on making the Ice Cream Social the wonderful success that it was. No one saw the tremendous amount of care and hard work she expended on the preparation of that very popular event. She was also responsible for almost single-handedly preparing the "interactive decorations" of trains and folk dance figures. Marshall Cates, who also served as Festival Advisor, made special trips all the way to the festival site to help with the decorations, just because it needed to be done.

Bob and Gerri Alexander expended a tremendous amount of work both before and during the festival to hang the wonderful posters from past years' Statewide Festivals, club banners, and the international flags. The astounding amount of work by Sylvia Stachura as Facilities, Publicity and Hospital Coordinator has impressed us all. A very special thanks to her...we're glad she's on our side.

The list goes on and on. Ted Martin and Donna Tripp's wonderful concert, the complicated task of scheduling teachers performed expertly and smoothly by Beverly Barr, Dorothy Daw's superb effort in producing the syllabus and monitoring the budget, Bob Altman and Michelle Sandler's complex task of coordinating the dance program and the club hosts, Jay and Jill Michtom's efficient handling of the pre-registrations. In the midst of it all, Federation President Marilyn Pixler sustained us with her unwavering support and encouragement.

That's not all but it should give everyone an idea of the tremendous amount of effort expended on the festival by a lot of dedicated people. To those who came and enjoyed the festival, much of the vast amount of work goes unnoticed and unappreciated. Next time you see one of these wonderful people, give them a hug and thanks for their superb work.



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BARLEYCORN COUNTRY DANCERS	Fri, 7:30 pm	(805) 481-2569 Tim Scott	SAN LUIS OBISPO, San Luis Recreation Santa Rosa St.
BON TEMPS SOCIAL CLUB OF SAN DIEGO	2nd Sat, 7pm	(619) 293-7439 Jan Maxted	SAN DIEGO, Vasa Hall 3094 El Cajon Blvd.
CABRILLO INTERNATIONAL FOLK DANCERS	Tues, 7-10 pm Thur, 7-10 pm	(619) 459-1336, Lu (619) 445-5995, Jack	SAN DIEGO, Balboa Park Club Balboa Park
CHINA LAKE DESERT DANCERS	Tues, 7:30-9:30 pm Thur, 7-10 pm, Sat, 2pm	(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.
ETHNIC EXPRESS INT'L FOLK DANCERS	Thur, 7-9 pm	Richard Killian (702) 732-4871	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
KAYSO FOLK DANCERS	Fri, 9 am-noon Sat, 12:30-2 pm	(619) 469-7133 Evelyn George	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 GREEK FOLK DANCING	Fri, 8 pm-midnight	(818) 248-2020, Antoni (213) 660-1030, Jozef	PASADENA, Vasa Hall 2031 E. Villa
LAGUNA FOLK DANCERS	Sun, 7-10 pm Wed, 8:30-10 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) 797-1619 Rick Daenitz	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, Calif Heights Methodist Church, 3759 Orange Ave.
PASADENA FOLK DANCE CO-OP	Fri, 7:45-11 pm	(818) 794-9493	PASADENA, Throop Memorial Church 300 S. Los Robles
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	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, Minami Recreation Hall 600 W. Enos Dr.
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 Watsseka
SOLVANG VILLAGE FOLK DANCERS	Sat, 7:30-10:30 pm	(805) 688-3397 Dave Heald, instructor	SOLVANG, Church of Jesus Christ of Latter Day Saints gym, 2627 Janin Way

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SOUTH BAY FOLK DANCERS	Fri, 7:45-9:45 pm	(310) 377-6393 Bea Rasof	TORRANCE, Torrance Cultural Center, 3330 Civic Center Dr.
TROUPE MOSAIC	Tues, 6:30-8:30 pm	(818) 355-9361 Jodie Ullman	NORTH HILLS, Gottlieb Dance Studio, 9743 Noble Ave.
TUESDAY GYPSIES	Tues, 7:30-10:30 pm	(310) 390-1069 Millicent Stein	CULVER CITY, Masonic Temple 9635 Venice Blvd.
VENTURA FOLK DANCERS	Thurs, 8-10:00 pm	(805) 642-3931, Joan (805) 654-1200, Rose	VENTURA, Loma Vista Elementary School, 300 Lynn Dr.
VESELO SELO FOLK DANCERS	Th, 7:30-9:30 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.
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, 7:00-10:15 pm	(818) 368-1957 (818) 702-0431	WOODLAND HILLS, Recreation Center 5858 Shoup Ave.
WESTWOOD CO-OP FOLK DANCERS	Thurs, 8:00-10:45 pm	(310) 452-0991 (818) 998-5682	WEST L.A., Emerson Jr. High Gym, 1670 Selby, behind Mormon Temple

NON-FEDERATION CLUBS

ALIVE FELLOWSHIP INT'L FOLKDANCERS	Tuesday 7:30-10 pm	(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) 957-3383 Karila	ALTADENA, Altadena Senior Center 560 E. Mariposa St.
BIG BEAR FOLKDANCERS	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.
CAFE RONDO	2nd Sat. 8 pm - 1 am	(310) 275-6847 David	WEST L. A., Westside JCC 5870 W. Olympic
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.
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 Gore	Van Nuys, 8648 Woodman Ave.
GREEK FOLK DANCE CLASS	Thur, 1-3 pm	(310) 769-3765 Trudy Bronson	VAN NUYS, Valley Cities Jewish Comm. Ctr, 13164 Burbank Blvd.
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.
L.A. CITY RECREATION INTERNATIONAL FOLK DANCE	Fri, 11:30 am	(310) 278-5383, Marc Israel Tikva Mason, instructor	L.A. Robertson Recreation Center 1641 Preuss Rd.
LONG BEACH JEWISH COMMUNITY CENTER	Sun 7-10:30 pm	(310) 275-6847	LONG BEACH 3801 E. Willow
MIXED PICKLES	Fri, 7:30-10:30 pm	(714) 530-6563 Pat Thomas	FULLERTON, Hillcrest Recreation Center, 1155 N. Lemon
NORTHRIDGE INTERNATIONAL FOLK DANCERS	Thur, 3:30-5 pm call to confirm	(818) 340-6432 JoAnne McColloch	RESEDA, Reseda Sr Citizen Center 18255 Victory Blvd.
OJAI FOLK DANCERS	Wed, 7:30-10 pm	(805) 649-2367 Rachel Pratt	OJAI Art Center 113 S. Montgomery

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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.
ROYAL SCOTTISH COUNTRY DANCE SOC., L.A. branch	Mon, Tue, Wed, Thur Fri, Sun Call for time & location	(818) 845-5726 Aase Hansen	ENCINO(sun), GRANADA HILLS(th), LAKEWOOD(w), MANHATTAN BEACH(tu), PALOS VERDES(m), REDONDO BEACH(sun) SANTA BARBARA(m), SANTA MONICA(th,f), SIMI VALLEY(m), TORRANCE(f), VAN NUYS(m), WESTCHESTER(m), WEST LA(w)
ROYAL SCOTTISH COUNTRY DANCE SOC., Orange County branch	Mon, Wed, Thurs, Fri Call for time & location	(714) 557-4662 Shirley Saturensky	COSTA MESA(f), H JNTINGTON BE ^CH(th), ORANGE(m), TUSTIN(w,th)
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SHAAREI TORAH	Tues 7:30-9 pm	(310) 275-6847 David Ederly	ARCADIA, 550 N Second Ave.
UCLA INTERNATIONAL FOLK DANCERS	Tues & Thus 7:30-11 Fri 3 pm	(310) 284-3636 James Zimmer	WESTWOOD, UCLA residence halls Call for location Wooden Center
U. of RIVERSIDE FOLK DANCE CLUB	1st, 2nd, 3rd Fri 8-11:15 pm	(714) 369-6557 Sherri	BARN STABLE, University exit 900 University Ave.
WEST HOLLYWOOD PARK FOLK DANCE	Wed 10:15-11:45 am	(310) 652-8706 Tikva Mason	WEST HOLLYWOOD, West Hollywood Park San Vicente and Melrose
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.

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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.
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ISRAELI & INTERNATIONAL FOLK DANCERS	Tues, 7:45-10 pm	(310) 375-5553 Ginger McKale	REDONDO BEACH, Temple Menorah 1101 Camino Real
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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 Hagadom	ESCONDIDO, Methodist Church Rec. Hall, 4th & Kalmia
OJAI FOLK DANCERS	Wed., 7:30 pm	(805) 649-1503	OJAI. Ojai Art Center
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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) 441-0590 Chuck Lawson	SIERRA MADRE, Sierra Madre Recreation Bldg, 611 E. Sierra Madre Blvd.
SKANDIA FOLK DANCE CLASSES	Tue, 7:30-10 pm Wed, 7:30-10 pm	(714) 533-8667 (310) 558-8352	ANAHEIM, Senior Center, 280 E. Lincoln CULVER CITY, Peer Gynt Hall, 3835 Watsoka
SOUTH BAY FOLK DANCERS	Fri, 7:45-8:15 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, 7:30-9:30 pm	(714) 530-6563 Pat Thomas	FULLERTON, Hillcrest Recreation Center, 1155 N. Lemon
WESTCHESTER LARIATS	Mon, 3:30-4:30 pm Mon, 4:30-5:30 pm	(310) 288-7196 LynnAnne Hanson	L.A., Westchester Methodist Church Emerson & 80th Pl.
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