



\$2.00

# Folk Dance Scene

FEBRUARY 1991

VOLUME 25, NUMBER 10





# AMAN INSTITUTE

**SATURDAY, MARCH 2, 1991**

at the MAYFLOWER BALLROOM • 234 Hindry, Inglewood, CA  
(2 blocks west of the 405 freeway, between Manchester & Florence)

## WORKSHOPS (11 a.m. – 6:30 p.m.) with teachers:

**JOE GRAZIOSI** (Greek)

**JAAP LEEGWATER** (Bulgaria)

**AHMET LÜLECI** (Turkey)

**BARRY GLASS** (Croatian Singing)

Dance Notes and song sheets included with workshop registration

10:30 a.m. Continental Breakfast for workshop participants hosted by The Aman Support Council

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

*featuring*

**The AMAN ORCHESTRA and SPECIAL GUEST MUSICIANS**

DINNER: 6:45 – 8:00 • Middle Eastern Fare • No Host Bar

'91 INSTITUTE REGISTRATION:	Before February 15		After February 15		# of Tickets	SUBTOTAL
	AMAN Alumni & Associate Members	Non-Members	AMAN Alumni & Associate Members	Non-Members		
WORKSHOPS & PARTY	\$25.00	\$30.00	\$30.00	\$35.00		
PARTY ONLY	7.00	9.00	9.00	11.00		
DINNER*	12.00	12.00	12.00	12.00		
GRAND TOTAL						\$

\* No dinners will be sold at the door

☐ I am an Associate Member of AMAN

- ☐ Enclosed is my check payable to AMAN  
☐ Please charge my account:  
☐ VISA    ☐ MasterCard

NAME

ADDRESS

CITY STATE ZIP PHONE

Maps and a complete schedule will be mailed with registration confirmation. For any questions, call the AMAN office at 213/629-8387.

Card Number

Exp. Date

Signature as on Credit Card

Mail to: AMAN, P.O. Box 5820, Los Angeles, CA 90055-0820





FEBRUARY 1991  
VOLUME 25, NUMBER 10

## Folk Dance Scene

### EDITORS

### SUBSCRIPTION MANAGER

### CIRCULATION

### BUSINESS MANAGER

### MAILING COORDINATOR

### ART DIRECTOR

### PICTURE EDITOR

Marvin Smith

Teri Hoffman

Jim Fogle

Fran Slater

Bob Moriarty

Ed Feldman

Teri Hoffman

Marvin Smith

### EDITORIAL OFFICE

(213) 385-7944; (213) 653-2923

845 N. Alfred, L.A., CA 90069

Copyright 1990 by the Folk Dance Federation of California, South. All rights reserved. No portion of the contents may be reproduced in any form without written permission from the Editors. FOLK DANCE SCENE is published 10 X per year, monthly, except for combined issues in May/June and July/August. 3rd Class non-profit postage is paid in Culver City, CA ISSN 0430-8751.

FOLK DANCE SCENE is published to educate its readers concerning the folk dance, music, costume, customs, lore, and culture of the peoples of the world. It is also designed to inform them of the opportunities to experience folk dance and culture in Southern California and elsewhere. In addition, it advises readers as to major developments in the Folk Dance Federation of California, South, of which this is the official publication.

The Folk Dance Federation of California, South, is a non-profit, tax-exempt educational organization incorporated under the laws of California. The Federation is dedicated to the promotion of and education about all international folk dancing and its related customs. Membership is open to all races and creeds, and neither the Federation nor FOLK DANCE SCENE shall be used as a platform for prejudicial material. All proceeds from this publication are used to pay the costs of its publication and distribution.

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 AND 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 one week before the 1st of the month of publication for inclusion. Potential authors of feature articles should correspond with the Editors prior to submitting their manuscripts.

SUBSCRIPTIONS. All subscription orders and renewals should be addressed to the Subscription Office, 22210 Miston Dr., Woodland Hills, CA 91364. The subscription rate is \$10/year (\$15 foreign). All subscriptions must be prepaid. Changes of address and circulation problems should be addressed to Fran Slater, 1524 Cardiff Ave., LA, CA 90035, at least one month prior to the mailing date to ensure proper delivery. Due to the non-profit, 3rd Class mailing status of SCENE, the post office will not forward the magazine. Renewals received after the 10th of the month prior to publication will not be started until the following month.

ADVERTISING. Current rates and specifications are available from the Editorial Office. All ads must relate to and be consistent with the purposes of the magazine. All ads must be camera-ready and accompanied by a check for the correct amount.

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

### FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH OFFICERS

President

Vice-President

Treasurer

Recording Secretary

Corresponding Secretary

Historian

Director of Membership

Publicity

Beverly Barr

Alice Stirling

Bill Campbell

Jill Michtom

Eunice Udelf

Cheryl Cates

Marcia Lechtick

Donna Hurst



John Hertz

## CONTENTS

### CALENDAR

Jay Michtom.....2

ON THE SCENE.....4

### RAGTIME TO SWING

Richard Duree.....8

### THAT TAKES THE CAKE

Yvonne Coontz.....10

### THE REGENCY PERIOD. Regency Dance

John Hertz.....12

### KEEP THE VICTORIAN BALL ROLLING

Athene Mihalakis.....17

### NOTES & QUOTES ON THE MAXIXE

Stan Isaacs.....21

### VINTAGE DANCING IN PALO ALTO

Stan Isaacs.....24

CLUB ACTIVITIES.....26

Our many thanks to all of this month's contributors to "SCENE", as well as our thanks again to Irene Ujda for putting us in contact with this whole new world of dance experience.



## FEBRUARY, 1991

- 1, 2 **Folkdance workshops with Jaap Leegwater:**  
2/1-West Valley Folkdancers, Woodland Hills  
2/2-Folk Dance Center, San Diego  
For info, call Barbara Erickson, (714) 951-8799
- 8-10 **Laguna Festival, Laguna Beach.** Institutes with Steve Kotansky & Marilyn Wathen, Fri & Sat. Dance Sat. & Sun., Concert Sun. Info: (213) 277-6699; (714) 533-8667
- 9 **AMAN Concert, Ontario, CA**  
Info: (213) 629-8387
- 14-16 **Greek Orthodox Folk Dance Festival, Bonaventure Hotel, L.A.** Info: (213) 735-4331
- 15 **DVOIKA! Balalaika, mandolin & guitar international music.** 8 pm. Cal Tech, Pasadena. (818) 356-4652
- 17 **PIRIN Bulgarian Folk Ensemble,** 2 pm. Ambassador Auditorium, Pasadena. Info: (818) 304-6161
- 19-3/2 **Greek dance workshops with Joe Graziosi:**  
19 **Tuesday Gypsies, Culver City**  
22 **Orange County Dancers, Tustin**  
24 **Laguna Dancers, Laguna Beach**  
25 **Conejo Dancers, Thousand Oaks**  
26 **Cal Tech, Pasadena**  
3/1 **Veselo Selo, Anaheim**  
3/2 **AMAN Institute, Inglewood**  
Info: Barbara Erikson (714) 951-8799
- 21 **Members of AMAN perform, South Gate Library, 10 a.m.**  
Info: (213) 629-8387
- 23 **Members of AMAN perform, South Gate Library, 2 p.m.**  
Info: (213) 629-8387

## MARCH, 1991

- 2 **Jean Redpath, Scottish Folk Singer.** 8 pm. Cal Tech, Pasadena. (818) 356-4652
- 2 **AMAN Institute, Inglewood.** Barry Glass, Joe Graziosi, Jaap Leegwater, Ahmet Luleci. Dinner, evening dance. Info: (213) 629-8287

9-10

**Sevan Dance Ensemble, Armenian Music & Dance.** University of Judaism, Mulholland Dr. Info: (213) 476-9777, X-203.

15

**Jose Greco Spanish Dance Co.,** 8 pm., Whittier High School.

16

**Lech Lamidbar Festival. China Lake Dancers.** 1:00-4; 8-11:30 pm. Dunaj will perform twice. Ker McGee Center, Ridgecrest, CA. Info: (619) 375-7136

19

**Branko Krsmanovich Chorus of Yugoslavia.** 8 pm. El Camino College, Torrance. Info: (213) 329-6345

22

**Karpatok Hungarian Folk Ensemble.** 8 pm. Ramona. Info: (619) 788-5050

23

**Karpatok Hungarian Folk Ensemble.** 7:30 pm. Victorville. Info: (619) 245-4713

## APRIL, 1991

6

**Beginner's Festival.** 1:30-5:30 pm. Eagle Rock Recreation Center. Info: (818) 368-1957. Council meeting at 11 am.

12

**Bulgarian State Female Vocal Choir.** 8 pm. UCLA, Royce Hall. Info: (213) 825-9261

19-21

**Westwood Weekend at Camp Hesskramer.** Info: (213) 452-1538

26-28

**Skandia Dance Festival,** Solvang

28

**Westwood Co-op Festival.** 1:30-5:30 pm. Culver City. Veteran's Memorial Auditorium, Culver Bl. at Overland. Council meeting at 11 am.

## MAY, 1991

3

**Odo Addy & Kukrudu.** Traditional music of Ghana plus... Cal Tech, Pasadena. (818) 356-4652

4

**Karpatok Hungarian Folk Ensemble.** 8 pm. Fontana. Info: (714) 963-9411

24-27

**Statewide Festival. Veteran's Memorial Aud., Culver City.** Dancing Fri, Sat, Sun & Mon. Institutes Sat & Sun, Concert Sun. Info: (818) 348-6133

## JUNE, 1991

14-16

**AMAN at Japan Theatre.** Info: (213) 629-8387.

28-7/5

**Idyllwild Camp. Mesorah Mountain Retreat. Weekend only, 6/28-30.** Info: (213) 556-3791

## OCTOBER

25-27

**North-South Teacher Training.** Aptos. By invitation only

## NORTHERN CALIFORNIA

2/9

**Scholarship Dance, Fresno.** Info: (209) 255-1786

2/24

**Festival of the Oaks.** Oakland. Info: (415) 228-8598

3/2

**Beginner's Festival.** Sonoma. Info: (707) 546-8877

3/7

**Mandala presents Russian dance workshop with Alexandru David.** Info: (415) 566-9309

3/9-10

**Camelia Festival.** Sacramento. Info: (916) 456-7128

4/7

**Cherry Blossom Festival.** Sonoma. (707) 546-8877

4/28

**Blossom Festival.** San Francisco. (415) 566-0573

5/4

**Beginner's Festival.** Info: (415) 368-7834

5/19

**Rose Festival.** Santa Rosa. (707) 546-8877

5/19

**Karpatok Hungarian Folk Ensemble,** 2 & 3 pm. Elk Grove. (916) 685-2127

6/22-29

**Mendocino Folklore Camp.** Info: PO Box 8501, Berkeley, CA 94707

7/21-27

**Stockton Folk Dance Camp.** Info: Bruce Mitchell, University of the Pacific, Stockton, CA 95211

## OUT OF STATE

### Alaska

6/2-6/16

**Folk Dance Cruise with Karl Finger.** Info: (718) 783-0500

7/28-8/11

**Folk Dance Cruise led by Al Gladstone.** Info: (415) 526-4033.



## Georgia

5/26- Square Dance Week, Cope-  
6/1/91 crest Resort. Info: (419)  
433-2188

## Hawaii

3/23- Makahiki Hou Camp, Oahu.  
3/30 Folk dance & music. Jaap  
Leegwater, Joe Graziosi.  
Info: (808) 533-7301

## Kentucky

Heritage Institute for Tradition-  
al Arts. Info: (502) 695-5218

## Massachusetts

2/22-24 Winter Dance Weekend.  
Greenfield. Info: (617) 491-  
6083  
3/1-3 Swedish Dance & Music Work-  
shop. W. Medford. Info: (617)  
646-5161

## New Mexico

8/7- 8th Annual Folk Dance Camp,  
8/11 N. New Mexico Community  
College, El Rito. Ja'akov  
Eden, Jacek and Bozena Ma-  
rek. Info: (505) 275-1944

## New York

Folk Dance & Music Weekends  
with Karl Finger  
2/18-18 Solway House with Yves Mo-  
reau. Info: (718) 783-0500

## Tennessee

4/28- Square dancing. English  
5/2 & Mountain Square Dance Re-  
10/27 treat, Sevierville. Info:  
(800) 633-1281.

## Washington

3/2/91- Seattle Festival.  
3/3 Atanas Kolarovsky.

## FOREIGN

### Bulgaria

7/29- Folk Dance Tours with Karl  
8/12, Finger. Info: (718) 783-0500  
8/7-21

### Canada

3/24 Rikudiyah Israeli Dance Festi-  
val. Ontario. Info: (416) 636-  
1880

### Denmark

7/2-7 Nordlek '91 Festival of  
Nordic folk music and dance.

## England

Dance Weekends at Country Houses.  
Info: Roy Clarke, 33 Cedar  
Park Rd., Enfield, England,  
EN2 OHE  
3/22-24: Holland House, Crop-  
thorne, Worcs.  
5/3-6: Halsway manor,  
Crowcombe, West  
Somerset  
11/15- Charney Manor,  
17 Wantage, Oxon.

3/28- Arnside Balkan Course in  
4/2 Macedonian & Romanian  
dancing. Lake District.  
Info: Helen Green, 28 St.  
Mary's Rd, Watford, Herts,  
WD1 8EF, England.

## Greece

7/8-15 Folk Dance Cruise. Led by  
Richard Duree. Info: (415)  
526-4033.

## Holland

8/9-11 World Square Dance Conven-  
tion. The Hague. Info: (800)  
545-8687.

Note: Federation events  
are in bold type.

# FOLK DANCE SCENE DIRECTORY

## ADS & EDITORIAL MATERIALS

Teri Hoffman  
(213) 653-2923  
845 N. Alfred St.  
Los Angeles, CA 90069

## CALENDAR LISTINGS

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

## CIRCULATION PROBLEMS & QUESTIONS

Fran Slater  
(213) 556-3791  
1524 Cardiff Ave.  
Los Angeles, CA 90035



## ADVERTISING RATES, DEADLINES, ETC.

Ad rates are as follows:

1 p. (7.5 x 10") - \$100 (non-profit organizations)  
\$120 (profit organizations)  
½ p. (7.5 x 4 ½") - \$60 (non-profit organizations)  
\$75 (profit organizations)  
Column inch (2 ¼" x 1") - \$5 (non-profit)  
\$6 (profit)

All ads must be CAMERA-READY.

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

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

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



# ON THE SCENE

## **PRESIDENT'S MESSAGE**

**Beverly Barr**

I would like to wish you all a very Happy New Year filled with good health and lots of dancing.

The 1990 year brought us many successful Folkdance Federation events. The 4th of July Festival in Santa Monica, two outstanding Beginner's Festivals, one in the spring and one in the fall, a new festival, The Scholarship Ball, and our camps, Idyllwild in June and Camp Hess Kramer in October. Many of our clubs held their annual festivals at which the attendees had a wonderful time dancing.

In 1991 we look forward to an exciting year of folkdancing. Watch for information in the Scene and flyers at festivals and club dances. We will again enjoy our club festivals, Scholarship Ball, 4th of July Festival, and camps, as well as some new events which will be announced as the year progresses. Of course, our State-wide Festival Committee is hard at work planning "Fun in '91" which will be held May 24-27, 1991, in Culver City. Don't miss it!

Your participation in folkdance events will keep you a happy dancer and will help to keep folkdancing alive and well.

Happy Dancing  
Beverly Barr, President  
Folk Dance Federation,  
South

## **Dennis Boxell Presents....**

Dennis Boxell will be conducting classes on the Village dances of Macedonia, Thrace and other Balkan Regions this year. One series will be given at Winnett Lounge at Cal Tech in Pasadena on Sunday afternoons beginning at 3:30 pm. A

number of dinner expeditions are planned for after class. A second series will be held at Veselo Selo, 719 N. Anaheim Blvd., in Anaheim, starting at 8 pm on Monday evenings. Classes will be followed by dancing.

## **Pasadena Folk Dance Co-op**

The Pasadena Co-op rang in 1991 with a lively evening of dance. Almost 100 people enjoyed the ample buffet and spirited dancing. Several dances were taught since there were many new dancers at the event. A highlight of the evening was the presence of John Norquist, the second president of the Co-op. As the Co-op's 50th year begins, they continue to dance each Friday at Throop Memorial Church at Del Mar and Los Robles in Pasadena. Teaching is from 7:45 to 9 pm, and dancing goes until 11 pm. The last Friday of each month is an all-request night and the fifth Friday is a party night. All are welcome to come and join the group.

## **Conejo Valley Folk Dancers**

This group recently spent an enjoyable evening with Shlomo Bachar, the Israeli teacher. The group appreciated his patience, sense of humor, and choice of dances. (It was requested that he bring a few of his dances from Camp Hess Kramer.) He taught Shir Hashirim, Al Kol and Tfila. Shlomo's expertise was apparent and he left the group with a good working knowledge of his material.

-Ginnie Cancilla

## **KOROYAR News**

The Bulgarian Shope dance, "Razvrushtanata" will be debuted as part of the free all-Bulgarian Concert at the College of the Canyons at 8 pm on 3/22. For info, call (805) 259-7800.

An expanded Macedonian suite is expected to be ready in 2 months, in time for the concert on May 18 & 19 at the Claremont Folk Festival. The Festival will feature 25 soloists and groups, and goes from 11 am - 5 pm, with a concert at 8 pm on Saturday. The address is Cahuilla Park, Indian Hill Blvd. For more info, call (714) 987-5701 or (714) 624-2928.

An audition is now being arranged for interested dancers and musicians. For information on joining and/or performances, contact Loren Lichty, 1140 N. Coronado St., L.A. 90026, or Richard Unciano, 1172 Chestnut Lane #204, Corona, CA 91719.

## **Classes at Riverside Community College**

Starting Thursday, 2/7, Riverside Community College is offering a beginning class in the folk dances of S.E. Europe (Greece, Yugoslavia, etc.). The class will meet from 8:30-9:30 pm, for 5 weeks, and will feature up to 15 dances, modified European teaching method, as well as a look at some authentic costuming. Contact Riverside Community College Community Services, 4800 Magnolia Ave., Riverside, 92506 or call (714) 684-3240, x-207 or 208 for more information.

## **Dance on the Water Cruises, 1991**

-Melvin Mann

The 1991 Dance on the Water cruises are now half full. Very little space is left on the summer's two folk dance cruises, the July 8 7-day Greek Isle/Turkey cruise and the ever-popular 14-day Alaska Inside Passage trip on July 28.

The Greek Isle/Turkey cruise includes visits to three archeological sites (Ephesos, Pergamom and Delos), enhanced by an on-board archaeologist who gives lectures about these ancient civiliza-



tions. The cruise originates and ends in Athens, Greece, and visits Dikil, Istanbul, Kusadasi, Rhodes, Heraklion, Santori, Delos, and Mykonos. Richard Duree, a Southern California folk dance teacher, will lead the dancing on this trip. To accommodate all dancers, two sessions a day are planned; a lesson/review session in the morning and an all request party in the evening. Arrangements have also been made with several local dance

groups for joint dance sessions.

This is the 14th year for the Alaska Inside Passage cruise, which starts and ends in Vancouver, BC. On board are four university professors giving daily lectures on the history, geology, and oceanography of the area, as well as on the Alaskan Indians. The cruise stops in Wrangel, Valdez, Ketchikan, Juneau, Skagway, Sitka, Seward, Victoria, Glacier Bay and Columbia Glacier.

The dancing, with two sessions per day, will be led this year by Al Gladstone, a highly experienced folk dance teacher from Toronto, Canada. Dancers from all over the US and Canada come on these trips and find instant camaraderie, whether they come alone or with others. Arrangements can be made for matching people who wish to share a cabin. For more information, contact Mel Mann at 1301 California St., Berkeley, CA 94703, or call (415) 526-4033.

---

### In Memorium

**MILTON SKOLNIK**  
**Aug. 1, 1914-Dec. 26, 1990**

Milton Skolnik, a folkdancer and friend to many folkdancers in the West Los Angeles area, passed away from Alzheimer's disease.

Milt was an active dancer with the Westwood Coop at Emerson Junior High School and the West Los Angeles Folkdancers at Brockton School for many, many years. He was responsible for bringing "Folsom River Blues" into international folk dance groups. He learned it, got the music and the notes and talked me into learning it

and teaching it. It was his favorite dance.

Milt loved to dance! He did ballroom dancing and then became an avid square dancer. From there he moved into "folk dancing" in about 1961 and continued with both folk and square dancing until a couple of years ago.

Milt was the vice-president of Westwood Co-op for the 2 years that I was president, from

1974-1976. He was warm and friendly and very loyal to his family, friends, and dance groups. He was always there for people, ready with a helping hand.

We miss his presence, his special smile, his temperament, his sense of humor, and the more serious side of his personality.

Folkdancers have lost a loyal friend.

Beverly Barr

---

### Jesse Oser

No one will forget his theatrical power and authenticity in "The Jewish Wedding Dance" and "The Russian Quadrille Polka" as he twirled his wife, Ruth. He received many years of training as an actor with Jasper Deeter at the famous Hedgerow Theatre just outside of Philadelphia. Jesse worked with well known actors like Ann Harding and Morris Carnovsky. Jesse never stood still. He went on to direct. He also performed at the Actor's Laboratory Theater in Los Angeles, most notably in "Declaration" with his daughter Wendy, and Lloyd Gough.

Jesse Oser completed his life on September 22, 1990.

Jesse brought his printing and publishing knowledge with him from Philadelphia where he ran and then owned his father's printing business. He followed suit in the printing and paper business here.

The Hollywood Peasants will all remember Ruth teaching many a dance with Jesse as her partner. And who can forget his service as President of the Organization. He went on to become President of the Folk Dance Federation of California, South. Jesse never

did anything half-way. He was President of both organizations twice.

His daughters inherited his theatrical abilities. Wendy, who lives in Berkeley, has done a considerable amount of acting and videography. Julie has a dance studio in Santa Barbara and appeared in the original Broadway company of "Westside Story".

We thank Jesse for his gifts to us of love, leadership and humor. We are grateful to have shared in his long and fruitful life.

-submitted by Perle Bleador.



# IDYLLWILD Folk Dance Camp 1991



**Weekend: June 28 - 30**  
**Week: June 28 - July 5**

## TEACHING STAFF

YA'AKOV EDEN -Israeli  
MORRY GELMAN -Austrian  
JAAP LEEGWATER -Bulgarian  
RICHARD POWERS -Vintage Dances  
SLOBODAN SLOVIC -Serbian

## LOCATION!

We'll be at the Mesorah Mt. Retreat again where we have the exclusive use of the facilities located in an open meadow, on level ground. This year we'll dance on a good wood floor in a new location on the campus, and again have use of the swimming pool. AND, still in the San Jacinto Mts. It's a short distance from Mountain Center, just below Idyllwild, and at a slightly lower altitude.

We'll have some live music and lots of singing!

MAIL TO: Fran Slater, 1524 Cardiff Ave., Los Angeles, CA 90035 - Info.213/556-3791

## APPLICATION



NAME \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_  
State \_\_\_\_\_ Zip \_\_\_\_\_  
Phone(H) (\_\_\_\_) \_\_\_\_-\_\_\_\_ (W) (\_\_\_\_) \_\_\_\_-\_\_\_\_

NAME \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_  
State \_\_\_\_\_ Zip \_\_\_\_\_  
Phone(H) (\_\_\_\_) \_\_\_\_-\_\_\_\_ (W) (\_\_\_\_) \_\_\_\_-\_\_\_\_

ROOMMATE \_\_\_\_\_

To help w/room assignments, please check below:

AGE RANGE: \_\_\_\_16-25 \_\_\_\_25-40 \_\_\_\_40+

ATMOSPHERE: \_\_\_\_Non-Smoker \_\_\_\_Smoker

PARTY PERSON: \_\_\_\_Yes \_\_\_\_No

Will you bring a Musical Instrument? \_\_\_\_

If Yes, which one? \_\_\_\_\_

### WEEK, PER PERSON:

2 or 3 to a room (Rm,Bd,Tuit).....\$375 \_\_\_\_

(Limited number of cabins)

Dorm (Rm,Bd,Tuit).....\$340 \_\_\_\_

(Check:Wm's Dorm\_\_\_\_;M's\_\_\_\_Cpl's\_\_\_\_)

Camping.(No Meals).....\$175 \_\_\_\_

(Add \$35 for ea vehicle or tent) \$ 35 \_\_\_\_

Tuition Only (No Meals).....\$175 \_\_\_\_

SYLLABUS (if desired).....\$ 6 \_\_\_\_

### WEEKEND, PER PERSON:

Dorm (Rm,Bd,Tuit).....\$160 \_\_\_\_

(Check:Wm's Dorm\_\_\_\_;M's\_\_\_\_;Cpl's\_\_\_\_)

Camping (No Meals).....\$125 \_\_\_\_

(Add \$10 for ea vehicle or tent)...\$ 10 \_\_\_\_

Tuition Only (No Meals).....\$125 \_\_\_\_

SYLLABUS (if desired).....\$ 6 \_\_\_\_

Number years attended Idyllwild Camp \_\_\_\_\_

MEALS (Check One) \_\_\_\_Regular \_\_\_\_Vegetarian

NOTE: Camping & Tuit. Only may purchase meals. Call for rates.

**NOTE:** A \$50 deposit will hold a reservation for ONE PERSON.

### PLEASE BE SURE TO NOTE & MARK YOUR CALENDAR:

THE BALANCE IS DUE ON MAY 20, 1990. DEPOSITS may only be REFUNDED if NOTIFICATION of CANCELLATION is RECEIVED by Fran Slater NO LATER THAN MAY 19, 1990.

Enclosed is a check or money order payable to IDYLLWILD F.D. CAMP for \$ \_\_\_\_.





THE CHINA LAKE DESERT DANCERS  
HOST

# LECH LAMIDBAR 1991

*"Let's Go To The Desert"*

**Saturday, March 16, 1991**

Ridgecrest Civic Center - Kerr McGee Community Center  
100 West California Avenue, Ridgecrest, California

1:00 - 4:00 p.m. - \$3.00      8:00 - 11:30 p.m. - \$5.00

***Exhibition by DUNAJ - International Folk Ensemble***

**Information: (619) 375-4127 or (619) 446-6752**

**To Ridgecrest:** Take Highway 395 or Highways 14 and 178.  
California Avenue intersects China Lake Boulevard.



# 5

## CITIES FESTIVAL WITH BEGINNER'S WORKSHOP & EVENING DANCE PARTY

MARCH 9, 1991

Workshop--1:30 - 5pm  
Party--7:30 - 11pm

Loma Vista School  
300 Lynn Dr., Ventura

TEACHER: JIM KAHN

Pre-registered \$3 per event; total \$6  
At the door \$4 per event; total \$8

Pre-registration to: EDITH SEWELL  
5261 Reef Way, Oxnard, CA 93035

For more information call:  
805-985-7316 or 805-964-7957

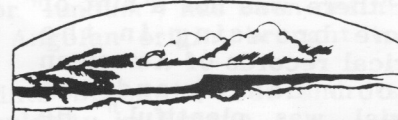


The Magazine of  
International Folk Dancing  
10 Issues per year **\$15.00**  
The where, when,  
how and who of  
International Folk Dancing

**FOLK DANCES  
FROM FAR AND NEAR**  
Researched dance write-ups  
in bound volumes  
Per volume-\$6.00  
a set of 9-\$50.00  
(add \$1.00 for postage)

**FOLK DANCE FEDERATION  
OF CALIFORNIA, INC.**

1020 "B" Street, Suite 2  
Hayward, CA 94541  
415-581-6000



## New Mexico August Folk Dance Camp

featuring  
**Ya'akov Eden**  
**Israeli**  
and  
**Jacek and Bozena**  
**Marek**  
**Polish**

August 7 - 11, 1991  
Northern New Mexico  
Community College  
El Rito, New Mexico

For more information contact:  
Noralyn Parsons  
8613 Horacio Place  
Albuquerque, NM 87111  
(505) 275-1944



# RAGTIME TO SWING

## REMEMBERING OUR OWN

---

Richard Duree

In the midst of our fascination with the folk dances of Europe, Mexico, and elsewhere, we have committed the error of neglecting our own folk dance traditions. The kolos, horos, verbunks, invirtitas and zapateados of "romantic, far-away "colorful ethnic natives" evoked far more interesting images than the snobby waltzes of our upper classes or the undignified dances of the lower ones.

Cincinnati's Richard Powers has received just fame and praise for changing this attitude, awakening the folk dance community to the richness and validity of our Western European/American dance traditions. As Richard says, "there was not a hint of anyone browsing in the historical records of American ballroom dance, and the material was plentiful." He has almost singlehandedly scoured these plentiful records and brought them to our attention.

For those who are unaware of the evolution of American dance, perhaps a review would be in order. For much of the 19th Century, the country was in the process of building a society and country without precedent. Drawing on the principles of the 18th Century which gave birth to the new country, the nation focused on such things as settling the frontier and the industrial revolution.

Nineteenth Century American society retained the image of its European counterpart, with an aristocracy of industrial barons, a small merchant class and large peasant class, complete with 12-hour work days, 6-day weeks, child labor, and abject poverty.

Not surprisingly, the dance of the period paralleled its European origin, including the minuet, the waltz, and the polka, all performed in a style reminiscent of 18th Century Europe.

The 20th Century brought a new life to America. Teddy Roosevelt became the common man's president, effectively putting an end to the industrial barons' control over the lives of the rest of the people. Anti-trust suits, child labor laws, women's suffrage, governmental regulation combined to allow the creation and rise of the middle class. The frontier was gone, the nation stretched 'from sea to shining sea', and began to realize its own identity. Roosevelt's Great White Fleet carried the American Flag around the world, the Panama Canal was built and Americans began to move in a new direction. With that direction came a growing dissatisfaction with the old dances hanging on from centuries past.

The newly created middle class was in a dilemma. Though uninterested in the staid dances of their parents, the only other dances around were the vulgar antics of the lower class White and the untouchable Black communities. We may be amused at their plight, but the situation was ripe for the arrival of Vernon and Irene Castle, just as our society was ready for the arrival of Country/Western dance in the early 1980's.

Without recounting the oft-told story of the Castles, it is sufficient to note that their versions of the popular dances of the day perfectly suited the needs of society at that time. The One-Step, Castle Walk and other dances of the period seem quaint, even archaic, now. At the time, they had the qualities of grace, newness, and danceability. Also, they were in tune with the jazz music of the time, suddenly recognized as legitimate music after years of belonging only to the despised lower classes. The resulting dance frenzy has never been equalled. America began dancing in earnest, and the evolution of 20th Century American ballroom/social/folk dance was underway.

Though not drawing directly from Richard Powers' research in its "Ragtime to Swing" suite, Dunaj chose to be guided by the principle of following the evolution of American ballroom dance. In defining the period we casually refer to as "vintage", we decided to adopt the time period described by those involved in vintage clothing - the turn of the century up to World War II. Thus, 1910 to 1940-ish, and the concept of "Ragtime to Swing".

It is interesting to correlate the dances used in the suite (One-Steps, Maxixe, Charleston, Lindy Hop, Shag and Swing) to the social situation of their time. Opening with the One-Step/Castle Walk, we establish a beginning as created by the Castles. The Maxixe was chosen simply for its charm and to demonstrate the variety of dance forms introduced at the time.

The Charleston is still familiar to most of us, with its unmistakable energetic style. The speed with which it appeared and became fashionable is indicative of the speed with which society was changing. The young generation, unbridled by 19th Century dance remnants as were their One-Stepping parents, quickly adopted the Charleston from the antics of the Black community whose members had been dancing it since the turn of the



# FOLK DANCE TRADITIONS

century. The maturing jazz music of the day became their "sound", just as rock 'n' roll did for the young generation 30 years later. The Roaring 20's was a time of actively shaking off the past. New ways of thinking were being explored, new energy was being created, as the middle class grew in strength and numbers. The Charleston perfectly defined that energy and attitude.

As was so often the case, the Black community was far ahead of proper society in dance innovation. Tiring of the Charleston around the time that it became socially acceptable, the Blacks moved on to the Lindy Hop. The next step in social dance evolution, though still moving to the popular jazz beat of the '20s, this dance was more earthy than even the Charleston, highly energetic, giving the dancer more opportunity to display his or her dazzling technique.

The 1930's brought the Depression which nearly destroyed the society that had been built in the previous 30 years. Dogged determination replaced freewheeling energy. Dance marathons became popular as people sought distraction from their unhappy lives. The Shag replaced the Lindy Hop in popularity, exchanging the free energy of the Hop for an earthier, even higher energy level.

Finally, the dance most familiar to most of us - the Swing. For many of us, it was the dance of our youth. With the events of World War II, Americans finally realized, having pulled out of the Depression and battling two mighty foes, that we were the strongest nation in the world. The swing that followed those experiences tapped an unlimited imagination and used a powerful technique. Women, bolstered by their first-time participation in a war effort, became equal partners in the dance, contributing their own energy and skill to create exciting lifts and breathtaking acrobatic stunts. To many, all other forms of the swing represent a deterioration of the original 1940's Swing.

The application of the principles of dance ethnology to our own dance reveals some interesting and satisfying results. Dance does, indeed, reflect social attitudes, values and traditions. It tells us, if we can only learn to see and hear, all about those who perform it. Perhaps some day, when the dances of the 60's, 70's and 80's are considered "vintage", someone will attempt to make those same comparisons.





# "THAT TAKES THE CAKE!"

Yvonne Cootz

Ragtime dance viewed as popular culture was fanning the flames of social change. It was a mirror reflecting all the fun, excitement, and scintillating rhythmical variety provided by the music from 1900 through 1918. Syncopation accelerated the pulse of the nation as well as the feet on the dance floors. Scott Joplin, the foremost exponent, of ragtime had his marches and rags played at the 1904 St. Louis World's Fair. Who wouldn't abandon the prescribed social conventions for a brief excursion into the mimetic gestures of the animal kingdom? The Turkey Trot was just an extension of the one step or the two step with a bit of a bounce and a kick. (That would make the ballroom dowagers wince, and wish for a more decorous display of young adulthood; even the Vatican voiced its disapproval of the Turkey Trot.)

The Grizzly Bear with its wide arm-locked embrace, looking rather like a wrestling hold, propelled the rocking dancers about the floor, and each other, with deep kneebends and high bent knee lifts. It afforded scandalous freedom of movement as couples chased each other about the floor with bear-like postures. The appeal of the animal dances was epidemic. Everyone could be seen bunny hugging and snake dipping. The "Old Tyme" dances were relegated to the older generation of waltzers.

Vernon and Irene Castle were the tamers of these audacious animal dances. They resuscitated social dance and became the stereotypic essence of dance refinement the perfect model of elegance and grace. But even this gilded gliding could not prevent the social uproar over the tango. Its shadowy past, low birth, and sensuous reputation banned the tango in Boston. The Tango began around the 1880's in Argentina, very possibly originating in the brothels, which were good places to try out new dance choreographies at the time. From there, the dance spread out to become a popular dance amongst the poorer immigrants of the country, its heady rhythm and "touching" style of dance providing a ready relief from the daily pressures of tenement life.

The "darlings" of the ragtime era (the Castles) succeeded in popularizing the Tango Argentine as well as the Maxixe. "The Castles performed the tango stylishly and with restraint. They took one step forward, slid the second foot up and to the side, and brought the first foot over to it. The initial steps were done quickly and the closing step slowly. The Castles dipped, promenaded, (and) rocked... to this enchanting rhythm and the public began to favor their sophisticated, cool, elegant Tango."

Another ragtime dance with roots that are part of the Black heritage is the Cake Walk. Arriving earlier in the previous century, the Cake-Walk was originally danced in the south in the 1880's as a Black parody of White society. The Cake-Walk was popularized in hit stage shows like "Rastus on Parade" and in the minstrel show genre where it was often used as the finale. Couples promenade the stage in a strutting type of walk, leaning well forward or backwards. They would alternate between wild jumping, leaping steps and slow processional steps.

The dance afforded an opportunity to compete with improvised steps and the most inventive couple would be awarded a prize. At first the prize was candy or ice cream, But a tradition developed whereby a cake was awarded to the winning couple (originating the expression "That takes the cake.") This dance was also part of the ragtime ballroom dance repertoire. But, with the onset of World War I, the fragile dance and social scene changed. Short



hair and shorter skirts were a few elements that revealed the new visibility and freedom that women had achieved.



The tradition of presenting a cake to the winner of the cake-walk competition is still happening here in Los Angeles. A Ragtime Ball was presented by Galen Wilkes on December 1, 1990, at the Masonic Hall in Pasadena. The winners of the Cake Walk, two couples, shared a delectable chocolate cake. (Pictured here is one of the winning couples, Jim Wilke and Yvonne Cootz.) Often when food and dance are associated with celebration, it retains a special place in social history.



---

Now to return for a moment to Ragtime and the Cake Walk. What kind of cake would be presented at such a celebration? According to Evan Jones in his book, "American Food", the cake awarded to the winning couple could have been carmel, chocolate, plain, coconut or even a pound or fruitcake.

Here are a couple of cake recipes as they appeared in 1910 in the "Brides Cookbook". A list of ingredients is given with no other directions.

#### **Chocolate Cake**

- 2 C. Sugar
- 1/2 C. butter
- 1 C. milk
- 2 3/4 C. flour
- 3 eggs
- 3 tsp. of baking power

Bake in jelly tins (layer cake pans)

#### **Icing**

- 2 egg whites, well beaten
- 3/4 C. pulverized sugar (powdered sugar)
- 6 Tbsp. grated German chocolate
- 2 Tsp. vanilla

Spread on the cake (and in between the layers)

(Do you think some of the grated chocolate should have been put into the cake and melted for the icing? No other instructions are mentioned.)

#### **Coconut Cake**

- 4 C. flour
- 3 C. sugar
- 1 C. milk
- 1 C. butter
- 5 eggs beaten separately  
(save 3 egg whites for icing)
- 2 tsp. cream of tartar
- 1 tsp. soda
- 1/2 of a grated coconut

Bake cake in jelly roll pans.

#### **Icing**

- 1/2 (other half of the) grated coconut
- 3 egg whites beaten stiff
- 1/2 C. pulverized sugar (powdered sugar)
- orange or lemon juice to flavor

Spread the icing on top and in between the layers,  
place in the oven for a few minutes (to set the icing)

Was the other half of the grated coconut sprinkled on top or put in the icing?

Recipes and dance descriptions from original sources of the early 19th century have a common denominator: they assume you already have the cooking or dancing skills. So the researcher in deciphering the recipe is often left in a quandary.






---

## THE REGENCY PERIOD

---

ON REGENCY DANCE

John Hertz

---

For fifteen years I have been teaching ballroom dances of the English Regency period (roughly the year 1800) without thinking it an activity of interest to my folkdancing friends. I apologize for my silence, by which I meant no slight, and I thank the Folk Dance Scene for reminding me that I ought to tell people what I'm doing.





My main love in dance area I know best. The country peasant dance and early 19th century may be obvious to someone better than I. In any case

A regent is a person whom a monarch is alive but unable to rule due to illness or absence, extreme old age, or absence. I had only one regent, the Duke of Clarence, George IV when his father made regent in 1811, his reign for many purposes the Regency began in the 1790's at the coronation. This was the era of Austen, and Haydn. In the Regency Western music, and the Regency

Although Jane Austen was an English author, I confess I can't grasp, and couldn't stand I read author Georgette Heyer, who wrote in the Regency, that I grew to like a skillful science-fiction world in which I did not have to be faithful to the romance and unobtrusively of first-class. Heyer, I suddenly found I

At a New Year's party having drunk too much egg nog at a convention. Only later did I find there. I was known vaguely as a teacher, and so was volunteered to dance the dances of the lords and ladies. At this time, this one activity swayed seventy to a hundred people. In Southern California, a Regency Northern California (these are the "party"). I now have a party gentleman on the Johnny Regency acquaintance with Port and a month in Los Angeles a

The Regency period was as in other parts of life. The social dance was the minuet only to open the most formal ball allowed in the best English



---

e is still the Balkan peninsula, the connection between 20th Century Balkan and 18th Century English aristocratic dance, but if you can see it, you're doing it, I'm happy to tell the story.

chosen to rule a monarchy while the king was too young to rule, for reasons such as long reign or youth or age. Recently England has had a monarch who was eventually crowned King George VI in 1936. Since this George was born in 1894, his Regency lasted only nine years, but for the Regency period is thought of loosely as lasting for a few years after the death of Napoleon, Beau Brummell, Jane Austen, and the Regency avant-garde, Beethoven was reshaping the Regency nautic era was just coming on stage.

is unquestionably one of the great writers that in school I found her hard to read. It was through the 20th Century that I wrote three dozen romance novels set in the Regency. I was interested in this period. Heyer, a Regency writer, brought my mind into a new life. Her Regency stories, while formulaic, are witty, lightly satirical, and a fine Regency scholarship. After a course of reading Austen.

about fifteen years ago, all of us, decided to have a Georgette Heyer Regency. We think about what we should do with these friends as a folkdance society. We agreed to research and present some Regency dances who figure in Heyer tales. Over the years, we moved to annual weekend gatherings of Regency in the spring, an Autumn Ball in the fall in Albuquerque and a Rout in the winter. Being among many Regency words for Regency costume in which I look like the Regency Walker Scotch label, and a speaking Regency Madeira. There are dances about once a year in San Francisco.

is an age of transition in dance as well as in literature. During the 18th Century, the great minuet; by the Regency, the minuet appeared in the Regency balls. The waltz was at first not accepted in Regency society because it was thought

shocking for a gentleman to embrace a lady on the dance floor. After Tsar Alexander I called for it at Almack's, the exclusive London club, at the end of the Napoleonic wars - around 1815 - the waltz became acceptable. The galop, and its child the polka, were still in the wings.

Many Regency sources mention country dances. Despite the work of the 20th Century student Cecil Sharp, it is not at all clear whether these were originally folk dances that were refined for the ballroom, or choreographer's confections that drifted into the fields. Nor is it clear just what "country dances" meant to Regency socialites. For folkdancers who do what most of us call "English country dance" today, the main source is probably a collection known as the Playford Book. John Playford was a printer in the 17th Century, a trade that had then a great deal more to do with the contents of books than it has today; we don't know to what extent he may have collected, edited, or composed the Playford Book. However, over his name, and over a hundred years, a book called "The English Country Dancing Master" went through a dozen and half editions, containing nearly a thousand dances. This quantity alone is one of the data tending to indicate choreography rather than folklore, but of course that is not conclusive. Sharp's rediscovery of Playford, an event like Mendelssohn's rediscovery of Bach, inspired the English and American Country Dance and Song Societies in the 20th Century. In the Regency, the Playford Book had long ago come into existence, but whether it was then specifically known or used is unclear. Primary sources - including Jane Austen - do mention "casting off", "going down the middle", and other country dance figures that also appear in Playford.

The main specific Regency dance source known to exist today is the books of Thomas Wilson, a Regency dance master. It is not clear whom Wilson was writing for; one must look to subtle evidence for clues that his readers were not of the highest fashion, just as one should need to do if two hundred years from now one found a 1965 advertisement for "What Kind of Man Reads 'Playboy'". Wilson, and other sources such as the collector known as the Apted Book, also describe dances that resemble

## ON REGENCY DANCE

---

things in Playford. So we know approximately, if not exactly, what the Regency ballroom contained. We also have clues to its style. Sharp, who concluded that Playford was folklore, mentioned Wilson by name, and lashed at him for ruining the robust English country dances by making them refined and genteel. I have taken this as advice, and made the Regency dances I teach as refined and genteel as possible. Costumes also help, as do portraits and literature. The ideal of a people points to their dance style. People try to act like what they think they ought to be.

Regency dancing, as it has grown in Los Angeles or Ann Arbor, was never planned by me as a substantial research project or as an exercise for trained dancers. It grew as a pastime among men and women who have no dance background or patience for technique - who typically decline when I urge them to try other dance forms, regardless of their applause for my teaching. I have therefore sought only to teach something that would be impressionistically accurate: with roughly the right feeling, and like Regency dance in the way Renoir paintings are like human beings. That is perhaps a great deal, and indeed I seem to have opened the door of dance to hundreds of people, who keep showing up and even making period costumes, but there is a great deal that it isn't. I am now fairly sure, for example, that ballet footwork was the main-stay of Regency ballroom dance. I have relentlessly left it out. I have guessed liberally, and sometimes woven whole cloth out of little more than charts in Wilson or engravings of people dancing. In fifteen years I have taught twenty dances, of which about a third are Playford, and the rest, as the White Knight said in "Alice Through the Looking Glass", are my own invention. Dances from known records, like Playford, I have usually set to their traditional music, although performed in a Wilsonian style, i.e. more stately than "the joint is jumping". For the rest I have used Haydn, Mozart, Beethoven. The modern separation of serious and frivolous music had in this period not yet been invented; Mozart wrote dozens of pieces of dance music, and his Divertimenti show him as the garden-party bandmaster of his day. I should say clearly that in these dances I feel at quite a distance from what I do with folklore. In dance of 20th Century Macedonia, I seek to do what the Macedonians do, and veer away from choreographic intervention. In Regency dance, I am quite cold-bloodedly teaching character dances. It is true that the Regency aristocrats are gone, and neither I nor my pupils can ever see or join them. Also, it is true that ballroom dance is by its nature more made than grown, and more closely related to fine than to folk art. To me the great parallel is that in both cases pupils seem to fixate on what steps to do next, while I keep struggling to teach how to dance.

Regency fans on a typical informal evening may do ten dances in four hours, perhaps two or three taught, some others prompted; of twenty to forty persons attending, a quarter may be in period clothes. More formal balls are scheduled so as to allow teaching earlier, during the day, only; a greater proportion in costume will be seen, although period costume is never required. At the larger events, other amusements of period interest are also arranged; we have had a mock duel, a balloon ascension, and as I suggested above, tastings of period beverages.

In Los Angeles, we dance on the first Saturday of most months, in a Masonic hall on Barrington Ave. near Santa Monica Blvd., beginning at 7:30 p.m. (donation \$3). For more information, call Sue Haseltine at (213) 820-8805. I try to see that beginners are given special attention.



# KEEP THE



## VICTORIAN BALL ROLLING

---

### The Social Daunce Irregulars

Athene Mihalakis

Perhaps our mothers were frightened by crinolines early in their pregnancies, or we watched too many Sunday afternoon movies; maybe (if you believe in that sort of thing) we are reliving past lives, or are closet romantics trapped in sensible bodies. Whatever the reason, those of us who comprise the Social Daunce Irregulars strive diligently (sometimes even heroically) to keep our Victorian Grand Ball a regular event on the Los Angeles dance scene.

These balls were actually begun for selfish reasons. We couldn't find any regularly scheduled local event to satisfy our cravings for Viennese waltzes, polkas and galops, relying instead on annual events like the Reenactor's Ball, or making the long pilgrimage to the Bay Area for the Gaskell affairs. Stop-gap measures, at best.

So, in early 1988, our gripings were prodded into action by the insistent nature of the man who would become our president, Jeffrey Bissiri, and we rushed headlong where angels fear to tread - organizing our first event.

## KEEPING THE GRAND VICTORIAN BALL ROLLING

---

Anyone who has ever staged a dance event, especially from scratch, knows what kind of incredible gyrations and expense are involved in launching such an endeavor. Fortunately for us, and for those who continue to attend and enjoy our balls, we didn't have a clue. If we had had any real concept of exactly what was involved, we probably would have chucked the whole idea. Instead, we plunged bravely, if naively, on.

The trials and tribulations of the "Babes in the Woods Put On a Ball" has provided us with many hours of mirth in retrospect (although at the time, it felt like a series of slaps in the face). For example, in budgeting for our first event, we held what we thought were modest, reasonable expectations for a hall. We wanted a fairly central location, hardwood floors, a place for an orchestra, and a not-too-modern-looking atmosphere. And we were willing to allot a whopping \$150 of our measly budget to get it. Hah! Considering that our current location, a beautiful Masonic Lodge in Pasadena, rents for what we now consider a reasonable \$700 an evening, you can see just what sorts of eye-opening revelations we were party to. (We joke that some day we will write the definitive work on how to stage an event, chronicling the ins and outs of mailing lists, publicity, hall rental, band hiring, etc., but that is another story.)

As a group, the Social Daunce Irregulars are rather unique, since most of us became acquainted through living history and historical re-enactment groups, through which our interest in Victorian era dances was born. Our dance skills and interests vary widely. Though many of us participate in other dance groups and events, we are by no means a "troupe". Rather, we strive to produce events which will excite more people to a love of the music, dance, fashions and mores of the Victorian era.

One of the greatest of our initial obstacles was just how authentic we wanted this ball to be. The various committee members' commitment to authenticity ranged from 100% accurate to about 30 percent. Defining our audience was, indeed, one of the most hotly debated topics in the early days. One thing we all agreed upon from the beginning, however, was that we wanted our Victorian Grand Balls to be as accessible to as many people as possible. By simple logic, the more people that became interested in these beautiful dances, the more opportunity there would be to dance them. (We all dream of attending a ball that we don't have to run some day!!)

So, with that basic tenet in mind, we began shaping the balls. Since we had no idea of the number of people who were interested in Victorian era dance, we figured we'd better somehow find a way to offer instruction. Thus began our association with Professor Desmond, a respected figure on the historical dance scene. With his assistance, we conduct a workshop/class, usually about a week before each scheduled ball. There a novice can learn at least three or four set dances and make a stab at the waltz and polka that will be done at the ball itself. It also offers the opportunity for newcomers to make acquaintances and meet partners, so they feel comfortable.

Perhaps more important than these classes, Professor Desmond in his role as Dance Master, teaches and calls all set dances during the actual ball, opening almost half of the dance card to first-time, fresh-off-the-street, never-danced-a-step newcomers.

Our dance card has undergone several changes since we first devised it, and now manages to avoid the excesses of those es-



pousing an all-quadrille evening and those voting for an all-waltz extravaganza. We rely heavily on those favored couple dances of the period, the waltz, the polka, the galop and schottische, and throw in set dances and a quadrille or two for variety and a change of partners.

One of our real draws is the fact that our music is performed live by a vibrant new group, the Philadelphia Quadrille Band and Promenade Orchestra, under the direction of Thomas Axworthy, a leading figure on the Los Angeles historical music scene. Truly, anyone who has had the opportunity to dance to live music will tell you that there is no comparison. Taped music is fine, live music - divine.

Since we try to provide at least a solid framing in the Victorian Era, we strongly encourage our guests to contribute to the evening's ambience by wearing as close to Victorian era clothing as they can, although we never want anyone to feel that a lack of the "right period" clothing is an obstacle to attending and enjoying the ball. Some people opt to come in modern formal wear instead of costume, although the urge to put on elegant uniform or a graceful gown is frightfully contagious.

Interestingly, as the years progress, the costumes increase both in quantity and quality. At our first ball in November of 1988, the crowd was split almost 50-50 - half in costume, half in modern dress. Now, the percentage is closer to 85% costume, 15% modern dress, as people discover the singular pleasure of performing the dances while wearing the clothes for which the steps were devised.

What we strive to do at our balls is create the essence of the era, rather than conduct a strict re-enactment. People come ready and eager to suspend modern mores for the courtly elegance of previous centuries, to drop their pocket protectors and computer-friendly demeanor for an evening, and relax into the past.

We like to think that it is the music and dance that keep drawing people to our events. But deep down, we know that it is as much a chance to dabble in graciousness and beauty that allows us to keep these balls rolling. And, if nothing else, it assures us that we can waltz to our hearts' content at least three times a year.

---

#### Athene Mihalakis

Athene Mihalakis, a Social Daunce Irregular, is a Los-Angeles based writer whose dance interests range from 16th Century Italian Court to swing. Her personal commitment to historical accuracy is middling, and diminishes every time she has to get into a corset.





# VICTORIAN GRAND BALL

Scheduled for March 16

Take a step into the past when beautiful women in flowing skirts swept across the ballroom floor in the arms of their elegant beaux. Spend the evening of March 16, 1991 visiting a more graceful era, when the lilting strains of a waltz orchestra floated on the balmy breezes of a California night. Branch out from the everyday world of jeans, T-shirts and VCRs and experience the singular pleasure of a Victorian Grand Ball.

The Social Daunce Irregulars invite you to join them in dancing elegant waltzes, rousing polkas, contra dances, set dances and, the highlight of the evening, the Virginia Reel, to live music performed by the Philadelphia Quadrille Band and Promenade Orchestra.

If you're unfamiliar with the dances of the period, don't worry - our pre-ball workshop, conducted by Professor Desmond, will be held on Sunday, March 10, 1991, at the War Memorial. For a small donation, you can learn more than enough to get you out on the floor. Additionally, instruction for various dances will be given at the ball itself. This Grand Ball is not a performance for spectators; everybody, whether highly skilled or just starting, dances!

For the same price as a ticket to a movie and some popcorn, you can experience the unequalled excitement of an evening of light-hearted, toe-tapping fun. And, as an added bonus for fitness buffs, one or two polkas does far more the heart than sitting in a dark movie theater!

So set aside the date - March 16, 1991, and join us! If you need more information, want to be added to our mailing list or to reserve a ticket, call Jeff Bissiri at (818) 506-0432.

# NOTES AND QUOTES ON THE MAXIXE

---

**Stan Isaacs**

The Maxixe was the fad of 1914. In the advertisements for dance schools in the New York Times, Maxixe had the biggest type fonts (followed closely by the Tango, still popular after two years of "fad-dom"). The Maxixe seems to have originated around the 1870's in Brazil, as a combination of the polka with some hip movements. As is so often the case, what eventually got the the American ballrooms (via Paris, of course) was a much refined and changed version of the Brazilian dance.

In the "Dicionario do folclore Brasileiro" (Vol. 2, 1962), Luis de Camara Cascudo says (in rough translation): "It (Maxixe) resulted from a fusion of hapanera for rhythm, polca for foot-work, with the adaptation of African syncopation. It was a dance of the ballroom of a united couple, demanding extreme agility for rapid figures and steps. The maxixe danced by professionals, in the cabarets, was almost a gymnastic dance. It appeared in the second half of the 19th Century. People spoke of "to bend the Maxixe", instead of "to dance the Maxixe".

David P. Appleby says, in "The Music of Brazil" (1983): "The term 'lundu' in the nineteenth century was applied not only to songs and dances but also to poems and by the mid-century to instrumental compositions. As an instrumental form, it can be considered the parent of the "batuque", "maxixe", "samba", and other forms of urban popular music.

The "lundu" (sometimes "londu" or "lundum") has been defined as an African song and dance of Angolan origin, brought to Brazil by Bantu slaves.

The polka was first introduced into Brazil in 1845 and its popularity there soon equaled its popularity in Europe.

In addition to musical and stylistic changes in European dances, a choreographic change consisted of a characteristic suggestive hip movement called a "jeitinho". A polka danced with a "jeitinho" was called a "polca-maxixe" (pronounced mah-she'-she), a polka danced in the manner of the "maxixe".

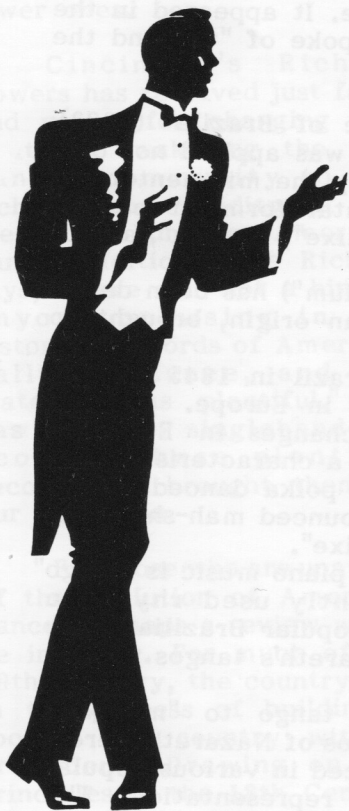
The most frequent subtitle to Nazareth piano music is "tango" or "tango brasileiro." The most frequently used rhythmic patterns of Nazareth's tangos relate to a popular Brazilian dance, the "maxixe". Behague states that "Nazareth's tangos can be considered authentic "maxixes."

"Nazareth preferred the designation tango to "maxixe", which he considered a vulgar dance. The tangos of Nazareth were a salon dance, whereas the "maxixe" was danced in various popular festivities and differed in choreographic representation. The Nazareth tangos also bore a historical relationship to the polka. The fusion of various styles is expressed in the double designation "polca-tango", first used in a piece called "Rayon d'Or" in 1889."

In ballroom dancing, the successor to the Maxixe was the Samba (which still has a Maxixe step in it). And today's new dance fad, the Lambada, seems still to have movements suggestive of the Maxixe (as well as other suggestive movements).

In Folk Dancing, we have seen two related dances. The first is a dance called Maxina which was invented for a competition for new dances in Britain in 1917, and won first prize. It has movements based on the Maxixe (mostly some heel-and-toe steps, with some body bending), but the music was completely different.





Another version of the Maxixe was introduced several years ago, researched by E.W. Bischoff and adapted by Glenn Stubblefield, of San Francisco. This version comes from the book, "Dances of Today", by Albert W. Newman, published in 1914. Newman, in turn, credits the dance to Mr. Fred W. Sutor, Instructor at the Newman Studio, Philadelphia, PA. The original Sutor version used a popular Maxixe tune called "Dengozo"; the Folk Dance version used a tune called "Chicken Reel".

The following are some quotes from various 1914 books and articles:

In "Dance Mad" (1914), F. Leslie Clendenen prints the responses to letters he wrote to dance masters around the world. Some, that relate to Maxixe:

From Argentina:

As for the Maxixe or Mattchiche, which you might pronounce as if spelled Mac-hee-che, as near as I can come to it, it honestly belongs to our country and is our true tribal dance. I have gained all the information I can for you. The name, I believe, is not Spanish or Portugese, but Indian, and the dance is better known amongst the lower class of Indians in Mexico than here with us. I cannot see how you can adapt it to the ballroom in places which ladies attend.

-Mons. Fournier

From Brazil:

The Maxixe is an Indian name, but can find no one to enlighten me. Regret I cannot give you the desired information. The dance is unknown here. Believe me, Mr. Clendenen, I would greatly appreciate a description of what you call the tango and Maxixe, if they are known to you.

-A. DeVersily

From Sao Paulo, Brazil:

The dances you ask about are still unknown here. The tango, I think, must be the Negroite that you are trying to portray. I have been terribly shocked at reports coming from your country, relating to what you call our "dances". As to the Maxixe, it is (if I am properly informed) our national dance. While the origin is typical, and honestly our national dance, I have never seen it danced but once. In fact, it is practically unknown here.

-M. D'Wike

Clendenen also gives the following pronunciations:

Spanish: Ma-he-she

French: Max-ics

In the text: Mac-he-she

Vernon and Irene Castle, in their book, "Modern Dancing", say:

The Maxixe Bresilienne is, up to the time of writing this, the latest modern dance. There is only one great question to be decided, and that is how do you pronounce the name. Should it be pronounced Maxeks, Maxesse, Mattcheche, or Mattchsche? I know how to do the dance, but the name I have not yet quite mastered. I only know that nearly all the South American pieces of music have "Tango Bresilien" written on them, and a few have the mystic word "Maxixe." The Brasilians themselves pronounce the word Ma-shish, with a slight accent in the second syllable.

But the dance, which is the main thing, is beautiful and, like most beautiful dances, requires a considerable amount of grace. The steps themselves are not difficult; on the contrary, they are childishly simple; it is the easiest dance of all to do, and I think the hardest of all to do well. My advice to the beginner is to start by being very conservative about it. Get the steps and figures so that you do not have to think about them, and acquaint yourself with the music and rhythm of the dance; after this you may sway the body and try to be graceful. If you feel easy and graceful, you probably are; but if you feel stiff or awkward, go back to the way you first learned and do the dance simply and plainly. For, let me assure you, this dance, with all its bends and swaying, will make a woman appear very attractive or very ridiculous. Done simply, it is like the Tango, Two Step, or any other good dance, and everybody who can dance at all can dance them.

The "Dancing Times" magazine, a leading source of information on Ragtime Dancing (published in England from 1911 until today) first mentioned Maxixe in January, 1913. They say that the dance was first introduced and danced in Paris by a dancer named Dunque in the winter of 1912-13. The French dancing master, M. Robert, published a "theory" of the dance at that time.

The "Dancing Times" goes on to say: "But for the extraordinary popularity of the Tango, the Maxixe would be much better known in this country than it is today. As a spectacle it is, to the majority, far more pleasing to watch and without the slightest doubt it is very much easier to learn. Indeed, a couple of ordinary dancing ability, who have a knowledge of the two-step, should be able to master the principle of the Maxixe in half an hour.

And finally, a letter to the New York Times, April 10, 1914:

To the Editor of the New York Times:

In the issue of your today's paper I noticed an advertisement of a South American professional dancer engaged to teach the Argentine Tango and Brazilian Maxixe, as danced in Argentine and Brazilian societies, respectively. I wish that it could be clearly understood that in Brazil the real society does not dance the Maxixe, although this dance was originated in the so-called "land where the coffee comes from." There it is considered immoral to do the maxixe out of the limited boundaries of the carnival clubs (clubs carnavalescos), which are not at all frequented by families. The Maxixe as danced in the United States and Europe is rather a very fascinating and harmless fancy.

As a Brazilian, and as a firm believer in the truth, I would appreciate it if you oblige me in publishing this letter for the sake of the society in which I was born.

-Oscar Correla.

-New York, April 7, 1914





## VINTAGE DANCING IN PALO ALTO

Stan Isaacs

The Palo Alto Vintage Ballroom dance group dances to music from the early 20th Century - mostly from the 'teens and twenties, when ballroom dancing was first taking its modern form. These were the years when the Tango was first introduced to the United States (1912), when the Fox Trot was invented (1914), and when the modern version of the waltz came into being (early twenties). During the pre-war years, the country was taken by the tango craze and fell in love with Vernon and Irene Castle. The roaring twenties saw the charleston, black bottom, and the rise of Arthur Murray dance instruction.

Back at the turn of the century, ballroom dancing consisted mostly of the two-step and waltz. The mazurka, polka redowa and schottische had disappeared from the ballroom with the decline of dancing masters and the loosening of social control. The beautiful but controlled nineteenth century waltz had been simplified into the much easier Boston. The two-step was the only nineteenth century dance to enter the twentieth century intact. Ragtime music was starting to be heard, and cabarets were slowly developing and becoming socially acceptable places for proper men and women to be seen. After a decade of dancing the old two-step to the exciting new Ragtime music, a new dance form began to appear. First seen here in San Francisco on the famous Barbary Coast, these dances were pretty wild, and included such dances as the Turkey Trot and the Grizzley Bear and the Texas Tommy. They took the country and the world by storm. Soon everybody was "Doin' It", but not without social censure. It took Vernon and Irene Castle, in the fall of 1912, to tame these dances and make them Socially Acceptable in Fashionable Society. The 'trotts' were transformed into the one-step and the Castle Walk. The Boston became the beautiful Waltz Hesitation. Even the sensual Tango became an acceptable dance.

On the first Monday of every month, people of all ages dance to the upbeat strains of Paul Price's Society Orchestra. We usually dance to tunes of the 'teens during the first hour, and to twenties music during the second, with brief dance instruction before many of the dances so that everybody can participate. On the other Mondays of the month, Stan Isaacs leads a dance class, featuring a selected dance or two taught to recorded music.

We invite you to join the Palo Alto Vintage Ballroom dancing group every Monday at 461 Florence Ave. (between Bryant and Waverly) in the Masonic Temple Building, between 8 and 10 p.m. Period costumes add a festive touch to the first Monday of each month. The cost is \$6 on the first Mondays and \$4 on the other Mondays. No partners are necessary. (The group is sponsored by Panachoreon, an international folk dance group which has been dancing in Palo Alto for over 10 years)).

ATHENS\*PERGAMON\*ISTANBUL\*EPHESSOS\*CRETE\*RHODES\*SANTORINI\*MYKONOS\*DELOS



# DANCE ON THE WATER

## 8th Annual Folk Dance Cruises

VICTORIA\*SEWARD\*SIKKA\*SKAGWAY\*GLACIER BAY\*JUNEAU\*COLUMBIA GLACIER\*KETCHIKAN\*WRANGEL\*VALDEZ

**7 DAY GREEK ISLANDS and TURKEY  
FOLK DANCE CRUISE  
ABOARD SUNLINE'S STELLA SOLARIS  
DANCING LED BY  
RICHARD DUREE  
JULY 8-15, 1991  
CRUISE COST FROM \$1425.00\***

**14 DAY ALASKA FOLK DANCE CRUISE  
ON THE SS UNIVERSE  
THE FLOATING UNIVERSITY  
DANCING LED BY  
AL GLADSTONE  
JULY 28 TO AUG 11, 1991  
CRUISE COST FROM \$2095.00**

OUR MOST REQUESTED DESTINATION  
SAIL ON A FIVE STAR SHIP FOR THE  
CONSUMMATE MEDITERRANEAN CRUISE  
EXPERIENCE...VISIT HISTORIC SITES  
WHOSE VERY NAMES EVOKE  
EXCITEMENT, EMOTION AND DESIRE

WALK ON AN ISLAND SO SACRED THAT  
ANCIENT GREEKS DECLARED NO MORTAL  
COULD BE BORN OR DIE THERE

MARVEL AT ANCIENT STRUCTURES WHOSE  
CONSTRUCTION DEFIES THE IMAGINATION  
EVEN TODAY

DANCE YOUR WAY THRU HISTORY,  
WITH LOCAL FOLK-DANCERS  
IN THE GREEK ISLANDS AND TURKEY

**\*NOTE: EARLY SIGN-UP DISCOUNTS  
STARTING AT \$1425 EXPIRE FEB. 28, 1991.  
THEREAFTER FARES WILL INCREASE.**

REPEATING THIS POPULAR SELL-OUT  
FOLK DANCE CRUISE FOR THE  
SEVENTH CONSECUTIVE YEAR

BASK IN THE BEAUTY AND SPLENDOR OF  
ALASKA'S INSIDE PASSAGE..  
VISIT CHARMING HISTORIC TOWNS THAT CAN  
ONLY BE REACHED BY SHIPS. MARVEL AT THE  
MAJESTIC GLACIERS. GO ALL THE WAY NORTH  
TO ANCHORAGE, DANCE WITH  
FOLK DANCERS

FEED YOUR INTELLECT AS WELL AS YOUR  
APPETITE ON THIS INFORMAL CULTURAL  
AND INFORMATIVE CRUISE  
HEAR PROFESSORS LECTURE ON ALASKA:  
IT'S HISTORY, GEOLOGY, AND PEOPLE

**NOTE: ALASKA SIGN-UPS BEFORE  
FEB. 28, 1991 RECEIVE A FREE  
3 DAY VACATION BONUS**

JOIN US FOR FOLK DANCING ON BOARD SHIP AND COMRADERIE WITH  
FOLK DANCERS FROM ALL OVER THE U.S. AND CANADA

**NOTE: DANCING LIMITED TO BERKELEY TRAVEL SIGN UPS, SPACE IS LIMITED**

LAST YEAR WE SOLD OUT EARLY

DO NOT DELAY...RESERVE NOW THROUGH BERKELEY TRAVEL COMPANY  
**SINGLE SHARES UPON REQUEST**

FOR MORE INFORMATION MAIL COUPON TO:

**MEL MANN (FOLK DANCER, TRAVEL AGENT)  
BERKELEY TRAVEL COMPANY  
1301 CALIFORNIA ST.  
BERKELEY, CA 94703  
(415)526-4033**

Please send information about

- ☐ 1991 Greek Isle/Turkey Folk Dance Cruise  
☐ 1991 Alaska Folk Dance Cruise  
☐ Single Share information: Female ☐ Male ☐

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

STATE \_\_\_\_\_

ZIP \_\_\_\_\_

PHONE \_\_\_\_\_





## CLUB ACTIVITIES

ALIVE FELLOWSHIP FOLK DANCERS (INT'L)	Tuesday 7:30-9 pm	(714) 877-7404 [714] 877-7802 Wayne English	MURIETTA HOT SPRINGS Alive Polaritys Resort
CABRILLO INT'L FOLK DANCERS	Tues. 7:30-10 Thur. 7:30-10 pm	(619) 449-4631 Joe Sigmara	SAN DIEGO Balboa Park Club Balboa Park
CHINA LAKE DESERT DANCERS	Thur. 7-10pm Tues. 7:30-9:30	(619) 446-2795 (619) 375-7136	RIDGECREST, Hi Desert Dance Center, 725 S. Gateway Ave.
CONEJO VALLEY FOLK DANCERS	Monday 7:30-10pm	(805) 498-2491 Ask for Gene	THOUSAND OAKS Conejo alam school 280 Conejo School Rd.
CRESTWOOD FOLK DANCERS	Mon. 8:15-10:30p	(213) 478-4659, (213) 202-6166 Beverly Barr, instructor	WEST L.A., Brockton 1309 Armacost Ave.
DESERT INTERNAT'L DANCERS	Monday 7-10:30 pm	(619) 343-3513 Sam & Vikki, instructors	PALM SPRINGS, Leisure Center 401 S. Pavilion Way.
ETHNIC EXPRESS INT'L FOLK DANCERS	Monday 7-9 pm	Dick (702) 732-4871	LAS VEGAS Baker Park Com. School. 1100 E. St. Louis
FOLK DANCE CENTER	M. F. Sat Call	(619) 281-KOLO	SAN DIEGO, Normal Heights 4649 Hawley Blvd.
X FOLKARTEERS	Friday 8-10 pm	(818) 338-2929 (714) 593 2880	COVINA, Las Palmas school 641 N. Lark Ellen Ave.
HAVERIM FOLK DANCERS	Tuesday 8-10:00 pm	(213) 202-6166 (213) 478-4659 Beverly Barr instructor	VAN NUYS, Valley Cities Jewish Ctr., 13164 Burbank Bl.
HOLLYWOOD PEASANTS	Wednesday 7:00-10 pm	(213) 836-3069 (818) 984-1980	WEST HOLLYWOOD, Plummer Pk 7377 Santa Monica Blvd. Fiesta Hall.
INTERMEDIATE FOLK DANCERS	Friday 8-10:30 pm	(213) 397-5039	CULVER CITY, Lindberg Park Ocean Ave. & Rhoda Way
KAYSO FOLK DANCERS	Fri. 9 am-moon Sat. 12:30-3pm	(619) 238-1771 Soghomonian, instructor	SAN DIEGO, Casa del Prado, Rm 208 Balboa Park, Sat., 4044 Idaho St.
KERN INTERNATIONAL FOLK DANCERS	Wednesdays 7:30-9:30pm	(805) 831-5007	BAKERSFIELD, Franklin School 2400 Truxtum Ave.
LAGUNA FOLK DANCERS	Sunday 7:00-10:00pm	(714) 494-3302 (714) 559-5672	LAGUNA BEACH, Community Center 384 Legion Ave.
LARIATS	Friday 3:30-6:15 pm	(818) 500-7276 Billy Burke	WESTCHESTER, United Methodist Church 8065 Emerson Ave.
LONG BEACH JEWISH COMMUNITY CENTER	Sun, Wed. 7:30-10 pm	(213) 426-7601	LONG BEACH 3801 E. Willow
NARODNI DANCERS OF LONG BEACH	Thursday 7:15-10:30 pm	(213) 421-9105, Lucille (714) 892-9766, Laura	LONG BEACH, Hill Jr. Hi Gym 1100 Iroquois
NICHEVO FOLK DANCERS	Tu. 7:30-10:30p W. 8-10:30 pm	(805) 967-9991 Flora Codman	SANTA BARBARA Carillo Rec. Ctr. 100 E. Carillo St.
NORTH SAN DIEGO COUNTY FOLK DANCERS	Friday 7:30-11 pm	(619) 743-5927 George Bailey	VISTA, Grange Hall 1050 S. Santa Fe
OJAI FOLK DANCERS	Wednesday 7:30-10 pm	(805) 649-1570	OJAI Art Center 113 S. Montgomery
ORANGE COUNTY FOLK DANCERS	Friday 7:30-10:30pm	(714) 557-4662 (714) 646-7082	TUSTIN Senior Center. 200 S. "C" St.
OUNJIAN'S ARMENIAN DANCE CLASS	Tues. 7:30-9pm Thur. 7:45-9:15	(818) 845-7555 Susan Ounjian	VAN NUYS, 17231 Sherman way. L.A., 4950 W. Slauson Ave.
PASADENA FOLK DANCE CO-OP	Friday 7:45-11 pm	(818) 794-9493	PASADENA Throop Memorial Church 300 S. Los Robles
ROYAL SCOTTISH C.D. SAN DIEGO BRANCH	M, Tu, 7-10pm Fri, 7:30-10pm	(619) 270-1595 (619) 276-8064	SAN DIEGO, Casa del Prado Balboa Park
ROYAL SCOTTISH COUNTRY DANCE	Mon, Thurs. 7:30-9:45 pm	(714) 856-0891 Frank Cammonito	IRVINE, Call for location. HUNTINGTON BEACH, Call for location.



SAN DIEGO FOLK DANCERS	Monday 7:30-10 pm	(819) 460-8475 Evelyn Prewett	SAN DIEGO Recital Hall Balboa Park
SAN DIEGO INTERNAT'L FOLK DANCE CLUB	Wednesday 7-10 pm	(819) 422-5540 Alice Stirling, Instructor	SAN DIEGO Balboa Park Club Balboa Park
SANTA MARIA FOLK DANCERS	Monday 7-9:30 pm	(805) 925-3981 (805) 929-1415	SANTA MARIA Vet's Cultural Center Pina & Fimmel
SAN PEDRO BALKAN FOLK DANCE CLUB	Tues 7:30-9:30 pm	(213) 548-5929 Andy Crosswhite	SAN PEDRO Yugoslav American Club 1639 S. Palos Verdes St.
SKANDIA DANCE CLUB	Mon. 7:30 Wed. 7:30	(714) 533-8867 (213) 459-5314	ANAHEIM, 931 Harbor Blvd. CULVER CITY, 3835 Watseka.
SOLVANG VILLAGE FOLK DANCERS	Saturday 7:30-10:30 pm	(805) 688-3397 David Heald teacher	SANTA YNEZ Valley HS old gym Hwy 248 & Refugio Rd.
SOUTH BAY FOLK DANCERS	Friday 7-10 pm	(213) 324-0524 (213) 316-1865	TORRANCE, Greenwood Park 1520 Greenwood Ave
TCHAIKA FOLK DANCE CLUB OF VENTURA	Thursday 8-10:30 pm	(805) 842-3931 (805) 985-7316	VENTURA, Loma Vista Elem. School 300 Lynn Dr.
TUESDAY GYPSIES	Tuesday 7:29-10:30pm	(213) 558-3791 Dave Slater	CULVER CITY Masonic Lodge 9635 Vanice Blvd.
U. of RIVERSIDE FOLK DANCE CLUB	Friday 8-11:30 pm	(714) 369-6557 Sherril	BARN STABLE, University exit Across from Campus Security
VESELO SELO FOLK DANCERS	Tu, 7:30-10:30pm W, 7-10pm	(714) 835-7356 recorded message and schedule	ANAHEIM, 719 N. Anaheim Blvd Between Lincoln and La Palma
VESELO SELO FOLK DANCERS	Saturday 8-midnight	(714) 835-7356 recorded message and schedule	ANAHEIM, 719 N. Anaheim Blvd
VIRGIL EERS FOLK DANCE GROUP	Tuesday 8-10 pm	Josephine Civello Director	W. HOLLYWOOD, Plummer Park Fuller & Santa Monica Blvd.
WEST LOS ANGELES FOLK DANCERS	Friday 7:30-10:45 pm	(213) 478-4659 (213) 202-6186 Beverly Barr	WEST L.A., Brockton School 1309 Armacost Ave.
WEST VALLEY FOLK DANCERS	Friday 7:30-10:30 pm	(818) 347-3423 (818) 887-9613	WOODLAND HILLS, Rec Ctr 5858 Shoup Ave.
WESTSIDE CENTER FOLK DANCERS	Tue. & Fri 9-12:15 am	(213) 389-5369 Pearl Rosenthal	WEST L.A., Westside Jewish Ctr. 5870 N. Olympic
WESTSIDE TANCHAZ	4th Sat. 7:30-12 pm	(213) 202-9025 (213) 397-4690	L.A. Hungarian House 1975 W. Washington Blvd.
WESTWOOD CO-OP FOLK DANCERS	Thursday 8-10:45 pm	(213) 855-8539 (213) 392-3452	WEST L.A., Emerson Jr. Hi boy's Gym 1670 Selby Ave.
WHITTIER CO-OP FOLK DANCERS	2, 4, & 5th Sat. 7:30-10:30 pm	(818) 300-8138	WHITTIER, Sorenson Park 11419 Rosehedge Dr.
<b>NON-FEDERATION</b>			
ADAT SHALOM ISRAELI DANCERS	Mon. 7:30-10pm	(213) 478-5968 Edy Greenblatt	WEST L.A., Adat Shalom 3030 Westwood Blvd.
CAFE DANSSA BALKAN DANCERS	Wed. 7:30-10:30	(213) 478-7866 Sherry Cockram	WEST L.A., Cafe Danssa 11533 W. Pico Blvd.
CAL TECH HILLEL ISRAELI DANCERS	Sunday 7:30-10:30 pm	(213) 260-3908 (818) 577-8464	PASADENA Winnet Student Ctr. S. San Pascual, W. of Holliston
CAL TECH INT'L FOLK DANCERS	Tuesday 8-11:55 pm	(213) 849-2095 (714) 593-2645	PASADENA, Cal Tech Campus, Dabney Hall Parking off Del Mar
DANCE WITH MARIO CASSETTA	Wednesday 7:30-10:15 pm	(213) 743-5252	LOS ANGELES, Performing Arts 3131 Figueroa
DANCING ROSES	Thur 3-4:15pm	(818) 790-7383 Karila	PASADENA, 85 E. Holly
DANCING ROSES	Wed 10:15-11:15am	(818) 790-7383 Karila	ALTADENA, 560 E. Mariposa
DANCING ROSES	Thursday 7:30-8:30pm	(818) 790-7383 Karila	LA CANADA 4469 Chevy Chase
DEL MAR SHORES INT'L FOLK DANCERS	Monday 8:45 & 8:15 pm	(819) 475-2776 Gerl Duke	DEL MAR, Mira Costa College 9th & Stratford Court
FOLK DANCE FUN	1, and 3rd Sat 8-10:30 pm	818-349-0877 Ruth	SEPULVEDA 9743 Noble Ave.
GREEK FOLK DANCE CLASS	Thursday 1-3 pm	(213) 769-3785 Trudy Bronson	VAN NUYS Valley Cities Jewish Comm. Ctr. 13164 Burbank Blvd.



KYPSELI GREEK FOLK DANCING	Friday 8:00 pm-midnight	(818)248-2020 Antoni (213)660-1030 Jozef	PASADENA, Vasa Hall 2031 E. Villa
ISRAEL FOLK DANCE INSTITUTE	Tuesday 8:30 pm-1 a	(818)710-0298 David Paletz	VAN NUYS, Arthur Murray Studio 6383 Van Nuys Blvd.
LONG BEACH INT'L FOLK DANCERS	Tuesday 7:30-10 pm	John Matthews	LONG BEACH, Unitarian Church 5450 Atherton
TEMPLE B'NAI DAVID	W. 7:15-10 pm Th. 9:30 am-1pm	(213) 381-8970 Miriam Deam	LOS ANGELES, 8906 Pico Blvd. CULVER CITY, 4117 Overland Blvd.
TEMPLE BETH HILLEL DANCERS	Wednesday 10 am-noon	(213) 789-3765 Trudy Bromson	N. HOLLYWOOD 12326 Riverside Dr.
UCI DANCE CLUB	dark all summer	(714) 772-0604 Ralph and Noma Bates	IRVINE, UCI Fine Arts Village Studio 128
UCLA HILLEL ISRAELI DANCERS	Wed 7:30-11pm	(213)478-5968 (213)206-3081 Edy Greenblatt	WESTWOOD, UCLA Jewish Student Ctr. 900 Hilgard Ave.
YAKOVEE'S ISRAELI FOLK DANCERS	Tuesday 7:00-10 pm	(818)786-6310 (213)873-4620 Israel Yakovee Instructor	VAN NUYS Valley Cities Jewish Ctr. 13164 Burbank Bl.
<b>BEGINNERS CLASSES</b>			
ADAT SHALOM Israeli Dancers	Mon. 7:30-8:30pm Welcome!!!	(213) 475-4985 (213)478-5968 Edy Greenblatt	WEST L.A., Adat Shalom 3030 Westwood Blvd.
ARMENIAN DANCE CLASS 8 week series	M,T,W,Th,F 8:30-10 pm	(213)467-8341 Tom Bozigian	Different locations each evening. Call for details.
CABRILLO INT'L FOLK DANCERS	Thursday 7:30-10 pm	(619) 449-4631 Kin Ho	SAN DIEGO Balboa Park Club Balboa Park
CRESTWOOD FOLK DANCERS	Monday 7-8:15pm	(213)478-4659 (213)202-6166 Beverly Barr Inst.	WEST LA Brockton Sch. 1309 Armacost Ave.
DESERT INT'L FOLK DANCERS	Monday 7:30-10:30 pm	(619) 343-3513 Sam & Vikki	PALM SPRINGS Village Center 538 N. Palm Canyon Dr.
HAVERIM FOLK DANCERS OF VENTURA	Sunday 7-9 pm	(805) 643-0897 Barbara Rosenberg	VENTURA, Temple Beth Torah 7620 Foothill Rd. / corner Kimbal
ISRAELI AND INT'L FOLK DANCERS	Tuesday 7:45-10 pm	(213) 375-5553 Ginger McKale	REDONDO BEACH, Temple Menorah 1101 Camino Real
KAYSO FOLK DANCERS	Saturday 1-3 pm	(619) 238-1771 Soghomonian	SAN DIEGO, North Park Rec Ctr 4044 Idaho St.
LAGUNA BEGINNERS FOLK DANCE CLASS	Wednesday 8-10 pm	(714) 494-3302 (714) 533-8667	LAGUNA BEACH Community Ctr 384 Legion Ave.
NARODNI BEGINNERS FOLK DANCE CLASS	Thursday 7-8 pm	(213) 421-9105 (714) 892-2766	LONG BEACH, Hill Jr. Hi Gym 1100 Iroquois
NORTH S.D. COUNTY BEGINNERS	Thurs. 7:30-9:30pm	(619)747-1163 Faith Hagadorn	ESCONDIDO, 4th & Kalmia, Methodist Church Rec. Hall
PASADENA CO-OP BEGINNERS CLASS	Friday 7:45-8:30 pm	(818) 784-9493	PASADENA, Throop Memorial Church 300 S. Los Robles
SAN DIEGO INT'L FOLK DANCE CLUB	Wednesday 7-8:15 pm	(619) 422-5540 Alice Stirling	SAN DIEGO, Balboa Park Club Balboa Park
SIERRA MADRE FOLK DANCE CLASS	Monday 8-9:30 pm	(818) 441-0590 Chuck Lawson	Call for location
SKANDIA FOLK DANCER CLASSES	Mon 7:30-10pm Wed 7:15-10pm	(714)533-8667 (213)459-5314	ANAHEIM, Cultural Ctr. 931 Harbor Culver City, Peer Gynt, 3835 Watseka
SKANDIA FOLK DANCE CLASSES	Wed 7:30-10pm Thur 7:15-10pm	(619)281-7298 (805)965-5659	SAN DIEGO, 1934- 30th st SANTA BARBARA, 100 E Carrillo
SOUTH BAY BEGINNERS DANCE CLASS	Friday 7:45-10:45	(213) 324-0524 (213) 316-1865	RANCHO PALOS VERDES Pedregal School 6069 Groveoak Pl.
TIKVA'S ISRAELI/ INTERNATIONAL DANCE	Mon. 7:30-9pm	(213)652-8706 Tikva Mason	ALHAMBRA, 225 S. Atlantic.
VESELO SELO BEGINNERS CLASS	Wednesday 7-10 pm	(714) 893-8127 Carol (714) 530-6563 Pat	ANAHEIM, 719 N. Anaheim Blv. Between Lincoln and La Palma
WEST VALLEY FOLK DANCERS	Friday 7:30-8:30 pm	(818) 368-1957 Jill Michton	WOODLAND HILLS Rec Ctr 5858 Shoup Ave.
WESTWOOD CO-OP FOLK DANCERS	Thursday 7:30-9 pm	(213) 382-3452 (213) 556-3791	WEST L.A. Emerson Jr. Hi Gym 1670 Selby, behind Mormon Temple

# the LAGUNA FOLK DANCERS



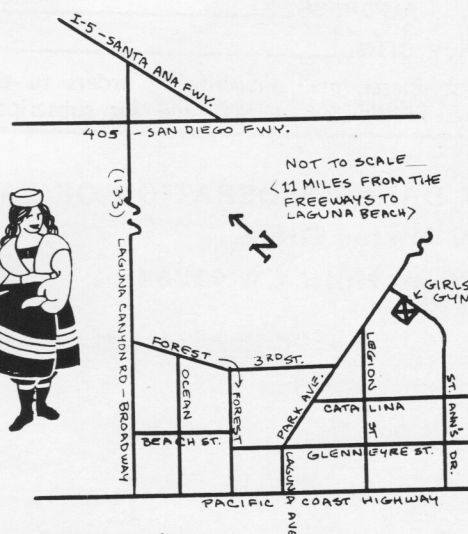
## PRESENT THE 21<sup>ST</sup> ANNUAL LAGUNA FOLK DANCE FESTIVAL

feb. 8, 9, 10 ~ 1991 ~ TEACHING BY  
 MARILYN WATHEN • french dances  
 STEVE KOTANSKY • balkan dances

LAGUNA BEACH H.S. GIRLS GYMNASIUM  
 PARK AVE. AND ST. ANNE'S DR. IN LAGUNA BEACH, CA.  
 information: (714) 533-8667, 494-3302, (213) 277-6699

## schedule

FRIDAY...		
Dance Workshop and Afterparty	7:30 - 11:00 pm 11:00 pm - 2:00 am	} \$7.00
SATURDAY		
Advanced Workshop	10:00 - 12:00 noon	5.00
Dance Workshop	1:30 - 5:30 pm	6.00
Valentine Dance	7:30 - 11:00 pm	6.00
Afterparty	11:00 pm - 2:00 am	4.00
SUNDAY		
Kolo Hour	12:00 - 1:15 pm	} 6.00
Exhibition Dance Concert	1:30 - 3:00 pm	
Dance Festival	3:00 - 5:30 pm	
(Passport + ticket for all events \$30.00)		



Laguna Folkdancers - member of Folk Dance Federation of California, South



If you're  
interested in:

**NEWS OF FOLK DANCE  
ACTIVITIES**

**CURRENT RESEARCH  
ON ETHNIC DANCE  
AND CULTURE**

**IMPORTANT FOLK  
DANCE TOPICS**



you should be reading:

# FOLK DANCE SCENE

## ORDER FORM

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

Subscription rate: \$10 per year (U.S.), \$15.00 in U.S. currency (Foreign)

Published monthly except for June and August

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

Please mail subscription orders to the Subscription Office: 22210 Miston Dr., Woodland Hills, CA 91364  
(Allow 6-8 weeks time for subscription to go into effect if order mailed after the 10th of the month)

**FOLK DANCE FEDERATION OF CA. SO.**

**22210 Miston Drive**

**Woodland Hills, CA 91364**

**NON-PROFIT ORG.**

**U.S. POSTAGE**

**PAID**

**Culver City CA  
Permit No. 69**

[ ]  
**DATED MATERIAL**