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Folk Dance Scene

NOVEMBER 1998

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VOLUME 34, NUMBER 7



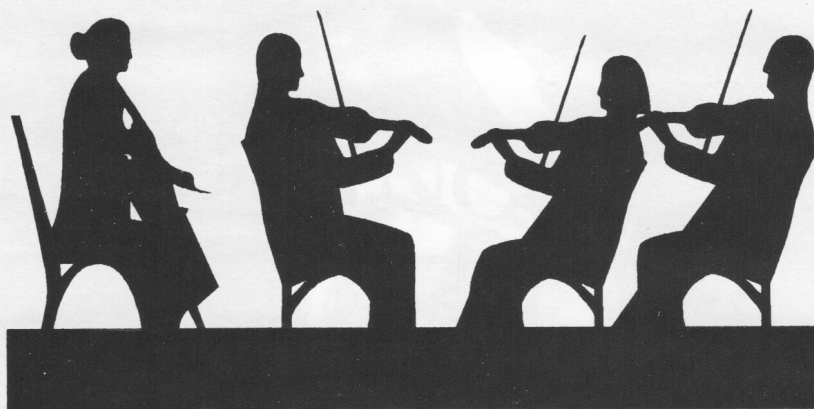
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NOVEMBER 1998

VOLUME 34, NUMBER 7

Folk Dance Scene

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FOLK DANCE SCENE is published to educate its readers concerning the folk dance, music, costume, customs, lore and culture of the peoples of the world. It is also designed to inform them of the opportunities to experience folk dance and culture in Southern California and elsewhere. In addition, it advises readers on 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 newsworthy items which are consistent with the policy of the magazine. News items should reach the Editors by 5 weeks prior to the month of publication for inclusion. Potential authors of feature articles should correspond with the editors prior to submitting their manuscripts.

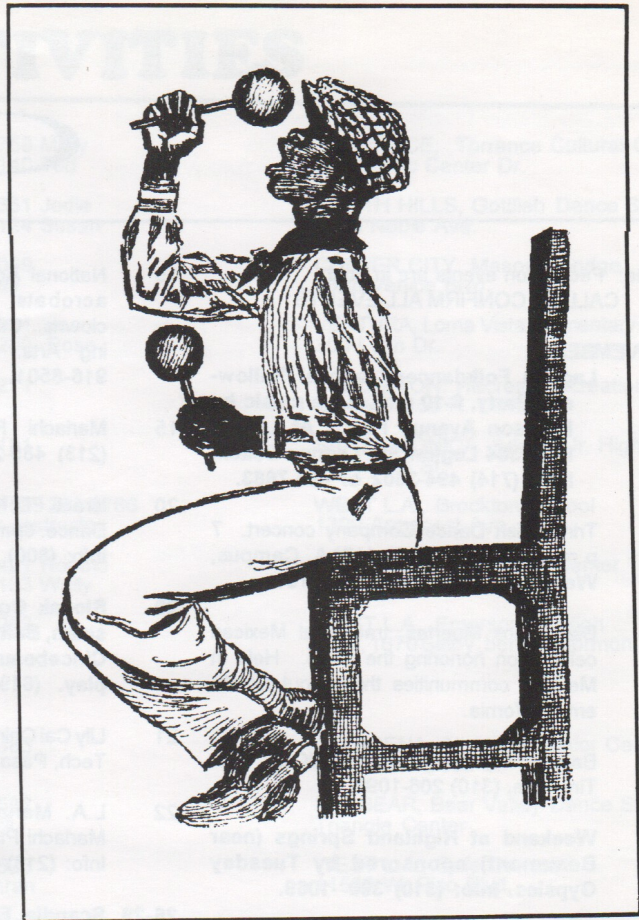
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MEMBERSHIP. To join the Folk Dance Federation of California, South, one may either affiliate with a member club or join directly as an associate member by contacting the Director of Membership at (562) 862-0521.

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CONTENTS

CALENDAR.....	
Jay Michtom	2
ON THE SCENE.....	5
IN THE BEGINNING...	
Elmer Shapiro; Gloria Harris.....	8
RUMBA	9
LE GRAND BAL DE L'EUROPE	
Richard Maheu.....	14
CLUB ACTIVITIES	
Steve Himel.....	18

Many thanks to Richard Maheu for his insightful story on the Grand Bal de l'Europe in France, and the enticing photos he sent to go with his article!!!!

On the cover: Cuban musicians with drums and rattles

CALENDAR

Note: Federation events are in bold
CALL TO CONFIRM ALL EVENTS

NOVEMBER

- 1 Laguna Folkdancers' annual Halloween Party, 8-10 p.m. Live music by Madison Avenue Folk. At Legion Hall, 384 Legion St., Laguna Beach. Info: (714) 494-3302 or 494-7683.**
- 1 Trinity Irish Dance Company concert. 7 p.m. at Royce Hall, UCLA Campus, Westwood. Info: (310) 825-2101
- 1 Dia de los Muertos, traditional Mexican celebration honoring the dead. Held in Mexican communities throughout Southern California.
- 2-3 Balkanski Glasove concert at UCLA. Info: Tim Rice, (310) 206-1096
- 6-8 Weekend at Highland Springs (near Beaumont) sponsored by Tuesday Gypsies. Info: (310) 390 -1069.**
- 6,7 Street Dance from Japan; 3 performances at Cal State, Northridge. Info: (818) 677-3943.
- 7 Natalie MacMaster, Cape Breton fiddler and step-dancer. Celtic music from Nova Scotia. 8:00 at El Camino College. Info: (310) 329-5345
- 7 Israeli Dance Workshop in San Diego. Dance workshop 5-7 p.m., potluck 7:15 p.m., followed by request international dancing. Dancing Unlimited, 4569 30th St., San Diego. Info: (619) 229-0500
- 7,8 Intertribal Marketplace; dancers, drummers, and artisans from Eastern and Southwest tribes. Southwest Museum. Info: (213) 221-2164.
- 8 Thalia Studio Hungarian Theatre. Music, song, and skits in Hungarian. 4:00 p.m., Cal State Northridge. Info: (818) 677-3943.
- 14 Folk Dance Scene Benefit House Concert, 7:30 p.m., a "musical potpourri", featuring the Cantilena String Quartet with Laurette Boarman on violin. Info: (213) 658-8182.**
- 14 Café Rondo, Israeli dancing at the Westside Jewish Community Center, 5870 W. Olympic Blvd, L.A. Class 8-9 p.m., open dancing from 9 p.m. to ????

- 15 National Acrobats of China. Magicians, acrobats, tumblers, contortionists, clowns. Cerritos Center for the Performing Arts. 4 performances. Info: (562) 916-8501.
- 15 Mariachi Festival, Los Angeles. Info: (213) 485-2437.
- 20 Israeli FD Marathon with Israel Yakovee. Dance. 8pm - 3 am. 2244 Westwood Blvd. Info: (800) 750-5432.
- 20 Slovak Costume Exhibit, Mingei Museum, Balboa Park, San Diego. Helene Cincebeau's collection goes on display. (619) 239-0003.**
- 21 Lily Cai Chinese Dance Co. 8:00 p.m. Cal Tech, Pasadena. Info: (888) 2CALTECH.
- 22 L.A. Mariachi Festival. Noon-5:00 at Mariachi Plaza, 1st and Boyle Sts. Free. Info: (213) 485-2437.
- 26-29 Scandia Festival, Cedar Glen Camp, Julian, CA. Info: Michael Goode, (818) 342-7111.**

DECEMBER

- 4 Scottish Christmas; music and dances. 8:00 p.m., El Camino College. Info: (800) 832-ARTS.
- 5 Victorian Christmas, Heritage Hill Historical Park, Lake Forest, CA. Music, food, historical costumes. Info: (949) 855-2028
- 5 Holiday Folkdance Party, hosted by Five Cities FD Council. 7:00-11:00 at Loma Vista School, Ventura. Info: Dick at (805) 964-7957.**
- 6 December Delight Festival, hosted by West Valley FD. 1:45-5:45, Sepulveda Recreation Center, 8825 Kester Ave. (at Parthenia) Council meeting at 10:30 a.m.. Live music, exhibition, food. Info: Jill at (818) 368-1957, or Lila at (818) 348-6133.**
- Concerts of Eastern European folk music by Zhenia Folk Chorus. Info: (310) 831-4457.
- 12 8:00 pm at Harbor College,
- 13 2:00 pm in Wilmington
- 19 1:00 pm at L.A. Central Library
- 12 Café Rondo Café, Israeli dancing at the Westside Jewish Community Center, 5870 W. Olympic Blvd, L.A. Class 8-9 p.m., open dancing from 9 p.m. to ????

- 16-18 Fiesta Navidad, Mariachi los Camperos de Nati Cono. Orange County Performing Arts Center. Info: (949) 553-2422.
- 16 Israeli FD Marathon with Israel Yakovee. Dance from 8pm to 3 am at 2244 Westwood Blvd. Info: (800) 750-5432
- 19 Christmas Party hosted by Kypseli Folk Dancers. Info: (818) 248-2020.**
- 26 Skandia Christmas Party, Women's Club of Orange, 121 S. Center St., Orange, CA. Info: (714) 533-3886, (714) 533-8667 or (310) 827-3618.**

1999

JANUARY

- 9 Tango Buenos Aires, a historical dance concert. Cerritos Center for the Performing Arts, Cerritos, CA. Info: (562) 916-8501
- 11-15 Mystical Arts of Tibet, Barclay Theater, Irvine. Nine monks prepare a sand mandala and perform traditional music, song, dance. (949) 854-4646.
- 16 Inca: Peruvian Ensemble performance at Orange Coast College, Costa Mesa. Info: (714) 432-5880.
- 17 Pasadena Co-op Winter Festival. 1:30-5:30 at Scottish Rite Cathedral at Madison and Walnut, Pasadena. Council meeting at 10:30. Info: (626) 300-8138.**
- 30 Kol Simcha, European Klezmer band. 8:00 p.m., Cal Tech, Pasadena. Info: (888) 2CALTECH.
- 27-31 Kodo "One Earth Tour", traditional Japanese drum concerts at Royce Hall, UCLA. Wednesday-Saturday at 8 p.m., Sunday at 2 p.m. Info/tickets: (310) 825-2101.

FEBRUARY

- 5-7 Laguna FD Festival at Ensign Jr. High, Newport Beach. Teachers: Lee Otterholt and Yves Moreau. Workshops Fri. night and Sat.; concert, Sun; dances Fri, Sat and Sun. Info: (714) 533-8667 or (949) 951-3314.**
- 12 Chinese Golden Dragon Acrobats. Dance, acrobatics and juggling. 8:00 p.m., Norris Theatre, Palos Verdes. Info: (310) 544-0403.
- 14 Khac Chi Ensemble, performance of traditional Vietnamese music. Orange Coast

CALENDAR

College, Costa Mesa, Info: (714) 432-5880.

15 "Bayou to Bourbon Street", Mardi Gras concert and celebration featuring Beau Soleil, the Dirty Dozen, Geno Delafosse and others. 8 p.m. at Royce Hall, UCLA. Info: (310) 825-2101.

19-21 Moiseyev Dance Company performance at Cerritos Center for the Performing Arts. Info: (562) 916-8500

MARCH

6 Side Street Strutters, Jazz Band Re-works traditional New Orleans jazz. Orange Coast College, Costa Mesa. Info: (714) 432-5880

13 Boys of the Lough, Celtic quintet. 8:00 p.m., t Cal Tech, Pasadena. Info: (888) 2CALTECH.

13 Doyle's Irish Cabaret, song and dance performance at Cerritos Center for the Performing Arts. Info: (562) 916-8500

14 Gypsy Caravan, concert featuring 40 performers from the Gypsy tribes of Romania, Russia, Croatia and Hungary. 8 p.m., Royce Hall, UCLA. Info: (310) 825-2101.

15 The Spirit of Ireland, St. Patrick's Day program, 8 p.m., featuring RTE Irish National Radio Orchestra and Dancers. Royce Hall, UCLA. Info, tickets: (310) 825-2101

15 Gypsy Caravan. Barclay Theater, Irvine. (949) 854-4646

17 Ladysmith Black Mambazo, Zulu music and dance concert. Cerritos Center for the Performing Arts, Cerritos. Info: (562) 916-8501

19 Dennis McNeil & Celtic Fire. Traditional Irish music. 8:00 at Norris Theatre, Palos Verdes. Info: (310) 544-0403.

20 Doyle's Irish Cabaret song and dance performance at Orange Coast College, Costa Mesa. Info: (714) 432-5880.

20-21 Festival hosted by China Lake Desert Dancers; Ridgecrest. Info: (760) 375-2821.

26 Cubanismo! Barclay Theater, Irvine. (949) 854-4646

APRIL

10 Celtic Fire with Dennis McNeil. Traditional Irish music. 8:00 p.m., Pepperdine University, Malibu. Info: (310) 456-4522.

10 Ballet Folklorico Quetzalli de Varacruz. Mexican music and dance. 8:00 p.m., Cal Tech, Pasadena. Info: (888) 2CALTECH.

24 Indian sarode and tabla concert featuring Ali Akbar Khan and Zakir Hussain. Cerritos Center for the Performing Arts, Cerritos. Info: (562) 916-8501

MAY

1 Milladoiro, Celtic music from Spain. 7 musicians play traditional music of Galicia. 8:00 p.m., El Camino College. Info: (800) 832-ARTS.

22 Neva Russian Dance Ensemble, traditional music and dance of Northern Russia, the Ukraine and Moldavia. Orange Coast College, Costa Mesa. Info: (714) 432-5880.

29-31 Sun Dance! Statewide Festival, Balboa Park, San Diego, CA. Institutes, beginners workshops, live music, concert, Kolo parties, BBQ and dance sessions. Info: (619) 558-7595.

NORTHERN CALIFORNIA

11/20-22 West Coast Ragtime Festival, Sacramento Inn, Sacramento, CA. Info: (916) 323-5155 (days) or (530) 758-6697 (evenings).

11/26-28 Kolo Festival, Russian Center, SF. Classes, concert, dancing, food. Teachers: Joe Graziosi, Mitko Manov, Steve Kotansky, Mark Forry, Dick Crum (?). Info: (510) 652-7859, or (800) 730-5615.

OUT OF STATE

Florida

12/27-1/1/99 Florida Rhapsody: A New Year's Dance Escape at the YMCA Camp Winona, DeLeon Springs, FL. Dance workshops in contra, swing, cajun, waltz, clogging, and more. Live music. Info: (800) 8908 x 1584 or e-mail labst@tdo.infi.net.

Hawaii

1999 Dance Weeks with Ken McFarland of McFarland's McTravel. Info: (800) 822-3435

3/14-21 Hawaii Contra Dance Week with Wild Asparagus.

3/21-28 Hawaii Contra and Couple Dance Week.

Kentucky

12/26-1/1 Winter Dance, presented by the Lloyd Shaw Foundation. Dance workshops include Morris, Scandinavian, English. Live music. Info: Melody Glick, (248) 344-2059.

Nevada

10/29-11/1 Tamburitza Extravaganza, Reno. Dance and music, handicrafts. Info: (702) 787-0660.

Texas

3/5-7/99 San Antonio College FD Festival. Workshops, concert, dancing. Info: SACFest'99, PO Box 460833, San Antonio, TX 78246-8033

Washington

11/8 Teacher Training workshop with Thea Huijgen. 10 am - 5 pm at Cedar Valley Grange, Lynnwood. Info: (360) 668-4238.

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Laguna Festival

February 5-7 1999

Presenting Yves Moreau and Introducing Lee Otterholt
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for information or directions, Call (714) 533-8667;
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WEST VALLEY FOLK DANCERS

Present

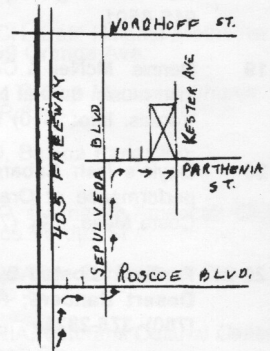
December Delight

Sunday December 6, 1998

1:45 - 5:45, at

Sepulveda Recreation Center
8825 Kester Ave. (at Parthenia)

Federation Council meeting at 10:30



Info: Jill or Jay @ (818) 368-1957

Exhibition, Live Music, Food

On the Scene

ERRATA

A note from Joanna Thompson tells us that, contrary to Julie Mangin's article, the POLKA has been Wisconsin's state dance for a number of years. She notes that "square dancing doesn't stand a chance". There are bumper stickers that say, "POLKA. It's the law."

CHANGES/ADDENDA TO THE FOLK DANCE FEDERATION'S DIRECTORY, 1998/99

Please note the following in your directory:

Julith Neff, Insurance Chair has a new e-mail address: neffm@earthlink.net
Pat Peterson, Historian's new e-mail is: 74073.2225@compuserve.com

Skandia South, Anaheim has a new location and time: Classes are now held at the Downtown Community Center, 250 East Center St., Anaheim, on Monday (instead of Tuesday) nights. Classes started September 21, 1998. Contact persons are Donna Tripp at (714) 533-3886 or Ted Martin at (714) 533-8667.

ISRAELI FOLK DANCE CLASSES

The Westside Jewish Community Center in Los Angeles is offering Israeli folk dance classes on Tuesday and Friday mornings from 9 a.m. to noon and Tuesday evenings from 7:30 p.m. to 11 p.m., all taught by Naomi Silbermintz. The center is located at 5870 W. Olympic Blvd., L.A. For more information, call (323) 938-2531, ext. 2225.

THE WEST COAST RAGTIME FESTIVAL

The West Coast Ragtime Society's annual festival will be held this year from November 20-22 at Red Lion's Sacramento Inn in Sacramento. Live music performances (by individual performers as well as full bands) continue from 9 a.m. until midnight daily on each of four different stages. Additionally, there will be dance demonstrations and dance instruction by Stan Isaacs, Bruce Mitchell and Mlle. Irene Ujda throughout the weekend. For more

information or to register, call festival director, Deborah Gale, at (916) 323-5115 (days) or (530) 758-6697.

FOLKTHINGS DIRECTORY IS READY

The Folkthings directory of ethnic, folk and traditional dance and music groups and events in the USA and abroad, compiled and published by David Henry, is now available. There are listings for 49 states in the U.S.A. and for 63 other countries. In addition to listings of groups and special events, there are listings of folk festivals, organizations, publications, museums, archives, vendors, folklife areas, college and university programs, and contact people for all manner of folk things.

To order your copy, contact David Henry, Folkthings, P.O. Box 13070, San Antonio, TX 78213-0070, telephone/FAX (210) 530-0694, or e-mail at folkthings@msn.com.

DUNAJ NEWS

Dunaj International Dance Ensemble is currently working on three dances for the *Ecos del Fandango* project in Southern California, and is welcoming interested dancers to join in rehearsals for their upcoming performances. Special open rehearsals held to work on *Vals Jota*, a couple set dance, and other special rehearsals will be held on selected Saturday afternoons at the Blanca Luz Academy of Performing Arts in Buena Park to work on *sevillanas*. Anyone interested should contact Richard Duree at (714) 641-7450, or e-mail at DanceTraditions@msn.com.

SKANDIA FESTIVAL 1998

This year's Skandia Festival at Cedar Glen Camp in Julian, CA., features Olav Jorgen Hegge, Mary Sanford Hegge, Harald Roine, and Sidsel Roine teaching Valdrespringar. Fiddlers will be Tore Bolstad and Sarah Kirton. Anyone interested in attending should contact Michael Goode at (818) 342-7111 or e-mail him at migoode@ibm.net.

SOUTHERN CALIFORNIA CAJUN ZYDECO WEB PAGE

This web page, located at <http://members.aol.com/zydecobrad/zydeco.html>, has information including dance flyers and numerous links to the Cajun/Zydeco Web Pages around the world. The dance times, dates, and locations listed may change or cancel, so call the numbers provided to confirm all events.

HOLIDAY PARTY IN VENTURA

Mark your calendars. Take a break from shopping and other holiday preparations. Attend the Holiday Folkdance Party sponsored by Five Cities Folk dance Council. The party will be held on Saturday, December 5th from 7-11 p.m. at Loma Vista School, 300 Lynn Rd, Ventura. Anyone wearing a red or green costume will receive a \$2.00 discount off admission. Admission is free for all Santas and other saints. For information, call Dick at (805) 964-7957 or Stephanie at (805) 659-2444.

L.A. PARHUZAM TANCHAZ SCHEDULE

The Los Angeles area Hungarian tanchaz season is well under way at Gypsy Camp. Scheduled dates for the remainder of 1998 are November 14th and December 12th. Tanchaz has a beginning-intermediate dance workshop from 8 - 9:30 p.m. followed by request dancing. For information, call Ricardo Salas at (818) 246-0531, or e-mail at tanc-la@pacbell.net.

Additionally, John and Debbie Rand of Karpatok will be offering a beginning level class on the 2nd and 4th Friday of each month, from 8:30-10:30 p.m. at Gypsy Camp. The class will focus on the basics of Hungarian couple dances, starting with the very popular Mezősegi csardas.

PARTY NIGHTS WITH THE W.L.A. FOLKDANCERS

The West Los Angeles Folkdancers are having a "Day After Thanksgiving Party" on Friday evening, November 27th, 1998 at Brockton School, 1309 Armacost in

On the Scene

W.L.A. (between Barrington and Bundy, 1 1/2 blocks north of Santa Monica Blvd). The party begins at 7:30 p.m. with an all request program. Come ready for a good time! Bring pot luck snacks and/or desserts to share.

For information, call Beverly and Irwin Barr at (310) 202-6166 or (310) 478-4659.

COSTUME COMMITTEE FIELD TRIP

The costume committee announces a field trip to visit the Czecho-Slovak Folk Dress Exhibit at the Mingei Museum in San Diego. The privot collection of Helene Cincebeaux, of New York, will be on display until the spring of 1999.

This exciting day trip will be either Saturday, Nov. 21, or Sunday, Nov. 22.

Ms. Cincebeaux has made trips annually to Slovakia and the Czech Republic, where she collected many beautiful folk costumes and embroideries. She has graciously agreed to conduct a docent tour exclusively for our group.

For further information contact: Dorothy Daw, 562/924-4922; e.mail -G3608@aol.com

WEST VALLEY FOLK DANCE FESTIVAL

Get out your dancing shoes (soft-soled, please), spruce up your costumes, and get ready for West Valley Folk Dancers' Festival. "December Delight" will be on Sunday, December 6, 1998 - yes, really SOON!

It will be at the Sepulveda Recreation Center on a large WOODEN FLOOR from 1:45 to 5:45. There will be a Council meeting at 10:30 at the same location. It's at the corner of Kester and Parthenia near the Roscoe exit from 405. Snacks and other surprises. Tune in next month for more. To speak to a human person, call Jill/Jay at (818) 368-1957

KOLO FESTIVAL 1998

This year marks the 47th anniversary of the famous San Francisco Kolo Festival, to

be held at the Russian Center, 2450 Sutter St. near Divisadero in San Francisco. Included in this year's teaching staff are: Joe Graziosi (Pontic Greek dance), Mitko Manov (Bulgarian dance), Steve Kotansky (Balkan dances), Mark Forry (Croatian/Bosnian singing), and possibly Dick Crum (kolos). Live music will be provided by the Yeseta Brothers Tamburitsa Orchestra, and Bob Beer playing Pontic Greek music, amongst others.

There's a Saturday evening dance/music concert, live music on both Friday and Saturday evenings, folk dance and singing classes. Ethnic foods, costumes, folk craft and music will be available for purchase.

The weekend runs from Thursday through Saturday, November 26-28, 1998. For more information, pre-registration (and a substantial discount on the weekend), scholarships, or to help out, contact (510) 652-7859, (800) 730-6515, or write to the Kolo Festival, PO Box 20181, Piedmont, CA 94620.

GYPSY MONOGRAPH/CATALOG

"Gypsy St. George's Day - Coming of Summer, Skopje, Macedonia 1967-97" is the title of the new publication Elsie Ivancich Dunin. Published in Skopje in the Republic of Macedonia by the Association of Admirers of Rom Folklore, *Romano Ilo* (Gypsy Heart), the 84 page monograph includes 60 photographs.

The text and title are in three languages: English, Macedonian and Romani. The monograph gives background information on the Roma and then a description of the 5-day event. There is also a listing of the major markers of cultural-economic-political changes over a 30 year period for this particular community of Roma. A catalog of 60 photos (in color) follows the text with a legend in the same three languages. There is also a good bibliography on works about the gypsies and the St. George's Day holiday.

Anyone interested in purchasing a copy of the monograph should contact lcdunin@aol.com. Proceeds of the sale of the book to go towards the support of the Association of Admirers of Rom Folklore Art, "*Romano Ilo*"

ON THE VALUE OF ART & CULTURE

In a message dated 98-09-06 16:12:12 EDT, A Czompo writes:

Read on and reflect...

In light of the arts allocation battle, here are the latest numbers released in a new public spending on the arts report: The value of art and culture: What nations spend per person...

Finland	\$88.80
Germany	\$84.75
France	\$56.70
Sweden	\$56.25
Canada	\$44.85
UK	\$24.90
Australia	\$24.60
Ireland	\$ 8.40
United States	\$ 5.70

hmmmm....some things never change.

LEE OTTERHOLT TO BE AT THE 29TH ANNUAL LAGUNA FESTIVAL '99

Donna Tripp

Dancers!!! All those dancers who would be inspired by an exciting, innovative teacher of international dances, come to the Laguna Folkdancers 29th Annual Festival in February 1999 and meet Lee Otterholt who will be sharing the teaching with Yves Moreau. They are friends and Yves has taught at Lee's group in Oslo. This article is designed to introduce Lee to folk dancers who may not have met him while he was here.

Raised in Wisconsin of Norwegian parents, Lee moved to Norway at age 22. He was educated at the Norwegian National Ballet Academy where he is now a teacher. A professional dancer and choreographer, Lee is the leader of

On the Scene

the Center for International Folkdance in Oslo, and in 1987 he founded and still directs Kitka, a performance dance group at the Center. Kitka's repertoire includes dances and choreographed suites from Greece, Bulgaria, Turkey, Romania, the former Yugoslavia, England, Russia and Armenia, all learned from famous choreographers in the countries they have visited on tour.

Lee has worked as a choreographer for Norwegian television, the professional theater and the opening ceremony of the Olympic Winter Games in Lillehammer in 1994. Lee is a very well traveled pioneer in the field of international folk dance and a much sought-after teacher in Norway.

This past summer Lee led a folk dance boat cruise up the coast of Norway for Mel Mann's "Dance on the Water", Cruise which was highly acclaimed by all who danced with Lee, and in 1999 Lee will lead a Prague/Danube River Cruise also for Mel Mann.

Lee and his family lived in Laguna Beach, CA, for the first 6 months of 1997 while on sabbatical. He danced with us and taught for us at Laguna Folk dancers. We were delighted by his sunny personality, attractive appearance and boundless energy. We found his teaching to be innovative, complete and easy to follow...a seemingly endless repertory of good dances which we still retain. We miss our very popular Lee Otterholt!!!

NEW YEARS CELEBRATION IN SOLVANG

This year, Irwin and Beverly Barr's Annual New Years trip will be in Solvang. Four days, 3 nights, including a New Years Eve party with folk dancing. There will be dancing on other nights, too. During the day, there will be sightseeing, tours, and the unusual planned as usual. Full breakfasts and dinners are included daily. The dates are December 29., 1998 through January 1,

1999. Call now for more information and flyers. (310) 202-6166 or (310) 478-4659.

UPCOMING CHOOKASIAN ARMENIAN ENSEMBLE CONCERTS

The first performances will be November 1st for the Mashtod's College annual Armenian cultural fundraiser art show. The event includes an exhibit of Armenian biblical illuminated manuscripts from the 11th to the 17th centuries, and the Armenian concert of classical, folkloric, and troubador songs and dances of Eastern and Western Armenia. The matinee at 2 p.m., art show at 3 p.m., and concert at 6:30 p.m. are all at the Verdugo Hills Country Club, 400 W. Glenoaks Blvd. For more information and tickets, call Mashtod's College, (818) 548-9345 or Verdugo Hills Country Club, (818) 242-7252.

A second concert will take place at 7 p.m. on Saturday, November 14th at the Freight and Salvage Concert Hall, 1111 Addison St. (by San Pablo St.) in Berkeley, northern California. Promised is an evening of Armenian classical, folkloric and troubador music, and dances of eastern and western Armenia. For information about this concert, call the Freight and Salvage Concert Hall, (510) 548-1761.

CAL TECH FOLKDANCERS NEWS

CalTech Folkdancers will be meeting at Monrovia Dance Center, 414 W. Foothill, through the month of November. Teaching is from 8-8:30 p.m. The floor is wood and there is air conditioning at this site. For info, call Nancy Milligan at (626) 797-5157.

THE TOIDS AT LES DEUX CAFES

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IN THE BEGINNING...

Dancing

Elmer Shapiro

In 1987, I went square dancing for the first time at Temple Steven S. Weiss. Suddenly a voice called out over a loud speaker, "Get your partner." Not knowing what to do, I looked up and there stood a beautiful young lady. I asked her to be my partner. One year later, we were married. At the time, I asked her to share a dance with me. I didn't know I was "proposing"!

After Bunny Mirkin, now Shapiro, introduced me to folk dancing, our lives became additionally fulfilled – Monday, Thursday and Friday nights we went folk dancing. We also went to several folk dance camps.

After what seemed like an eternity of standing behind the lines, I finally had enough courage to join in the Westwood group. A group of eight people got together to do Scottish dancing. I thought it would be impossible to learn, but with the help of Lil Rodich and the Wednesday night "crazies", I finally, happily learned Scottish dancing. Westwood Folkdancers became an integral part of our lives. Beverly and Irwin Barr were great helpers. As time went on, I became Treasurer for the group.

On September 2, 1994, we moved to Leisure World, Laguna Hills, CA. We continued folk dancing, and in 1995 I became President of the Leisure World Folk Dance Group. Our teacher, Mikki Revenaugh, does a great job teaching senior citizens.

Dancing is now an important part of my life... it makes me smile, keeps me active, and most important, it takes care of my health. "Dance for a Good Life."

A Blind Date, or....How I Got Started Folk Dancing

Gloria Harris

You are so gentle with me, I thought. No one's ever done that the way you do. I tried to tell him how I felt.

"Not now", he said as he leaned over me.

Lips parted, my eyes followed as his hand finally hung up the drill and told me I could rinse now. He had successfully put a beautiful new cap on my tooth.

"Doc," I said, as he handed me the mirror and I examined his work, "it's amazing that one can relax in a dentist's chair and not be frightened or in pain! Are there any more at home like you?" I blurted out. We laughed.

Two weeks later, I answered my phone, "Hello?"

"Hello, is this Gloria?"

"Yes."

"Well," pause...."This is your dentist's brother."

"Oh, sure."

"Yes, yes it is."

"No, who is this really?"

"I told you, I'm your dentist's brother. He gave me your telephone number. My name is Rocco. Would you like to go out sometime?"

"Where would we go, Rocco?"

"Well," he answered, "we could go folk dancing."

"What's that?"

"I'll show you. It's easy. You'd like it."

I was desperate for companionship, so I crossed my fingers and replied, "Well, Okay, Rocco."

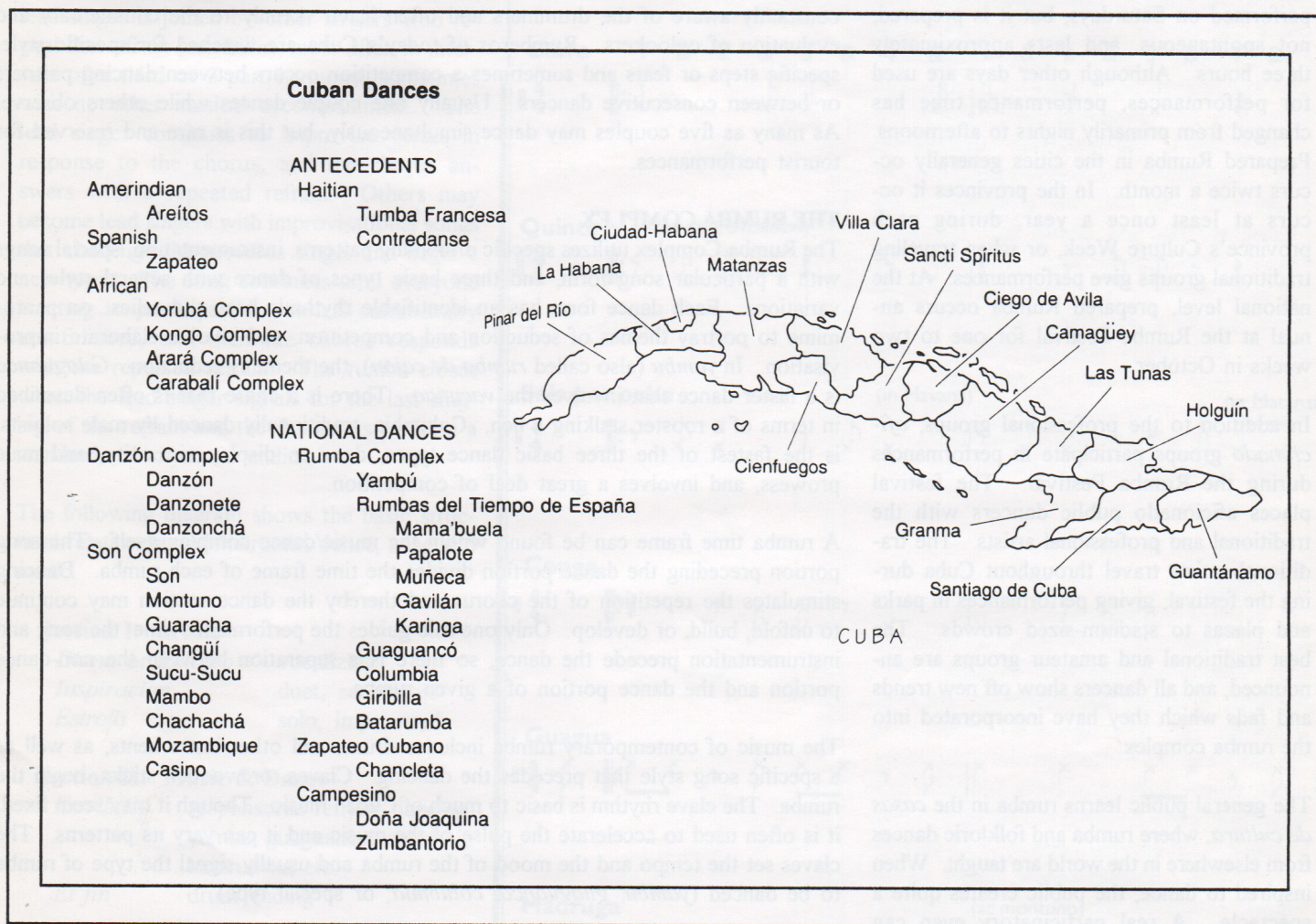
"Fine," he said. "There's a place near you on Stoner Avenue that has a beginner's class. I'll come over on Monday night to pick you up. Goodbye."

Gee, at this time in my life (I was in my late 40's), I'm going out on a blind date! But if he's as nice as my dentist, he should be okay.

Rocco took me to Dave Slater's class the following Monday night. After trying a few of the dance steps, holding hands with a circle of friendly people, and with that exotic music pulsing to the beat of my heart, I knew I had discovered something that had been missing in my life. It was love at first sight with folk dancing, but not with my dentist's brother, Rocco.

The rest of the story is that I eventually met the perfect partner to dance with AND to spend my life with. Wes Perkins and I, as many other lucky people who met folk dancing, were married and are living happily ever after.

Rumba



Rumba is the name of a dance, a rhythm, and a group of related dances, created by poor Cubans as dance and music of their own. These dances are believed to have emerged during the 1800s as a vehicle of liberation and protest among the urban workers who congregated in the poor crowded living quarters (*solares*). ...communities of large houses subdivided into crowded living quarters in urban areas, and also in a more limited fashion on rural plantations.

The origins of rumba can be traced to Western Central African dances that focused on a gradual closeness of male and female dancers and the touching of bellies or thighs. Dances like *makuta* and *yuka*, rumbas antecedents surviving in some parts of Cuba, include these elements as well as other features such as a dancing pair that dances in a circle without touching each other yet definitely maintaining a relationship to each other. Spectators with their loud commentary and the rhythmic beat of three drums and a wooden box accompany the dancers. An emphasis on bumping and/or gesturing toward the navel is an important characteristic in rumba style.

Early in its history, rumba was a less structured and more spontaneous dance event. People gathered together musical instruments, enough voices to sing various parts, and the dance began whenever the people were inspired. Rumba was a form of the moment, and often songs were composed on the spot. In more modern times, the dance has taken on a more organized, less spontaneous aura. There has been a shift in area of performance from the street corner to the concert patio, and the dances are limited to specific days and times.

Before Castro's Revolution, the usual time for rumba was on Saturday evenings. The dance was performed more or less spontaneously and lasted for several hours over several days. Now the time for a rumba performance is more limited. It continues to be performed on Saturdays, but it is prepared, not spontaneous, and lasts approximately three hours. Although other days are used for performances, performance time has changed from primarily nights to afternoons. Prepared Rumba in the cities generally occurs twice a month. In the provinces it occurs at least once a year, during each province's Culture Week, or when traveling traditional groups give performances. At the national level, prepared Rumba occurs annual at the Rumba Festival for one to two weeks in October.

In addition to the professional groups, *aficionado* groups participate in performances during the Rumba Festival. The festival places aficionado public dancers with the traditional and professional artists. The traditional artists travel throughout Cuba during the festival, giving performances in parks and plazas to stadium-sized crowds. The best traditional and amateur groups are announced, and all dancers show off new trends and fads which they have incorporated into the rumba complex.

The general public learns rumba in the *casas de cultura*, where rumba and folkloric dances from elsewhere in the world are taught. When inspired to dance, the public creates quite a spectacle. A real participatory even can develop as fat and skinny, unskilled and skilled, old and young execute the dance. People clap the rhythm of the claves, sing with the chorus, laugh and shout encouragement to the dancers. The dancers often dance as individuals, departing from the "classic" rumba style.

On Rumba Saturdays, in the plazas of the *casas de cultura*, singing and drumming alert the people to the start of a performance by the *rumberos*, the professional dancers who do exhibition dancing for the tourists. These dancers perform at international and tourist events to audiences as large as 200 people. Tourist performances typically have several couples dancing simultaneously. There is serious competition amongst *rumbero* groups

since the rewards for outstanding performances include the much sought-after opportunity to travel, to represent Cuba internationally, and to have international artistic contacts.

Rumba is a dance of couples primarily, but in one type, it uses a series of male soloists or one male soloist. Regardless of which type of rumba is done, the dancers remain constantly aware of the drummers and often listen keenly to the commentary and evaluation of onlookers. *Rumberos* of today's Cuba are watched for specific style, specific steps or feats and sometimes a competition occurs between dancing partners or between consecutive dancers. Usually one couple dances while others observe. As many as five couples may dance simultaneously, but this is rare and reserved for tourist performances.

THE RUMBA COMPLEX

The Rumba Complex utilizes specific drumming patterns, instrumentation, special songs with a particular song form, and three basic types of dance with several styles and variations. Each dance form has an identifiable rhythmic base and relies on pantomime to portray themes of seduction and competition, and involve elaborate improvisation. In *yambu* (also called *rumba de cajon*), the theme is seduction. *Guaguanco* is a faster dance that involves the *vacunao*. There is a chase that is often described in terms of a rooster stalking a hen. *Columbia*, traditionally danced by male soloists, is the fastest of the three basic dance types, done to display virtuosity, and male prowess, and involves a great deal of competition.

A rumba time frame can be found within the music/dance complex itself. The song portion preceding the dance portion divides the time frame of each rumba. Dancing stimulates the repetition of the chorus and thereby the dance section may continue to unfold, build, or develop. Only one rule guides the performance time: the song and instrumentation precede the dance, so there is a separation between the non-dance portion and the dance portion of a given rumba.

The music of contemporary rumba includes drums and other instruments, as well as a specific song style that precedes the dancing. Claves, or wooden sticks, begin the rumba. The clave rhythm is basic to much of Cuban music. Though it may seem fixed, it is often used to accelerate the pulse of the music and it can vary its patterns. The claves set the tempo and the mood of the rumba and usually signal the type of rumba to be danced (*yambu*, *guaguanco*, *columbia*, or special type).

The claves are answered in specific patterns by the largest, lowest pitched drum or box, followed by the midrange and then the highest-pitched drum. The drums are named according to their function or the register in which they are played. The deepest-pitched drum is called the *conga tumbador*, the *hembra* (female) or *salidor* (opener). This drum is usually the first drum to sound and anchors the drum ensemble in pitch and in pattern. The drum of the middle register, the *segundo* (second), *macho* (male), *seispor-ocho* (6 by 8, perhaps referring to 6/8 rhythm), or *tres-dos*, carries a rhythmic contrast to the claves and the conga. The *quinto*, the highest-pitched drum, is the most improvisational of the drum trio. Each drum part creates a tension or pull in the rhythmic feeling with respect to the other drum parts.

Also included in the "classic" rumba ensemble are the *madruga* (shaker) and the *cascara* or *cata* (a cylindrical instrument played with sticks). Shakers called *munecas* are often used on the wrists of the drummers, and the *madruga* is a tin or metal shaker that keeps a steady basic pulse.

The song style of rumba is a combination of improvisation and fixed antiphonal response between a soloist and a chorus. The lead singer begins the *diana*, or

introductory song phrase. The *diana* is a melodic fragment of syllables sung either passionately or playfully, depending upon the text. This establishes the key of the song and the basis for the two and three-part harmony that follows. Once the rumba "breaks loose", the lead singer is joined by other singers who repeat the refrain (*estribillo*), most often in intervals of a third or 3-part harmony, sometimes with no other musical accompaniment. The lead singer continues to improvise verses in response to the chorus, and the chorus answers with a repeated refrain. Others may become lead singers with improvisational songs that challenge the previous singer and begin a new topic. The song continues until everyone wanting to participate in musical commentary are finished, and then the chorus responds with the repeated refrain. The rumba closes when the lead singer signals for the last singing of the refrain and the drummers perform a standardized rhythmic ending.

The following diagram shows the basic structural relationship of the rumba dance, song and music.

Section I: Music

- Diana* or *Lalaleo* vocalizing
- Inspiracion* duet, set verses
- Estrofa* solo, improvised

Section II: Music & Dance

- Estribillo* responsorial refrain; dancing; yambu, guaguanco, colombia batarumba, etc.
- El fin* drum ending

TYPES OF DANCE

YAMBU

The objective of the dance depends on the type of rumba performed. In *yambu*, the mood and aim are danced seduction. The main rule is that the dance must retain its sense of pure flirtation and the male must never make the gesture of capture towards the female. Both the man and woman display and demonstrate sensuality within the rhythmic confines of the music. Both actively partake of the chase, displaying charm and poise. They often dance close to the ground and use a scarf to accentuate their movements. The man may wrap his around the woman's shoulders and bring her close to him while barely touching her. Occasionally the woman will put her scarf around the man's neck.

THE RHYTHMIC PATTERNS (LISTED BY TYPE OF DRUM AND/OR OTHER PERCUSSION INSTRUMENT) OF A TYPICAL *yambu* FOLLOW.

The diagram illustrates the rhythmic patterns for various instruments in 4/4 time. The patterns are as follows:

- Clave:** 1 & 2 & 3 & 4 & (repeated twice)
- Quinto (free improvisation):** A sequence of notes and rests, including a triplet of eighth notes.
- Seis por ocho (in Havana):** A sequence of notes and rests, including a triplet of eighth notes.
- Seis por ocho (in Matanzas):** A sequence of notes and rests, including a triplet of eighth notes and a sixteenth note.
- Conga:** A sequence of notes and rests, including a triplet of eighth notes.
- Guagua:** A sequence of notes and rests, including a triplet of eighth notes.
- Madruga (at montuno):** A sequence of notes and rests, including a triplet of eighth notes.

The verses and chorus of one *yambu* song, *Yambu Matancero*, follow.

Yambu, yambu, yambu
Caballero
Venid a oir mi yambu
Imaliano
Yambu, yambu, yambu
Caballero
Este es mi yambu
Imialiano

The song is about *yambu*, the rumba type, and roughly translates to, "Hey, man, this is my *yambu*, Amaliano; come listen to my *yambu*."

GUAGUANCO

In *guaguanco*, the slightly faster rumba, the *vacunao* (vaccination) is the goal. The objective is for the man to pursue the woman and to execute a *vacunao* by gesturing with his hand, foot, or most often, a pelvic thrust toward the woman. This stylized vaccination derives from the unabashed love of both dance and double meanings in Cuba. The choreography involves opportunism and depicts a man similar in behavior to a rooster chasing a hen: preening, puffing out the chest, strutting, and relentlessly pursuing the hen. The woman is uninterested, tries to evade and avoid him, but is eventually attracted to him and allows him to dance nearby. In her choreography, she shows off her skill, ability and attractiveness; she competes, blocking the man's attempts. She dances with grace and seductiveness, but always tries to avoid the *vacunao*. She escapes it by protecting her pelvic area with a covering gesture while sustaining the rhythm and maintaining a seductive attitude.

COLUMBIA

In *columbia*, the aim is perfection of form of style, interchange, bravado, and competition. Displays of rhythmic virtuosity, stylistic form, creativity and musicality are most important. The male dancer is featured in all his glory and the dance provides a forum for dance competition. *Columbia* is danced in a series that encourages each man to dance in virtuoso style and puts everyone in competition. The *columbia* dancer relates to the drums, especially the *quinto* (the highest-pitched drum) and tries to initiate rhythms or answer the drum riffs as if he were dancing with the drum as a partner. Some men dance with machetes, knives, or bottles; others attempt a couple version that uses extraordinarily fast *guananco* movements with *columbia* rhythms.

In all three types of dance, there is a gradual heightening of tension and dynamics, not just between dancers but also between dancers and musicians and dancers and spectators/other participants.

Rumbas del tiempo de Espana (rumbas from

Clave 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Quinto*

Seis por ocho

Conga

Guagua

Madruga

A typical rhythmic pattern for the percussion instruments in a *guaguanco* is shown above.

Clave 1 2 3 4 1 2 3 4

|| $\frac{12}{8}$ ||: x 7 x 7 x x 7 x 7 x 7 x ||: x 7 x 7 x x 7 x 7 x 7 x ||:

Quinto Totally free

|| $\frac{4}{4}$ ||: - - - - - ||:

Seis por ocho

|| $\frac{12}{8}$ ||: x x 7 x x 7 x x 7 x x 7 ||:

Conga

|| $\frac{12}{8}$ ||: x x x x x x x x x x x x ||:

Guagua

|| $\frac{4}{4}$ ||: x x 7 x x 7 x x x x 7 x ||:

Madrugá

|| $\frac{4}{4}$ ||: x x - - - - - ||:

The percussion patterns for a columbia dance are shown above.

the time of Spanish colonial control), or *rumbas de los viejos* (rumbas of the old people) make up a separate category in Cuba which includes old mimetic rumbas that vary between *yambu*, and *guaguanco* rhythms and fall between the two in tempo. *Giribilla* is a variation that has *shifted the music and dance form toward a separate musical form, with an incredibly fast tempo.*

Batarumba, one of the most recent dances, weaves Yoruba religious songs, rhythms, and dances into the traditional rumba.

Rumba del tiempo de Espana includes some of the most pantomimic rumbas. They have a variety of themes and always use the rumba step, whether the mime is about taking a shower or hunting birds. They are said to be old stories acted out playfully in dance form. They make up a separate group because they are not simply couple dances with themes of seduction or solo virtuoso displays but reenactments of traditional folktales and solo characterizations.

One of the most popular of these dances is *Mama'buela*, the tale of a grandmother who finds her grandson playing and dancing in the streets when he should be in school. The part of the grandmother is usually played by a young woman dressed as an old woman with a walking cane. The boy is usually a man dressed in shorts, a sailor's suit, and a bow tie. The grandmother scolds him as she hobbles on her cane. He appears to tell her of his joy in dancing rumba and how he does not want to go to school. He pretends to start back to school, but she catches him loitering and dancing again. He even tries to dance with her. Eventually she takes pity on him and dances a bit with him. She, too, becomes enthralled with rumba. When he makes the *vacunao* gesture, she goes into shock and faints. They leave together with the grandson fanning her. The narrative is acted out in danced pantomime. Throughout the story, they dance rumba steps.

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Le Grand Bal de l'Europe

Richard Maheu



In July, during a trip to Europe, I spent a couple of days at "Le Grand Bal de l'Europe", which any U. S. folk dancer would immediately recognize as a folk dance camp. It was held on a farm in the village of Gennetines, near the city of Moulins in central France, about a three-hour drive south of Paris. This year, the organizers were forced to limit the attendance at the week-long camp to 2,000 (!), because last year's camp was so crowded that dancing became somewhat difficult. Dancing took place in a number of portable halls with nice wooden floors, removable sides and tent tops, which worked quite well. There were about a dozen of these halls, varying in size, with the largest able to hold perhaps 500 dancers.

The schedule was similar to that of a U.S. camp, with teaching during the day, and evening dancing until all hours (nominally 3 a.m.). Fortunately for me, not the earliest of risers, the first class was from 10:30 a.m. to 1:00 p.m., and there was no mention of warm-up classes at 7 a.m. The second scheduled class was from 5 to 7 p.m. 'Ad hoc' classes or performances could be held at 3:00 p.m.. At any time, musicians could be found practicing around the grounds, singly or in groups. Most seemed to be playing French music, with button accordions, fiddles, Hurdy-Gurdys, and French bagpipes in various combinations.

As far as I could tell, most of the participants were French, and the dances were taught in French, although there were obviously many other Europeans there. The English-speaking contingent was not large, but there were a few folks from the British Isles, and even a few Americans. In general, however, I was lost in a sea of French, of which I can only speak a few words. I practiced my French when necessary by asking "parlez-vous Anglais?". Fortunately, this often got a positive

...the big dance of Europe

response. Although it is obviously not necessary to understand the language in order to learn the dances, it sometimes helps to know what's going on.

The 'Grand Bal' is an international folk dance camp, although French and Western European dances were most common. One class I enjoyed was of dances from a number of valleys in Northwestern Italy, part of an area referred to as the 'Occident'. Due to the isolation of the area, folk dances are still part of the culture, with some valleys retaining 10 or 20 dances in their repertoire. These are couple dances, some with an interesting stamping step which is not that easy to pick up. Music was provided by a live orchestra (which included one of the teachers), and was an enjoyable blend of accordion, flute, and fiddle. After the class, I wanted to ask a question, and was directed to the

English-speaker of the group. He didn't look Italian, but I could tell he was, because he positioned his face, with an appropriate attentive, questioning look on it, about 12 inches from mine.

There were also some classes in New England Contra-Dancing, which provided some of the few times that I was able to understand everything that the teacher was trying to say. I also heard some English spoken in the Quebec dance class. The dances were like square dances (I didn't catch the proper name). The teacher described everything in French, but he frequently called out the figures in English. I assumed that he was doing this because he normally spoke English, but a chat with him afterwards revealed that he is a French Canadian, who has been living in France for years. Perhaps someone could explain to me why a French-speaking person would call out figures in English for dances from

a French-speaking area. Is it because they are not originally French-Canadian dances?

At one point while looking around for another class, I glanced in one of the halls and saw a very large, very black woman (from Ghana, I think), demonstrating something along the lines of 'Highlife' with all the vigor and abandon you would expect, and then some. I looked elsewhere.

One of the classes I enjoyed most was Greek dance, taught by a woman from Yannina (Northwestern Greece), who presently lives in Belgium. She presented a smorgasbord of Greek dance, including one that looked like a typical Atanas Kolorovski-style Macedonian dance, with music that sounded like Radio Skopje (she said it was from a town right on the border of Macedonia). There was a Pontian dance, and naturally a Hasapiko was included. She must have taught at least fifteen dances from all over Greece and its edges. She was using tapes for teaching, which was very unusual there. I asked her if she had an orchestra, and she said that finding an amateur orchestra to play Greek music in

Western Europe was impossible, and in order to have music representing the normal professional state of Greek folk music, it would be necessary to hire an orchestra in Greece and bring them there. I had brought a Macedonian Gajda along for just such a possibility, so I asked her if she would be interested in hearing it. When I played 'Gaj-

da', she suggested that she teach the dance with my accompaniment so that people would get at least a little taste of live Greek music. Fortunately the tent top contained the sound well enough that everyone seemed to be able to hear, and it went pretty well.

There were some Spanish folk-dance classes, which I found very interesting. For one thing, I haven't seen much of this, and for another, the music is very lively. One dance that was fun was a 'Rumba', which was not like any Rumba I've ever seen, and which was accompanied by two Galician bagpipes, with drummers playing a very syncopated rhythm.

Another class that turned out interestingly was one of the ad hoc classes held at 3:00 in the afternoon. I noticed a young woman walking along, wearing what looked like a Hungarian outfit. I thought she might be heading for a dance class, so I followed. It turned out to be Slovakian, and the couple teaching it were definitely Slovakian, and probably from a semi-professional dance group. The young man teaching couldn't speak French, but he did speak English fairly well. The first dance he taught was a Czardas-like couple dance, with turns and a few slaps. After we practiced this part for a while, all of a sudden he announced: "and now you pick up the girl like this, swing her like this, and throw her over your shoulder!" (so that she arcs over and lands on her feet, of course). At that point I understood why most of the people learning the dance were in their twenties. I did the best I could; the young lady I was dancing with was probably about 5' 6" and 115 pounds, and I'm no weight lifter, so the arc she described was a bit on the low side. At least I didn't completely embarrass myself. Humans are easier to throw around than dead weight, but if you want to practice the move, try it with a 100-pound bag of sand.



This description hasn't begun to do justice to the variety of dance classes presented, and since I was only there for two days, I missed quite a few possibilities, including Bulgarian. At night, five or six of the halls, including the large one, were used for general dancing. Live orchestras typically played for about one hour at a stretch, and there seemed to be enough of them available that I didn't notice any repetition. Much of the music sounded French to me, with naturally some Contra-dances, a fair amount of Celtic, and some 'International'. It wasn't uncommon to be able to walk between three different halls, and see 'Ve David' being done to three different tunes. Also done over and over to different music was a French line dance, the one with side-stepping, little-finger hold, and hands brought up and down with a kind of circular movement. Also, Bourrees were done quite often, as far as I could tell always the same one (face twice and pass through twice). La Bastringue was also popular, as were waltzes in profusion.

One thing I did not notice much of at night was any sign of the dances that had been taught during the day. The contra-dances may have fit this description, but I definitely didn't see, for instance, the Italian teachers get out and run people through the dances they had taught, or the Greek. For that matter, there seemed to be very little note-taking in the classes, and dance notes were not available, as far as I could tell. Of course, with my short stay there, and the language barrier, it's possible that I may have missed review sessions.

The overwhelming impression I got, however, was of people there primarily to have a good time, with learning dances decidedly a secondary feature. The repertoire of dances done at night seemed to be somewhat limited, especially compared with the variety being taught during the day, but they were done with a wonderful amount of enthusiasm. This is to be expected, of course, considering the large proportion of young people attending. The crowd appeared to be very much a cross-section of society., all the way from teenagers right up to retirees.

One thing I noticed on the second day was that some of the people were already beginning to drag a bit. One partner I had in a dance class, a young woman, looked really beat. She remarked that she had hardly had any sleep the night before, what with dancing until three in the morning, and then with the sun blasting through her tent walls at dawn (which comes pretty early there in July). I'd hate to see the group after a week!

Many if not most of the attendees seemed to take advantage of the on-site camping and eating facilities, although a list of numerous hotels in and around Moulins was provided. I stayed at the most expensive hotel on the list, the Mercure, mostly be-



cause it was closest to the site (about a five-minute drive through the countryside), and also because it really wasn't that expensive at \$60/night. It was outside of town, set among trees well back from a secondary road; definitely not the Ritz, but quiet and pleasantly situated. The hotel seemed to be practically empty; the fellow at the reception desk had never heard of the Bal, although I think there were a few other participants staying there.

If you're interested, next year's Bal is set for July 15-21. Information (in French) is available on the internet at <http://altern.org/diato/grandbal.htm>. Due to the restriction on the number of participants, advance reservations are required.

Also on this trip, I made it to the last day of a week-long festival in Brittany, the Festival de Cornouaille (pronounced 'Cornwall'). This is held in Quimper (pronounced 'camp-air'), in the west of Brittany, the Celtic outpost of France. Quimper is a charming city, and makes a perfect backdrop for this celebration of the region's music, dance and costumes (not to mention food, of course; crepes are a big thing there). The performance we attended was notable partly for the fact that many dances were presented in both 'traditional' and modernized forms, by separate teams of a dance group. Both forms were highly choreographed, of course. One obvious difference to me between the forms was that in the 'traditional' style, the men wore hats, while they rarely did in the more modern form. The women invariably wore head coverings, of course, often a version of the tall lace headdresses found in that area. Breton music has its own character, with ample use of the 'Bombarde', which sounds something like a Zurna, only better. All in all, a very nice festival, and highly recommended if you happen to be in the area. Seeing this festival, and the Grand Bal, indicated to me that folk dancing is alive, well, and very much appreciated by the young in Europe.

- Richard Maheu

Richard Maheu began folk dancing in 1969, and has performed with various San Diego area dance groups. He may be known to some Scene readers as a former builder and player of folk instruments, including Bulgarian Gajdas. He presently lives in San Diego. For questions or comments regarding this article, he may be contacted at Rmaheu@ucsd.edu.





CLUB ACTIVITIES

ALPINE DANCERS OF SANTA BARBARA	Mon, 7:30-10 pm	(805) 968-3983 Gilbert Perleberg	SANTA BARBARA, Emanuel Luthem Church 3721 Modoc Rd.
BARLEYCORN COUNTRY DANCERS	Fri, 7:30 pm	(805) 481-2569 Tim Scott	ARROYO GRANDE, Arroyo Del Mar Home-owners Assoc. Rec. Room 1163 Ash.
BON TEMPS SOCIAL CLUB OF SAN DIEGO	2nd Sat, 7pm	(619) 299-4987 Jan Maxted	SAN DIEGO, Vasa Hall 3094 El Cajon Blvd.
CABRILLO INTERNATIONAL FOLK DANCERS	Tues, 7:30-10 pm Thur, 7-10 pm	(619) 459-1336, Georgina (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,	(760) 446-6905 Ruth (760) 446-5236 Jan	RIDGECREST, High Desert Dance Center. 725 S. Gateway
CONEJO VALLEY FOLK DANCERS	Mon, 7:30-10 pm	(805) 497-1957 Jill Lundgren	THOUSAND OAKS, Conejo Elem. School 280 Conejo School Rd.
ETHNIC EXPRESS INT'L FOLK DANCERS	Wed, 6:30 pm	Richard Killian (702) 732-4871	LAS VEGAS, Charleston Hts Art Center 800 S. Brush St.
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	(818) 763-8335 Rivie Kirk	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, 7-9 pm	(805) 831-5007 Delphine Szczepkowski	BAKERSFIELD, Wayne Van Horn School, 5501 Kleinpell Ave.
KYPSALI GREEK FOLK DANCING	Fri, 8 pm-11:30	(818) 248-2020 Dick Angelos	PASADENA, Skandia Hall 2031 E. Villa
LAGUNA FOLK DANCERS	Sun, 7-10 pm Wed, 8:00-10 pm	(714) 533-8667 Ted Martin	LAGUNA BEACH, Community Center 384 Legion Ave.
LEISURE WORLD FOLK DANCERS	Tue., 8:30-11 am Sat., 9-11 am	(949) 581-8007 Lucie Falk	LAGUNA HILLS, Leisure World.
MOUNTAIN DANCERS	Tue., 7-9:30 pm	(626) 355-9220 John Meursing	S. PASADENA, Oneyonta Cong. Church 1515 Garfield Ave.
NARODNI DANCERS OF LONG BEACH	Th, 7:30-10:30 pm	(562) 424-6377, John (562) 865-0873, Carl	LONG BEACH, Calif Heights Methodist Church, 3759 Orange Ave.
PASADENA FOLK DANCE CO-OP	Fri, 7:45-11 pm	(626) 300-8138 Sylvia Stachura	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 FOLKDANCERS	Mon., 7:30-9:30 pm	(310) 832-4317 Zaga Grgas	SAN PEDRO, Dalmatian-American Club 1639 S. Palos Verdes St
SANTA BARBARA COUNTRY DANCE SOCIETY	Sun, 6:30-10 pm	(805) 565-1501 Bettine Wallin	SANTA BARBARA, Carillo Rec. Ctr. 100 E. Carillo St.
SANTA MARIA FOLK DANCERS	Mon, 7-9:00 pm	(805) 925-3981 Audrey Silva	SANTA MARIA, Veterans Cultural Center Pine & Tunnell Sts
SKANDIA DANCE CLASSES	Mon, 7:00-10 pm Wed, 7:30-10:30 pm Call for others	(714) 533-8667 Ted (714) 533-3886 Donna (310) 558-8352 (714) 892-2579	ANAHEIM, Downtown Community Center, 250 E. Center CULVER CITY, Peer Gynt Hall, 3835 Watseka
SOLVANG VILLAGE FOLK DANCERS	Sat, 7:30-10:30 pm	(805) 688-3397 Barbara & Chuck Heald	SOLVANG, Santa Ynez School 3325 Pine St.

CLUB ACTIVITIES

SOUTH BAY FOLK DANCERS	Fri, 7:45-9:45 pm	(310) 320-9758 Mary (310) 370-2140 Ted	TORRANCE, Torrance Cultural Center, 3330 Civic Center Dr.
TROUPE MOSAIC	Tues, 6:30-8:30 pm	(626) 355-9361 Jodie (818) 716-8124 Susan	NORTH HILLS, Gottlieb Dance Studio, 9743 Noble Ave.
TUESDAY GYPSIES	Tues, 7:30-10:30 pm	(310) 390-1069 Millicent Stein	CULVER CITY, Masonic Lodge 9635 Venice Blvd.
VENTURA FOLK DANCERS	Fri, 7:30-9:30 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) 554-6271 Ed & Mary	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	Mon, 7:30-10:30 pm 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) 992-7421 Ronald (818) 348-6133 Wally	CANOGA PARK, Senior Center 7326 Jordan Ave.
WESTWOOD CO-OP FOLK DANCERS	Thurs, 8:00-10:45 pm	(310) 391-4062 Tom Trilling	WEST L.A., Emerson Jr. High Gym, 1670 Selby, behind Mormon Temple

NON-FEDERATION CLUBS

ALTADENA FOLK DANCERS	Wed, 10:30-11:30 am Thurs, 3:00-4:00 pm	(818) 957-3383 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	(626) 293-8523 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	(626) 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	Mon, 7:30-9:45 pm Call to confirm	(760) 564-0599 Dwight, (760) 342-1297 Helen, (760) 323-7259 Shelley	PALM SPRINGS, Palm Canyon Theatre 538 N. Palm Canyon Dr.
FOLK DANCE FUN	3rd Sat 8-10:30 pm	(818) 349-0877 Ruth Gore	Van Nuys, 8648 Woodman Ave.
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.
LA CRESCENTA DANCERS	Wed, 7-8:30 pm	(818) 957-3383 Karila	LA CRESCENTA, Church of Religious Science, 4845 Dunsmore Ave.
L.A. CITY RECREATION INTERNATIONAL FOLK DANCE	Tue, 10-11:30 am	(310) 278-5383, Victor 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 McColloche	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
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.

CLUB ACTIVITIES

ROYAL SCOTTISH COUNTRY DANCE SOC., L.A. branch	Mon, Tue, Wed, Thur Fri, Sun call for time & location	(818) 845-5726 Aase Hansen	Encino(tu), Granada Hills(th), Lakewood(f), Lomita(m), Manhattan Beach(tu), 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	Mon, Wed, Thurs, Fri Call for time & location	(714) 557-4662 Shirley Saturensky	Costa Mesa(f), Huntington Beach(th), Orange(m), Tustin(w,th)
ROYAL SCOTTISH COUNTRY DANCE SOC., San Gabriel branch	Tu, W, Th, Fri call for time & location	(714) 870-1812 Jim & Michelle Casalegno	Beverly Hills(th), Camarillo(w) Claremont(tu), Culver City (tu), Eagle Rock(th), Glendale(f), Long Beach(f), Pasadena(w), Ridgecrest(tu), Thousand Oaks(tu), Ventura(th)
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 pm Tue, 10:45-12:30	(805) 967-9991	SANTA BARBARA, Carillo Rec. Center Flora Codman 100 E. Carillo St.
SCANDINAVIAN DANCING	2nd, 4th Wed 7:30-10 pm	(714) 533-3886 Donna (714) 533-8667 Ted	SAN DIEGO, Folk Dance Center 4569 30th Ave.
SHAAREI TORAH	Tues 7:30-9 pm	(310) 275-6847 David Ederly	ARCADIA, 550 N Second Ave.
UCLA INTERNATIONAL FOLK DANCERS	Tues & Thus 8:30-11	(310) 284-3636 James Zimmer	WESTWOOD, UCLA Ackerman Union Call for location
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.

BEGINNER'S CLASSES

ARMENIAN DANCE CLASS (8 week series)	M-F, 6:30-10 pm	(562) 941-0845 Tom Bozigian, instructor	Different locations each night. Call for details.
CABRILLO INTERNATIONAL FOLK DANCERS	Tues, 7:30-8 pm Thur, 7-8 pm	(619) 445-5995, Jack (619) 459-1336, Georgina	SAN DIEGO, Balboa Park Club 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 POOLS	Fri, 8:30 pm - 1:00 am	(310) 204-1513 Jeffrey Levine	WEST L. A. Gypsy Camp 3265 Motor Ave.
DESERT INTERNATIONAL FOLK DANCERS	Mon, 7:30-8:30 pm Call to confirm	(760) 342-1297 Helen, (760) 564-0599 Dwight, (760) 323-7259 Shelley	PALM SPRINGS, Pavilion 401 S. Pavilion Way
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	Tues, 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	(213) 466-3411 David Katz	REDONDO BEACH, Temple Menorah 1101 Camino Real
KAYSO FOLK DANCERS	Sat, 12:30-3 pm	(619) 469-7133 Rochelle Abraham	SAN DIEGO, North Park Rec Center, 4044 Idaho St.
LAGUNA BEGINNER'S FOLK DANCE CLASS	Sun, 7-7:45 pm	(949) 494-3302 (714) 533-8667	LAGUNA BEACH, Community Center, 384 Legion Ave.
NORTH SAN DIEGO COUNTY BEGINNERS	Thurs, 7:30-9:30 pm	(760) 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	(626) 300-8138	PASADENA, Throop Memorial Church, 300 S. Los Robles
SAN DIEGO INTERNATIONAL FOLK DANCE CLASS	Wed, 7-8:15 pm	(619) 422-5540 Alice Stirling	SAN DIEGO, Balboa Park Club Balboa Park

CLUB ACTIVITIES

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	(626) 358-5942 Ann Armstrong	SIERRA MADRE, Sierra Madre Recreation Bldg, 611 E. Sierra Madre Blvd.
SKANDIA FOLK DANCE CLASSES	Mon, 7:00-10 pm Wed, 7:30-10 pm	(714) 533-8667 (310) 558-8352	ANAHEIM, Community Ctr, 250 E. Center CULVER CITY, Peer Gynt Hall, 3835 Watsoka
SOUTH BAY FOLK DANCERS	Fri, 7:45-8:15 pm	(310) 320-9758, Mary (310) 370-2140, Ted	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 (714) 554-6271 Ed, Mary	FULLERTON. Hillcrest Recreation Center, 1155 N. Lemon
WEST LOS ANGELES FOLK DANCERS	Mon, 7:30	(310) 478-4659; 202-6166 Beverly Barr, instructor	WEST L.A., Brockton School 1309 Armacost Ave.
WESTCHESTER LARIATS	Mon, 3:30-5:30 pm Mon, 6:30-9:30 pm	(213) 661-5877 Dawn Dyson	L.A., Westchester Methodist Church Emerson & 80th Pl.
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	(310) 391-4062 Tom Trilling	WEST L.A., Emerson Jr. High Gym, 1670 Selby, behind Mormon Temple

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