

SLOVAKIA



\$2.00

Folk Dance Scene

DECEMBER 1993

Volume 29, Number 8



Pasadena Folk Dance Co.-Op
Presents Its

Winter Festival

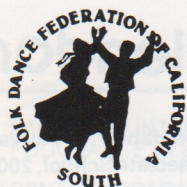
January 9, 1994
1:30 - 5:30
Council 11:00

\$5.00



Glendale Civic Auditorium
1401 North Verdugo Rd.
Glendale
(818) 794-9493

Sponsored by the Folk Dance Federation of California-South



DECEMBER 1993

Volume 29, Number 8

Folk Dance Scene

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

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.

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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.

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Our thanks, to Richard Duree and Ruth Levin for their help in putting together this issue of Folk Dance Scene.

Note: Federation events

are in bold type.

*** Call to confirm all events

DECEMBER

1-11 Workshops in Greek dance with Joe Graziosi
1 - Sacramento
3 - South Bay FD-Torrance
4 - FD Center, San Diego
7 - Tuesday Gypsies, Culver City
8 - Cafe Danssa, WLA
9 - Westwood Co-op
10 - Kypseli Greek Dancers, Pasadena
11 - Veselo Selo, Fullerton
INFO: (818) 774-9944

4 Israeli Folk Dance Party with David Edery. Westside Jewish Community Center. 8:00. Info:(213) 938-2531, X2228.

4 The Chieftains, traditional Irish music concert. Royce Hall, UCLA. 8 pm. Info: (310) 825-2101.

4 Ragtime tango and Viennese Waltz workshops. 1 pm, Moose Lodge, 357 Arden, Glendale, CA. Info: Arlene, (213) 850-1061.

4 Czech & Slovak Dances taught by Richard Duree. 1:30-4:30 at Hillcrest Rec. Ctr., Fullerton. Info: (714) 641-7450.

4 No Strings Attached, house concert by California Traditional Music Society, 8:00. Info: (818) 342-SONG.

30-Jan.2 New Years Camp at Hess Kramer, Malibu. Folk and contra dancing, music, singing, crafts. Info: California Traditional Music Society, (818) 342-SONG.

31 Veselo Selo's New Year's Eve Folk Dance Party, 8 pm-1 am. Hillcrest Rec. Center, 1155 N. Lemon St., Fullerton. Info: (714) 9493

31 Pasadena Co-op's New Year's Eve Party, 8 pm. Westminster Presbyterian Church, 1757 N. Lake. Info: (818) 794-9493.

1994

JANUARY

3-15 Macedonian & Bulgarian workshops with Ventsi Sotirov.
3 - San Pedro Balkan Dancers

4 - Cal Tech FD, Pasadena
5 - Cafe Danssa, WLA
8 - Veselo Selo, Fullerton
10 - Conejo Valley FD, Thousand Oaks
14 - UC Riverside FD
15 - Folk Dance Center, San Diego
INFO: (818) 774-9944

8 Czech & Slovak Dances taught by Richard Duree. 1:30-4:30 at Hillcrest Rec. Ctr., Fullerton. Info: (714) 641-7450.

8 Blast to the Past - 50s workshop and dance with clogdown at Imperial Jr. Hi, Ontario, CA. Sponsored by the So. Cal. Clogging Assn. Info: Dawn Mee, (714) 351-1729, or Tom Dunning, (619) 271-5546.

8 Israeli Folk Dance Party with David Edery. Westside Jewish Community Center. 8:00. Info:(213) 938-2531,X-2228.

9 19th Century Romantic Dance class, taught by Mlle. Irene at the Besant Lodge, 2560 N. Beachwood Dr., Hollywood. Info: Mlle Irene, (213) 664-0227.

9 Pasadena Co-op's Winter Festival, 1:30-5:30 pm. Glendale Civic Aud. Council meeting at 11. Info: (818) 794-9493

23 Colonial Williamsburg (18th Century) dance workshop 6-9:30 pm with Mlle. Irene at 2560 N. Beachwood Dr., Hollywood. Info: (213) 664-0227.

28 Camp Hess Kramer. New date, changed from 10/29-10/31/93, due to fires in Malibu area. At Camp Hess Kramer, Malibu, CA. Info: (310) 202-6166.

29 Victorian Ball, sponsored by the Upland Historical Preservation Society. 7:30 pm-midnight. Chautauqua Hall, 861 Alpine St., Upland. Info: (909) 946-9113.

29 Masters of the Banjo at CalTech. Info: (818) 395-3700 or 395-4652

FEBRUARY

6 The Yakut Dance Company of Siberia. 2 pm. Pasadena Civic Aud, 300 E. Green St., Pasadena. Info: (818) 304-6161

11-13 Laguna Folkdance Festival, Ensign Intermediate School, 2000 Cliff Dr, Newport Beach. Workshops with Joe Graziosi and Dick Crum. Festivals, after-parties, concert. Info:(714) 646-7082.

12 Israeli Folk Dance Party with David Edery. Westside Jewish Community Center. 8:00. Info:(213) 938-2531, X-2228.

13 St. Valentine's Viennese (19th Century Vintage) dance workshop, 6-9:30 p.m. with Mlle. Irene at 2560 N. Beachwood Dr., Hollywood. Info: (213) 664-0227

13 Peking Acrobats. 2 pm. Pasadena Civic Aud, 300 E. Green St., Pasadena. Info: (818) 304-6161

27 George Washington's Birthday Bash - 18th Century dance workshop with Mlle. Irene, 6-9:30 p.m. at 2650 N. Beachwood Dr., Hollywood. Info: (213) 664-0227

MARCH

3-8 KODO Drummers of Sado Island. Concerts at 8 pm. Royce Hall, UCLA. Info: (310) 825-2120

5 Festival of Korea: "Chindo Sikkim Kut" (Shaman ritual). 8 pm. Schoenberg Hall, UCLA. Info: (310) 825-2101

11-12 11th Annual Possum Trot. Clogging workshops, easy to advanced. Victorville Fairgrounds. Info: (818) 368-1773, (909) 593-5626.

17-20 Southern California Folkdance Camp in Cedar Grove near Julian. Three master teachers, live music, parties. Info: (310) 202-6166.

APRIL

8-10 David Rousseve/Reality. "Urban Scenes/Creole Dreams." Dance concert featuring African-American street dance, rap music, traditional gospel music. 8 pm. Royce Hall, UCLA. Info: (310) 825-2101

9 Saif Keita performs songs of Mali (Africa). Wadsworth Theater, UCLA. Info: (310) 825-2101

9 Israeli Folk Dance Party with David Edery. Westside Jewish Community Center, 8 p.m. Info: (213) 938-2531, x-2228.

24-26 Summer Solstice Weekend. Folk music, singing, dancing, crafts, story telling. Soka University, Agoura. Info: (818) 342-SONG.

MAY

7 Festival of Korea: Taekwondo (Korean martial art). 3 pm. Sunset Canyon, UCLA. Info: (310) 825-2101

14 Israeli Folk Dance Party, David Edery. Westwide Jewish Community Center, 8 pm. Info: (213) 938-2531, x-2228.

JUNE

4-5 AMAN International Music & Dance Ensemble. 8 pm. Royce Hall, UCLA. Info: (310) 825-2101

9 Klezmer Conservatory Band. 8 pm. Ambassador Aud, Pasadena. Info: (818) 304-6161.

NORTHERN CALIFORNIA

12/5 Treasurer's Ball, Veteran's Memorial Building, Sonoma. Info: (209) 296-4970

2/18- 4th Annual Southern Spectacular -
2/20/94 52 clogging workshops, 26 instructors. Holiday Inn Centre Plaza, Fresno. Info: (209) 298-8036

5/27- Statewide Festival. College of Notre
5/30/94 Dame, Belmont, CA.

6/18-25 Mendocino Folklore Camp. Johnny Pappas, Marilyn Walthen, Tony Parkes. Info: (510) 527-9209

OUT OF STATE

Arizona

1/20- Tucson 46th Annual Festival -
1/22/94 Clogging, round and square dance. Tucson Convention Center. Info: (602) 299-4068

4/8- 7th Annual Winslow Fest 94.
4/10/94 Workshops in clogging, square dance, line dance, dance exhibit, festival dance. Bonnie Brennan School, Winslow, AZ. Info: (602) 289-5612

Hawaii

2/13- English Dance Week. Info: (800)
2/20/94 822-3435

3/19- Makahiki Hou Camp. Richard &
3/26/94 Melanie Powers, Ron Wixman, and others. Kaneohe, Oahu. Info: (808) 885-2129.

Kentucky

12/26- Winter in the Woods. Varied dance
1/1/94 classes. Info: (502) 223-8367

Michigan

1/28- Conference for Dance Organizers.
1/30/94 Info: Erna Lynne Boque. 8700 Silver, Dr. Pickney, MI 48169-8919

Nevada

4/29- 47th Annual Silver State Square and
5/1/94 Round Dance Festival. Workshops in clogging, square/round dance. Reno-Sparks Convention Center. Info: (702) 322-0027; 359-1250

North Carolina

12/26- Winter Dance Week. Marianne
1/1/94 Taylor, Bob Dalsemer, Bill Tomczak. Brasstown. Info: (800) 365-5724

Oregon

6/22- National Square Dance Convention,
6/25/94 Portland. Info: (503) 371-6139.

Texas

12/26- Festival Folclorico 93.
1/1/94 Info: Society of Folk Dance Historians, 2100 Rio Grande, Austin, TX 78705. (512) 478-8900.

FOREIGN

CANADA

Ontario

12/26- Winter Dance Week. Contras,
1/1/94 squares, English country, Scandinavian dances. At John C. Campbell Folk School.

Quebec

12/2-5 Festival International des Artes
Traditionnels, C.P. 516 Haute-Ville,
Quebec G1R 4R8. (418) 647-1598

5/10-22

(1994) Festivites Folkloriques de
Valleyfield. 169 rue Champlain,
Valleyfield, Quebec J6T 1X6. (514)
524-0269

CZECHOSLOVAKIA

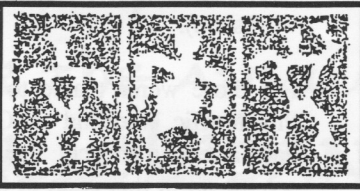
(The Czech Republic)

12/26-

1/1/94 Christmas Folk Dance Week, Chesk
Brod (20 km E. of Prague). Czech,
Moravian and Slovak folk dance,
Christmas songs and traditions.
Info: Dvorana, Spanielova 38/1275,
166 00 Praha 6, Czech Republic; or
call (42 2) 302 1300 or 310 8279.
FAX: (42 2) 301 8267

A Celebration of Folk Dance and Music

MAKAHIKI HOU CAMP



Hawaii 1994
MARCH 19 - MARCH 26

1994 will be our LAST CAMP

*At Kokokahi YWCA, a rustic 11-acre oceanfront camp
on the windward side of the island of Oahu, enjoy:*
--morning dance and instrument classes
--afternoon beach and hiking excursions
--evening parties with live music

Ron Wixman -- Balkan dances
Richard & Melanie Powers -- Vintage American dances
Dan Auvil -- tupan
Souren Baronian -- clarinet, dumbek, tambourine
George Chittenden -- clarinet, gajda, zurna
Allen Cline -- bass
Polly Ferber -- dumbek
Joe Finn -- violin
Ruth Hunter -- tambura, accordion, singing
Michael Lawson -- accordion
Lise Liepman -- santouri
Haig Manoukian -- oud
Kip McAtee -- guitar, tambura
Mary Sherhart -- singing

LIMITED ENROLLMENT, so send NOW for brochure with registration form to:
P.O. Box 22463 • Honolulu, HI 96823-2463

Sponsored by the International Folk Dancers of Hawaii
Supported by a grant from the State Foundation on Culture & the Arts

ON THE SCENE

Makahiki Hou Camp

March 19-26, 1994

This year's camp will, unfortunately, be the last Makahiki Hou Camp. Various factors, many beyond the control of the camp committee, have influenced their decision to end this annual event.

However, this year's camp promises to be the best ever, with Richard and Melanie Powers teaching vintage American dances, Ron Wixman teaching Balkan favorites, and Mary Sherhart with singing. Live music will be provided by Souren Baronian, Haig Manoukian, George Chittenden, Lise Liepman, Polly Ferber, Dan Auvil, Ruth Hunter and Kip McAttee, and special guests Michael Lawson and Allan Cline.

One of the unique features of the camp is the inclusion of local flavor into the camp. Days are scheduled so that campers have the opportunity to go on outings around the island: to beaches for swimming, snorkeling and windsurfing; through the "jungles" on hikes to distant waterfalls and slippery slides; or on excursions to botanical gardens, the university's arboretum, or to the Bishop Museum, the major cultural museum for Hawaiiana.

Another unique feature of the camp is daily classes in hula: both the ancient style (*kahiko*) and the modern style (*auana*). One day is devoted to an emphasis on Hawaiian culture. A local expert instructs everyone in the techniques for making Hawaiian flower leis and/or headpieces. These are worn the same evening for the Hawaiian dinner -- either traditional Hawaiian food or local favorites that have been introduced by the different ethnic groups who make up the local culture. The Hawaiian dance teacher brings various community members to the camp for a presentation of Hawaiian music and dance.

To everyone who will be coming to the camp this year, the committee plans to

make this an experience you will never forget! Spaces are still available for the "last Hawaii folk dance camp". To request a brochure/camper registration form, write to: Makahiki Hou Music and Dance Camp, P.O. Box 22463, Honolulu, Hawaii 96823-2463.

NEW DATE for Camp Hess Kramer Weekend - 1/28-1/30/94

The October fires in the Malibu area caused the cancellation of the "Camp Hess Kramer (Camps Review) Weekend". Fortunately, it was possible to reschedule the weekend to January 28-30, 1994. The weekend format will remain the same, though there will be some changes in the dances that were scheduled to be taught in October. The selections will be updated so that the new dances from camps will be those that have not yet been taught at local groups and may have even been forgotten by local teachers. Some good old lost dances will be taught by the capable staff - Sherry Cochran, Dorothy Daw, Dick Julian and Beverly Barr (teaching a special Country Western workshop).

For those weren't able to sign up for this terrific weekend in October, you have a second chance! For information, see the ad in this issue of Scene or call Irwin at (310) 202-6166 or West at (310) 452-1538.

1994 Laguna Festival

The Laguna Folkdancers will host the 24th Annual Laguna Festival on the second weekend of February, 1994. The festival will again be held at the Ensign Intermediate School Gym at the corner of Irvine Ave. and Cliff Dr. in Newport Beach.

The festival begins with a workshop on Friday evening, February 11 at 7:30 p.m., featuring Joe Graziosi and Dick Crum. Immediately following the workshop will be the first of the two weekend after-parties. Dick and Joe will return Saturday morning from 10 am-noon to teach at the advanced

workshop. Following lunch-break will be the final workshop of the weekend.

Veselo Selo's Valentine Dance will be from 7:30-11 p.m. on Saturday night, February 12. The final after-party of the weekend followed the Valentine Dance. This is your opportunity to request some of your favorite dances and visit with friends in a festive, relaxed atmosphere.

On Sunday afternoon, the festival concludes with a kolo hour, dance concert, and festival dance from noon to 5:30 p.m.

Individual event tickets and weekend passport tickets will be available at the door. People who purchase passports by February 1 will get a discounted price. To register, please send your name, a check for \$30 for each participant, and an SASE to:

Laguna Folkdancers
24751 Castle Hill
Laguna Niguel, CA 92692

Victorian Winter Ball in Upland

The Upland Historical Preservation Society is hosting their Victorian Winter Ball on Saturday, January 29, 1994 from 7:30 pm-midnight at Chautauqua Hall in Upland, CA. Experience the splendor and opulence of a bygone era, completely authentic in every detail, at this gala event. Victorian, military or semi-formal dress is encouraged (but optional). Dance lessons, food, live entertainment and much more is promised! For more information, call Carol Timm at (909) 946-9113.

Bulgarian Performance Seminar

Sponsored by the Society of Folk Dance Historians in Austin, Texas, the seminar takes place in Gabrovo, Bulgarian, from June 12-26 (with an optional ethnographic pre-tour of the Gabrovo region from June 5-12). The seminar includes teaching of songs and dances from the Thracian city of Yambol, the Dobrudzhan village of

Tyanevo, the Gabrovo ethnographic region, the Shope village of Graovo and Kraydunava, in the Severnyashki region. Also included is a "context program" which covers the historic, social, artistic and political context of Bulgarian folk songs and dances.

For more information, write to the Society of Folk Dance Historians, 2100 Rio Grande, Austin, TX 78705. A discount is offered for early registration.

New Year's Weekend with the Barr's

Another fun-filled annual New Year's weekend is planned, with beautiful hotel accommodations, breakfast and dinner daily, a New Year's Eve celebration, complimentary cocktails every evening, interesting and fun things to do during the day, a get-together in the Hospitality Room, wonderful friendships and camaraderie and, of course, FOLK DANCING! For details, call Beverly and/or Irwin at (310) 202-6166 or (310) 478-4659.

News from the Southern California Clogging Association

There are lots of events and classes planned for the end of 1993 and first half of 1994 for both experienced cloggers and newcomers to this type of dance. For information on any or all of these events, or to get on the mailing list for flyers/newsletter (The Hillbilly Herald), call the SCCA Hotline, (800) 959-5194.

Travel & Dance with Beverly and Irwin Barr

The two major trips planned for 1994 are "Spain, Portugal and Morocco" in the spring (April or May) and "Eastern Canada", including Nova Scotia and Prince Edward Island in the fall (September or October.). For details, call Beverly or Irwin at (310) 202-6166 or (310) 478-4659.

NEW YEAR'S EVE PARTY



\$10.00

8:00 to 1:00
Buffet at 9:00

International Folk Dancing

Westminster Presbyterian Church

1757 North Lake, Pasadena
(818) 794-9493
Hosted by
Pasadena Folk Dance Co-Op

Member Folk Dance Federation of California South

Victorian Winter Ball

Saturday, January 29, 1994

7:30-Midnight

861 Alpine St., Upland, CA

Info: Carol Timm (909) 946-9113

\$25 TAX DEDUCTIBLE DONATION

THE FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH, INC.

PRESENTS

CAMP HESS KRAMER INSTITUTE WEEKEND

Learn Dances Taught at Summer Camps and MORE

* * * NEW DATE * * *

JANUARY 28 29 30, 1994

TEACHERS:

SHERRY COCHRAN
Balkan

DOROTHY DAW
International

DICK JULIAN
International

BEVERLY BARR will teach a special
"Country Western Workshop"

THE WEEKEND: Includes 2 nights' lodging, 6 meals, snacks, teaching sessions with review sessions, evening dances, a Happy Hour, and if you can find the time, hiking, beach strolling and other outdoor activities.

THE LOCATION: Camp Hess Kramer is located at 11495 E. Pacific Coast Highway, in a verdant canyon, one mile north of the Ventura County Line.

THERE WILL BE 4 LEVELS OF ACCOMMODATIONS FROM DORMITORIES
TO THE **DELUXE ROOMS** IN THE **NEW CONFERENCE CENTER**

\$119 \$147 \$159 \$190

FOR INFORMATION CALL

IRWIN - (310) 202-6166 or (310) 478-4659 GLORIA or WES - (310) 452-1538

MAIL APPLICATION TO: Wes Perkins & Gloria Harris, 1621 Bryn Mawr, Santa Monica, CA 90405

Registration on a first come first serve basis

Please make check payable to **CAMP HESS KRAMER COMMITTEE**.

NAME

ADDRESS

CITY

STATE ZIP

CIRCLE WHICH IS DAYTIME PHONE:

WORK() HOME()

ROOMATE SMOKER NON-SMOKER

DORM(), \$119 per person.....\$

ROOM with semi-private bath, sleeps
2(), 3() in the redwood building

\$147 per person.....\$

ROOM with semi-private bath & full
service housekeeping, sleeps 2
underneath the dining room

\$159 per person.....\$

DELUXE ROOM in the new Conference
Center with private bath and full service
housekeeping

\$190 per person.....\$

SYLLABUS (), \$2.50 EACH.....\$

TOTAL.....\$

Message from the President

Eunice Udelf

I lay awake last night pondering the richness that folk dance has added to my life. I danced 4-7 nights a week for many years. The Intersection, Cole Ave. Rec Center, Gypsy Camp, Webster Jr. High Israeli classes, UCLA International Student Center, Westwood Co-op and the Hollywood Peasants filled my cup in the '70s. Scottish Dance added to my pleasure in the '80s. When the turn of the century comes, I hope to look back on the '90s as years of widened dance horizons.

As I lay abed, visions of wonderful dance experiences abroad appeared, like sugarplums dancing:

Whirling around with the local Hambo champion at Skansen in Stockholm. Practicing Gamle Shottis with an engineer in Oslo. Learning the Birds Dance from the dance director in Cuzco, Peru. Dancing Alunelul, as the only means of communication, with a dance master in Bucharest. The heady thrill of dancing the czardas with a performer in Hungary. Joining the performers for Tin Tin Tini Mini Hanim at Club Mediterranea in Izmir, Turkey. Excellent folk dance camps in Mexico, Scotland, Yugoslavia and New Zealand (as well as all over California). Dancing Sardana with the Sunday crowd in Barcelona. The smiles and caresses in so many places where the local people were so pleased that an American tourist knew their dances. A honeymoon shower party of English Country Dances given for us in Mrs. Bundy's garden. These memories are my treasures. One stands out like the star at the top of a Christmas tree: I wandered through a park at dawn somewhere in China, observing various groups and individuals doing T'ai Chi, ribbon dances, or sword practice. As the sun peeked at the horizon, I felt moved to step into the embrace of a clump of bushes where I greeted the day with a silent devotion of Sapri Tama. Somehow, though alone, I felt myself to be very much a part of the awakening city and of the world community.

As we dance the dances of the world, we dedicate ourselves to the world community. We are the caretakers of the smiles and caresses of 'the local people'. Let us hope that the New Year will begin an era in which people respect the differences in their various cultures, just as we enjoy and appreciate the different dances of our international folkdance world. OPA!

The Czech Republic

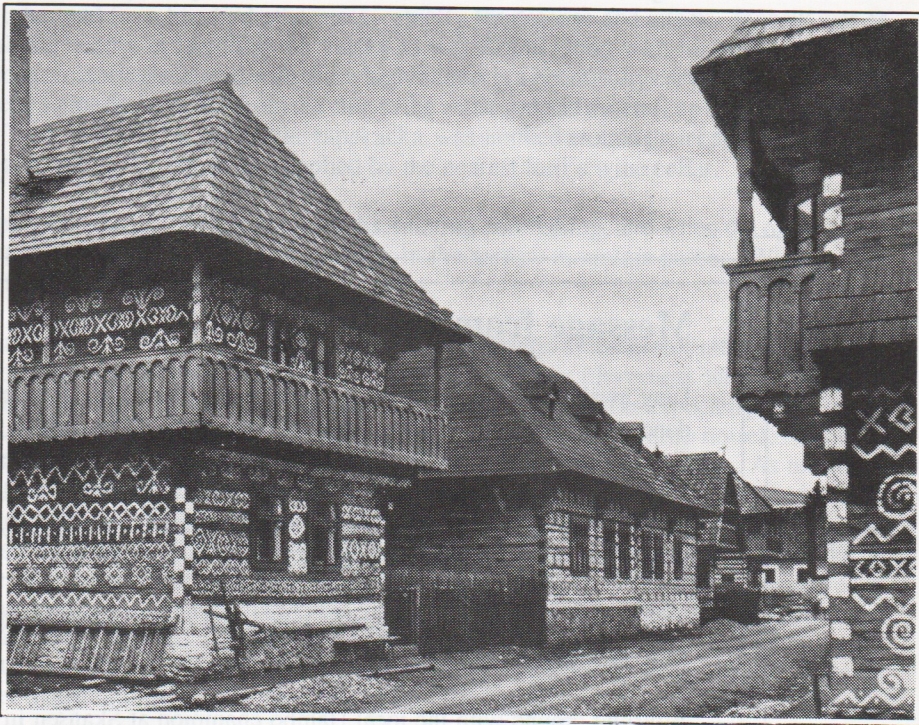
It's very difficult not to use the "C" word (Czechoslovakia) anymore, but it is, in reality, no longer extant. The unfortunate split between these two groups of people is not unlike that in the less fortunate Yugoslavia, minus the bloodshed. It really shouldn't be so surprising, since the two countries were formed at the same time by the same man (U.S. President, Woodrow Wilson) for the same reason - to dismantle the Austro-Hungarian Empire following World War I.

Both countries were formed on the basis of a common language, Slavic, which existed within the German and Hungarian-dominated empire. No attention was given to the histories of the Slavic-speaking peoples on the fringes of the empire -- peoples that had been at each other's throats for generations and who fervently relished old hatreds, dreaming of revenge in the most medieval manner. We are now reaping the rewards of such ignorance.

The Croatian claim that Serbia has usurped economic and political power is arguably true. The same situation existed in Czechoslovakia, where the Czechs, having the capital city of Prague securely within its borders, assumed control of much of the country's wealth. The Slovaks, far to the east in a rural wonderland, had little access to that power and reasonably felt left out, just as the Croatians did. It took little encouragement by nationalist leaders to persuade the Slovaks to pull out and go their own way, even if under a new version of the old socialist economic system.

The lack of warfare in the so-called "Velvet Revolution" can be attributed to the cultural personalities of the Czech and Slovak peoples. Fighting is just not in their nature. One native Czech, when asked if a war was pending, replied, "If they did start a war, it would only last until they got to the first pub. The Czechs would start drinking beer and the Slovaks would start on Slivovitz, and they would all go to sleep and forget the war." An interesting commentary on an entire cultural group, verified many times in discussions with citizens of both countries. A fine example for the rest of us!

So, now we have two countries where once there was one. As in most of Europe, each is a complex of local ethnic groups, divided primarily by topography (mountains, open farm land, etc.). The characteristics of each group's folk life are mandated by their livelihood and their reactions to environmental forces.



The Czech Republic

The Czech Republic (known as Ceske by its inhabitants) can best be divided into three "states": Bohemia in the center, Silesia to the north along the Polish and German borders, and Moravia to the east, bordering Slovakia.

Bohemia is the largest and wealthiest region, strongly influenced by Austrian and German cultures. This large, circular, well watered and drained basin forms a rolling countryside with rich croplands and picturesque Medieval villages seemingly frozen in time. The polka is the predominant dance there, with countless variations giving the dance a richness unmatched anywhere else. Interesting versions of the German zwiefacher about, with variations of 2/4, 3/4 and 4/4 rhythms. Lifts are also commonly found in Bohemian dance.

Bohemian costume is very Germanic, with the men wearing knee-length knickers and a waist-length vest, and the women's dress closely resembling the familiar German/Austrian dirndl.

Silesia is less known as a folk art center, being heavily industrialized due to rich coal deposits. Heavy industry carelessly operated by past governments has seriously polluted the water and air of the countryside.

Moravia forms the eastern third of the Czech Republic, extending from the Polish border on the north to the Austrian border on the south. Northern Moravia, called Wallachia, is a rugged, mountainous region, not unlike the American Appalachians. The people here are indeed "Wallachians", having migrated from Romania hundreds of years ago. True to the traditions of mountain people throughout Europe, the dances there are athletic and vigorous, with high leaps and spins, whirling couples and playful dance games.

Both men and women wear light, moccasin-like footwear. The women's costume is simple, yet charming, most often having skirts or aprons of their famous indigo wood block print fabric. Men's costumes generally consist of tight fitting blue trousers, a red vest, and a wide-sleeved white shirt. A strange, high-crowned hat with a wide curled-up brim is worn in many areas.

South Moravia physically resembles Bohemia, with open, rolling countryside and heavily cultivated areas. Comparatively wealth, the area is clearly defined by natural borders and is one of the richest folklore centers in Europe. (See accompanying article on South

and Slovakia

Richard Duree

Moravian costume.) Here, surrounded by the powerful cultural influences of Austria, Hungary, Slovakia and the Czech republic, East meets West in a culture which seems to have taken the best from each to create its own unbelievably rich folk culture. It has been said by the Czechs themselves that the South Moravians are the "best Czechs".

The Czech Republic's rich natural resources and proximity to the precision-minded, industrious Germans, has created a unique culture of gentle, music-loving, yet progressive people with a talent for technological innovation and a distinct capitalist outlook. A highly developed industrial base and a skilled work force seem to assure the republic's economic growth.

Slovakia

Extending eastward between the south slopes of the Carpathian Mountains and the northern border of Hungary, Slovakia reminds one of Switzerland, with the beautiful Tatras and lush rolling countryside. Its rural, conservative character has preserved much of their rich folk culture, celebrated in lively folk festivals all year round.

Though divided into many small regions, the country is most readily divided into four major areas: West, Central, North and East, each with its own unique character. Parallel east-west mountain ranges tend to divide the Central region into subregions, each again with its own characteristics. Along its entire southern third, the population is heavily populated by Hungarian speaking people.

Western Slovakia borders the Czech Republic. It is a continuation of South Moravia, with many of the same characteristics in folklore, folk arts, music, costume and dance. The famous couple dance, "Sellačky", with its lifting competitions between couples, comes from this area.

Northern Slovakia is the area around the High Tatra Mountains which separate Poland from Slovakia. Not surprisingly, the same culture is found on both sides of the mountain range, with, of course, some local variations. Sheep and lumber are the traditional sources of livelihood, though for generations the Tatras have been a popular vacation area for Eastern Europeans. It is a wonderland of Alpine mountains, attracting skiers, mountain climbers, hikers, naturalists, and just about anyone who appreciates natural beauty. Poprad, on the eastern end of the Tatras, is the major city of the region. The remote town of Zdiar is a popular ski resort and on the nearby "Dunajec"

River, at the Slovak-Polish border, local guides take vacationers on thrilling raft rides, just as their predecessors did in centuries past.

Central Slovakia's long, narrow valleys have fostered the creation of very local folk cultures, not unlike the karst regions of Bosnia-Herzegovina. Most well-known is the region around Detva. The folk costume there resembles that of Old Hungary, with the men wearing the wide linen trousers (gatya) of the Hungarians, though decorated with Slovak embroideries. The fujara, a unique, primitive oboe-like musical instrument with an unforgettable, haunting musical quality, is found here.

Eastern Slovakia, surrounding the city of Kosice, most closely resembles the land and culture of Hungary. The rolling countryside continues from Hungary's northern Zemplin Mountains and extends to the border with Ruthenia, the so-called Carpatho-Ukraine.

Slovakia has chosen to separate from the former country of Czechoslovakia, preferring to go its own way. The conservative nature of its people resists the threatening, unfamiliar new capitalistic economy, retaining the socialist style economic system. After all, even that's an improvement over the old feudal land system they'd known in years past.

The country is poorer and less well developed than the Czech Republic and suffers economically for its decision to separate from them. It remains to be seen if they will take advantage of the country's potential in tourism and paper industries. Though the land is agriculturally rich, it has a poor transportation system, and has yet to develop a market for its products since the fall of the USSR. For now, it is a romantic, economical and somewhat sad place to visit, and a treasure trove for folk dancers.



the Folk Costumes of South

In the amazing patchwork of cultural distribution, there is an occasional combination of factors which creates a culture unusually rich in folk art and tradition: a mixture of cultures nurtured by a benevolent environment.

Several such areas are found in Europe. Nowy Sacz in southern Poland has a folk costume that combines elements of Krakow to the north and the Goral of the Tatras to the south, culminating in what must be Poland's most highly developed costume. Certain areas of the Tyrol of western Austria and southern Germany have costumes far more elaborate and highly decorated than those of their Tyrolean neighbors.

One of the most notable of these regions is Southern Moravia, home of the so-called "Moravian Slovaks". In this corner of the old Austro-Hungarian Empire, cleared of any "non-Moravian" peoples since World War I, the population lives in a fertile agricultural area, with good soils and drainage, forming a gently rolling landscape heavy with crops and a strong agricultural tradition.



Living in an area bounded on the north and west by mountains, on the South by Austria, and by Hungary and Slovakia on the east, the Moravians have received a multitude of cultural influences. The result has been a rarely-achieved level of folk art.

An excellent opportunity to see this unparalleled folk art is at the annual Folk Festival of Straznice, held near the end of June each year. There, so many ornate costumes appear -- women in enormous skirts, starched petticoats and pleated sleeves, and the men even more ornate in embroidered, tightly pleated and embellished with ornate cutwork embroidery.

The basic costume of South Moravia is similar to Hungarian costumes, but the aesthetics of the region dictate a more intense treatment. Starched pleats reshape modest blouse sleeves into a major fashion focal point. Hand painted ribbons hang from the men's jacket front to shoulders. Feathers and flower arrangements adorn an already heavily decorated hat. It's as if the artistic drive didn't know where to stop!

The towns of Uhersky Hradiste (Little Hungarian Castle) and Uhersky Brod (Hungarian [river] Ford) lie along the northern edge of the Moravian region. The women's costumes are identified by enormous pleated sleeves, starched and stuffed with tissue and gathered at the elbow. These stand prominently above the head. In Vlcnov, red-orange tassels the size of apples decorate the front and back of both men's and women's vests.

Straznice, near the center of the South Moravian area and home of the famous folk festival, boasts a lovely costume. It is unique in its use of cutwork eyelet embroidery and lavish brocade. The men's costume has wide sleeves, heavily embroidered in eyelet. Traditionally, the girls give their petticoats to make their sleeves. As is common in this region, the men's vests are very short. The men also wear long tassels of tea.

The nearby town of Kyjov is justly famous for its costume. The women's white blouse is heavily embroidered in black eyelet and the highlighting the embroidery. A red-orange pleated skirt is covered by a black apron edged with lace and embroidered with a colorful spray of floral motifs. Men in Kyjov are only a little less flamboyant, with their tight black trousers lavishly embroidered with soutash and their semi-full sleeves done.

Further south, near Hodonin and Breclav, the costume embellishment reaches its extreme development. The men are the more flamboyant.

and Slovakia Moravia

Richard Duree

Richard Duree



in purple and yellow, a short vest elaborately decorated with rouching and hand-painted flowers, and sporting four ankle-length hand-painted ribbons in front. The shirt's wide sleeves are heavily covered with cutwork embroidery, and purple tassels adorn embroidered, brass-heeled boots. Women's costumes vary a bit more than the men's, but are characterized by very wide skirts, aprons lavishly embroidered with flowers or cutwork embroidery, and a tight brocade bodice confining a heavily cutworked blouse. Pleated, brass-heeled boots are worn.

The Moravian Slovaks offer a treasury of the ultimate development in costume adornment in European folk costume. In some areas, it seems that the artist could stop, continuing to add more pieces of the costume to decorate. Happily, modern versions seem to have retained the quality of workmanship seen on museum pieces. One can only hope that the interest in preserving this precious folk art continues.

ns (a people of Czech origin), have been subject to

e is caught breathless again and again as impossibly
t-fitting pants, tasseled boots and enormous sleeves

. Elaborate embroidery replaces flat braid. Heavily
e the instep with an enormous tassel. Huge rooster

outh Moravia. The best known costume here is the
ocaded skirts and aprons. In some villages, notably

it it has little or no embroidery, relying on elaborate
eir boyfriends enough of the fabric they embroidered
blue on the front of their boots.

wide collar is backed in a magenta fabric, exquisitely
wers. Here, too, we see the famous women's pleated
es embroidered in the same way the women's blouse

here, wearing tight red trousers, heavily embroidered

*Richard Duree and Ruth Levin
in Moravian costumes.*





Janosik,

The history of Slovakia is a lesson in history on the folly of attempting to absorb a determined people. And Jánosik is embodied as a symbol of the Slovak people in their fight for justice and freedom.

Like Robin Hood of England or Rob Roy of the Scottish Highlands, Juraj (George) Jánosik is woven into the history of Slovakia, partly of historic fact and partly from the rich imagery of the Slovak people -- he is half real, half legendary -- a bandit-hero. The "Songs of Jánosik", justifying his deeds in simple words, were familiar to every Slovak.

*All along the woodland trail, the robber's way is jolly;
Songs of good men and of true at last resort to folly.*

*Sons of good men and of true resolved to bear no longer.
Cruel wrongs of tyrant lords, whom law makes only stronger.*

*Songs of good men and of true, well taught the poor man's plight!
For whom there is no other help will take what's theirs by might.*

In 1687, the Hapsburg family became the rightful heirs of the Kingdom of Hungary, including Slovakia. The Hungarian aristocrats were the feudal lords and the Slovaks, the common people, were the peasantry. The latter tilled the soil and paid a ninth of all their crops to their overlords.

Wresting a living by hard labor from the stony topsoil of the mountainous regions of Slovakia was far from easy. This was only one of the injustices, and the Slovaks were continually at the mercy of the landlords. It was during this period and out of its inhuman oppression that one Juraj Jánosik was born. The story of Jánosik is the embodiment of an era; in fact, the symbol of the spirit of Slovak history, a summing up of the hopeless conditions and oppression of the Slovak people -- a people sustained, nevertheless, by stubborn courage and a limited faith in their fight for equality. Jánosik's most frequently quoted expression is: "Pravo aby bolo roven, chudobnemu i bohatemu" (Equality before the law, the same for the poor as for the rich).

The life story of Jánosik is laid largely in the Tatra mountains of Slovakia. He was born in Terchova in the Trenčin District about the year 1690, the son of a zeliar (cottager) living on one of the many feudal estates in Slovakia. In a generally accepted version of his life, he was a student for the priesthood at about the age of 21. Before that, he had fought in the revolutionary army of Francis Rakoczi. While away at divinity school in Kezmarok, he received word that his mother was mortally ill. He immediately began the journey home.

In the absence of the son, the elder Jánosik remained home to care for his stricken wife. It was harvest time -- a time of profit -- and a full day's work in the fields of the wealthy lord of the countryside was rigidly exacted from every able-bodied workman. Absence from work, no matter the reason, was unthinkable. Consequently, when Sándor, the overseer in charge of the harvest, became aware of Jánosik's father's absence, he dashed in a rage to the Jánosik hut. When he got there, he found the elder Jánosik weeping over his dead wife's body. When Sándor attempted to drive the bereaved husband into the fields with his lash, the old man, in justifiable defiance, raised an axe against him, without intending any

the Bandit Hero

violence. There was a cure for such misconduct -- flogging! The aged father was taken to the castle yard and beaten, his punishment designed to serve as an example to others. One hundred lashes on the naked back to the old man were permissible by law. The punishment proved too severe, and the elder Jánosik died a short time after his son reached home.

Jánosik immediately determined to have his revenge! After his fury abated, he set out on a course of action to avenge not only his father's death, but the injustice all of his oppressed neighbors suffered. At first he concentrated his wrath on the lord of the local estate, the inhuman landowner responsible for his father's death. He began by curing Sándor of the idea of flogging laborers who toiled wearily from dawn to dusk. Jánosik (dismissing the exaggerated accounts of his feats which sprang up around his name in popular tradition) must have been a giant in strength. He found Sándor, compelled Sándor's own guards to put him on the rack where his father had been flogged, and made them administer the same punishment his father received on Sándor. Sándor survived, but Jánosik warned him, "If you see your home burning, have no misgivings as to who set it afire; if your sheep disappear, have no doubt as to who took them -- I, Jánosik." Jánosik had to flee. He left for the mountains without waiting for the funeral services for his parents.

His stirring cry of revolt, sung from the peaks of the high Tatras, brought the wandering "Highland Lads" (horni chlapci) to his side. He soon became their leader. His exploits in harassing the lands of the neighboring estates brought others to his aid until there were 12 'dependables' in the group. Their names are preserved to this day and appear in the accounts of their activities. They captured the Slovak imagination. Hrajnoha and Ilchik and Mucha remain the most noted of their number. Bold, adventurous, resourceful, they repeatedly outwitted the armed guards who were hired to protect the person and property of their masters. They have been favorite subjects for punsters, with their enormous hats, green velvet shirts and regal waistcoats. Added to all this, they wore large brass studded leather belts, 20" or more in width. The group wore their hair in two or four large braids which hung over their shoulders, giving them something of an American Indian appearance.



They were armed with a strange weapon - the valaska. This was a sort of long-handled tomahawk, with a piked point at one end for use in mountain climbing and a small axe-head at the other end for a hundred other uses - chiefly for defense and attack. Jánosik was as skillful and deadly in handling the valaska as was Robin Hood with his bow and arrow. Another accessory associated with these highlanders is a beautifully carved, long-stemmed shepherd's pipe that reached from the chin to the waist and had a metal cap covering the briar bowl. The pipe, called in Slovak the zapekacka, was smoked around their camp fire between songs and draughts from casks supplied by the nearest lord's wine cellar.

They operated during the summer months, hunting and fishing, and when the opportunity presented itself, stopping Magyar caravans in the narrow mountain passes. When winter came, they retreated to the mountains.

The sum of their adventures and exploits is preserved in the innumerable tales that make up the oral tradition throughout Slovakia to this day. Their cleverness and swiftness of operation became a by-word. They appeared suddenly in the most unexpected places, seized what was valuable, and disappeared just as suddenly. They would drop noiselessly out of trees to snatch valuable booty and vanish before aid could be summoned. As uninvited guests, they attended feasts given by the wealthy landowners and left the dinner with large stores of food which peasants had been compelled to bring for the feast. They took the surpluses accumulated by the lord of the manor and returned it to those who had produced it. They did this without taking life. Packtrains on their way to the castles were relieved of their burdens, and swift assaults were made on the coaches of the nobility during which the occupants were relieved of all jewelry, precious stones and cash. These and many similar exploits eventually netted them a fortune. The booty was stashed in oak tree trunks and caves for later distribution.

The favorite hideout of the group was high up in the mountains, a cave inaccessible except by a single secret pass, protected by cracks and peaks that afforded a view of the valley and roads below. Slovak legends recount this hide-away and call it Kralova Hola -- the King's Plateau. Their calling card was a 3-cornered piece of note paper with the name of Jánosik written across it. Many a lord of the manor shuddered to see it spiked on his castle door. It warned of trouble -- probably the loss of part of the harvest gathered under the whip.

To the Slovak people, Jánosik was the symbol of their hope to throw off their yoke of oppression. His freedom was a challenge and a spur to them. Far from being an outlaw in their eyes, he had achieved a status of equality with those who had been erstwhile masters. Where they were oppressed and unable to help themselves, Jánosik had dared and succeeded in evening up the score for them. He represented the spirit of their own yearning for freedom; he was their youthful leader, their 'righter of wrongs', the representative of the poor, defending them from their rich overlords -- the champion of social justice. Jánosik was the expression incarnate of the ultimate triumph of good over evil, and as such became both an idol and an ideal.

But Jánosik was more than that. He was a typical Slav hero, softened by a character that was basically nonviolent. He was a young giant, with the heart of a boy. He was a brigand who loved freedom, music and gaiety. Jánosik's love of life, the pathos of his situation, his vibrant young personality and daring speed, had a strong emotional appeal to the Slovak people. Here was a hero who could sing and dance, and who loved nature with a special love for the towering mountains and his beautiful native land. He was to them a bold, romantic, lovable, devil-may-care cavalier.

In the best of popular ballad highwayman tradition, he, too, had his own true love. His little Anicka, in her cottage down in the valley, hoped and prayed that some day he would return home to stay. His love for her ended tragically, in that it finally allowed him to be captured by an army of guards that hunted him. In turn, she was killed by a bullet in attempting to get to him in time to warn him of a trap set for him -- the one trap which he did not successfully extricate himself.

The scene and circumstances of his undoing are a high point in the final chapter of Jánosik's life. After the price of Jánosik's head had been increased again and again without results, the authorities from the "adjoining countries" finally combined their forces in a final effort to capture him and his men. They were driven higher and higher into the mountains, until



it seemed certain that they would be taken alive. Scaling rocks and crags upon which they perched like eagles, Jánosik and his men were almost completely surrounded. Only the flicker of a fire at night on some high peak told the peasants of the countryside below that their champion was still free. At last, however, the strategy of the oppressors proved successful. Jánosik was deceived by a false report that Anicka was waiting for him. They were at his favorite inn. One of his men had betrayed him and the inevitable happened. An old gypsy woman, bribed to act as a look-out, gave the signal of his arrival. The inn was surrounded by armed guards. They had already captured those of Jánosik's men that had preceded him. When Jánosik arrived, he finally sensed the situation and determined to fight it out. With sabres and muskets drawn, gendarmes appeared at every door and window. Jánosik reached for his valaska and put up a desperate fight, single-handed, against tremendous odds and, was finally captured.

Jánosik was tried and convicted of robbery and arson by the local court in the town of St. Mikulas, the seat of Liptov County. Jánosik's behavior at the trial was admirable. He answered the inquisitors courteously, presented no alibis to the charges against him, and attempted no evasions or excuses for his acts. He stoutly maintained that he had committed no crime warranting death or banishment; he had merely attempted to right some of the many wrongs inflicted on the Slovak peasantry. Finally, on March 17, 1713, two years after he started his colorful career, the court sentenced him to torture on the rack and hanging.

The following day, the sentence was carried out. On this day, the country folk, as well as the gypsy band that had promised to play at his hanging, gathered around the scene of his torture and death. Jánosik was tortured in every conceivable manner. Then he was offered a pardon if he would reveal the hiding place of his remaining comrades and the places where their booty was hidden. His only response was to ask the privilege of hearing the musicians play. "Play, cigani, my favorite tune," he coolly directed. When they began playing his favorite Highland melody, he suddenly reached down, struck off his shackles, and danced -- slowly at first, then faster and faster. Suddenly, without the hangman's aid and with a piercing cry, he hurled himself with one fatal lunge onto the suspended hook. "Give my people liberty or let me die," was his final answer to his captors.

The execution of Jánosik made him a symbol of the fight for social justice in Slovakia for all time. His personality grew and took on a glamour he never really possessed; people sang songs about him; in a prominent place in peoples homes hung pictures of him; he was embroidered in decorative linen, painted on dishes and in ceramic ware, and made a national hero and idol.

Of all the popular characters in Slovak history, none is better known than Jánosik. In the field of serious literature, there is hardly a Slovak writer of prominence who has not given him some attention. There is an historical novel in 4 volumes by Dr. Hrusovsky, a tragedy each by Zaborsky, Vrba, Ziar, Goldmanova and Hahem; a fine epic poem by Botto, a biographical study by Beblavy, and an orchestral work by Bella -- all supported by a host of popular and literary ballads less pretentious in scope, and by an endless variety of anecdotes, stories, songs and ballads, not only in Slovak, but in Polish and other languages.

As one Slovak concludes:

The heroic figure of Jánosik has remained a symbol of right amidst wrong, of hope and despair, of romance in a hard world, when society made the poor and down-trodden peasants bear all the burdens without enjoyment of their fundamental rights and privileges.

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CRESTWOOD FOLK DANCERS	Mon, 8:15-10:30 pm	(310) 478-4659; 202-6166 Beverly Barr, instructor	WEST L.A., Brockton School 1309 Armacost Ave., WLA
DESERT INTERNATIONAL DANCERS	Tues, 7-10:30 pm	(619) 343-3513 Sam & Vikki, instructors	PALM SPRINGS, Village Center 538 N. Palm Canyon Dr.
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HAVERIM FOLK DANCERS	Tues, 8-10 pm	(310) 202-6166; 478-4659 Beverly Barr, instructor	VAN NUYS, Valley Cities Jewish Ctr. 13164 Burbank Blvd.
HAVERIM FOLK DANCERS OF VENTURA	Sun, 7-9 pm	Ann Taylor (805) 643-2881	VENTURA, Temple Beth Torah Youth Ctr. 7620 Foothill Rd.
HOLLYWOOD PEASANTS	Wed, 7:30-9:45 pm	(310) 827-3734	WEST HOLLYWOOD, Plummer Park 7377 Santa Monica Blvd. Fiesta Hall
INTERMEDIATE FOLK DANCERS	Fri, 8-10:30 pm	(310) 397-5039	CULVER CITY, Lindberg Park Ocean Ave. & Rhoda Way
KAYSO FOLK DANCERS	Fri, 9 am-noon Sat, 12:30-3 pm	(619) 238-1717 Kayso Soghomonian, instructor	SAN DIEGO, Casa del Prado, Rm. 206 Balboa Park; Sat, 4044 Idaho St.
KERN INTERNATIONAL FOLK DANCERS	Wed, 7:30-9:30 pm	(805) 831-5007	BAKERSFIELD, Wayne Van Horn School, 5501 Kleinpell Ave.
KYPSELI	Fri, 8 pm-midnite	(818) 248-2020	PASADENA, 2031 Villa St.
LAGUNA FOLK DANCERS	Sun, 7-10 pm Wed, 8-10 pm	(714) 494-3302; 533-8667	LAGUNA BEACH, Community Center 384 Legion Ave.
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NARODNI DANCERS OF LONG BEACH	Th, 7:30-10:30 pm	(310) 421-9105, Lucille (714) 892-9766, Laura	LONG BEACH, Unitarian Church, 5450 Atherton
OJAI FOLK DANCERS	Wed, 7:30-10 pm	(805) 649-2367 Rachel Pratt	OJAI Art Center 113 S. Montgomery
ORANGE COUNTY FOLK DANCERS	Fri, 7:30-10:30 pm	(714) 642-1052, Richard (714) 646-7082, Steve	ORANGE, The Music Room 3514 E. Chapman
PASADENA FOLK DANCE CO-OP	Fri, 7:45-11 pm	(818) 794-9493	PASADENA, Throop Memorial Church 300 S. Los Robles
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ROYAL SCOTTISH COUNTRY DANCE SOC., Pasadena	Th., 7-10 pm	(310) 820-1181 Eve & Jerry Lubin	EAGLE ROCK, St. Barnabus' Parish House, 2109 Chickasaw
ROYAL SCOTTISH COUNTRY DANCE SOC., San Gabriel	Tu, W, Th, Fri 7:30-10 pm	David Hills (818) 354-8741	SAN GABRIEL. Call for location
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SAN DIEGO FOLK DANCERS	Mon, 7:30-10 pm	(619) 460-8475 Evelyn Prewett	SAN DIEGO, Recital Hall. Balboa Park

CLUB ACTIVITIES

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SANTA MARIA FOLK DANCERS	Mon, 7-9:30 pm	(805) 925-3981; 929-1514	SANTA MARIA, Vet's Cultural Ctr., Pine & Finnell
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SO. CALIFORNIA ENGLISH COUNTRY DANCE SOCIETY	2nd, 4th Fridays 8-11 pm	(818) 441-6129	SANTA MONICA, Marine Park 1406 Marine St.
TROUPE MOSAIC	Tues, 6:30-8:30 pm	Mara Johnson (818) 831-1854	SEPULVEDA, Gottlieb Dance Studio, 9743 Noble Ave.
TUESDAY GYPSIES	Tues, 7:30-10:30 pm	(310) 556-3791 Dave Slater	CULVER CITY, Masonic Temple 9635 Venice Blvd.
U. of RIVERSIDE FOLK DANCE CLUB	Fri, 8-11:30 pm	(714) 369-6557 Sherri	BARN STABLE, University exit 900 University Ave.
VENTURA FOLK DANCERS (formerly TCHAIKA)	Thurs, 8-10:00 pm	(805) 642-3931; 985-7316	VENTURA, E.P Foster School, 20 Pleasant Pl.
VESELO SELO FOLK DANCERS	Th, 7:00-10:00 pm Sat, 8:00-11:00 pm	(714) 254-7945; Recorded message & schedule	FULLERTON, Hillcrest Recreation Center, 1155 N. Lemon
WAVERLEY SCOTTISH COUNTRY DANCERS		Wed, 7:30-10:30 pm (310) 820-1181	Jerry LubinSANTA MONICA, Adams Jr. High, 2425-16th St.
WESTCHESTER LARIATS	Mon, 3:30-5:30 pm Mon, 7-9 pm	Eve Pontius (310) 306-2360	L.A., Visitation School, 6561 W. 88th St. L.A., Vergari Dance Studio, 6216 W. Manchester Ave.
WEST LOS ANGELES FOLK DANCERS	Fri, 7:30-10:45 pm 4th Wed, 8-10:30 pm	(310) 478-4659; 202-6166 Beverly Barr, instructor	WEST L.A., Brockton School 1309 Armacost Ave.
WEST VALLEY FOLK DANCERS	Fri, 7:30-10:30 pm	(818) 368-1957	WOODLAND HILLS Rec. Center, 5858 Shoup Ave.
WESTWOOD CO-OP FOLK DANCERS	Thurs, 7:30-10:45 pm	(310) 857-3362	WEST L.A., Emerson Jr. High, Boy's Gym, 1670 Selby Ave.
WHITTIER CO-OP FOLK DANCERS	2nd, 4th & 5th Sat. 7:30-10:30 PM	(818) 300-8138	WHITTIER, Sorenson Park 11419 Rosehedge Dr.

NON-FEDERATION CLUBS

ALIVE FELLOWSHIP INT'L FOLKDANCERS	Tuesday 7:30-10 pm	(714) 677-7404; 677-7602 Wayne English	MURIETTA HOT SPRINGS Alive Polarity's Resort
CABRILLO INTERNATIONAL FOLK DANCERS	Tues, 7:30-10 pm Thur, 7:30-10 pm	(619) 449-4631 Joe Sigona	SAN DIEGO Balboa Park Club Balboa Park
CAFE DANSSA BALKAN DANCERS	Wed, 7:30-10:30 pm	(310) 478-7866 Sherry Cochran	WEST L.A., Cafe Danssa 11533 W. Pico Blvd.
CAFE SHALOM INTERNATIONAL DANCE	4th Sat., 7:30-10 pm Call to confirm	(714) 886-4818	SAN BERNARDINO, 3512 North "E" St. (35th & "E" St.)
CAL TECH HILLEL ISRAELI DANCERS	Sun, 7:30-10:30 pm	(213) 260-3908 (818) 577-8464	PASADENA, Winnet Student Ctr., S. San Pascual, W. of Holliston
CAL TECH INTERNATIONAL FOLK DANCERS	Tues, 8-11:55 pm	(213) 849-2095 (714) 593-2645	PASADENA, Cal Tech Campus, Dabney Hall. Parking off Del Mar
DANCING ROSES	Thurs, 3-4:15 pm Wed, 10:15-11:15 am Thurs, 7:30-8:30 pm	(818) 790-7383 Karila	PASADENA, 85 E. Holly ALTADENA, 560 E. Mariposa LA CANADA, 4469 Chevy Chase
DEL MAR SHORES INT'L FOLK DANCERS	Mon, 6:45 & 8:15 pm	(619) 475-2776 Geri Dukes	DEL MAR, Mira Costa College 9th & Stratford Court
FOLK DANCE FUN	1st & 3rd Sat. 8-10:30 pm	(818) 349-0877 Ruth	SEPULVEDA, 9743 Noble Ave.

CLUB ACTIVITIES

GOTTA DANCE! ISRAELI DANCE	Thurs, 7:30-11:30 pm All levels	(310) 475-4985; 478-5968 Edie Greenblatt	ENCINO. Valley Beth Shalom's Glaser Hall, 15739 Ventura Blvd.
GREEK FOLK DANCE CLASS	Thur, 1-3 pm	(310) 769-3765 Trudy Bronson	VAN NUYS, Valley Cities Jewish Comm. Ctr., 13164 Burbank Blvd.
KYPSELI GREEK FOLK DANCING	Fri, 8 pm-midnight	(818) 248-2020, Antoni (213) 660-1030, Jozef	PASADENA, Vasa Hall 2031 E. Villa
ISRAELI FOLK DANCE	Tues, 7:15-8:15pm Beg. 8:20 pm-?, Advanced	(310) 275-6847 David Edery	ARCADIA, Arcadia Temple 550 - 2nd St.
ISRAELI FOLK DANCE	Sun, 7-8 pm, Beginners Sun, 8 pm-?, Advanced	(310) 275-6847 David Edery	LOS ANGELES, Westwide Jewish Comm. Ctr., 5870 Olympic Blvd.
ISRAEL FOLK DANCE INSTITUTE	Sun, 8:30 pm-1 am	(818) 710-0298 David Paletz	VAN NUYS, Arthur Murray Studio, 6383 Van Nuys Blvd.
EDY GREENBLATT'S ISRAELI FOLK DANCERS	Tues, 7-10:15 pm	(310) 478-5968 Edy Greenblatt, instructor	VAN NUYS, Valley Cities Jewish Ctr., 13164 Burbank Blvd.
LONG BEACH JEWISH COMMUNITY CENTER	Sun, Wed, 7:30-10 pm	(310) 426-7601	LONG BEACH 3801 E. Willow
LONG BEACH INTERNATIONAL FOLK DANCERS	Tues, 7:30-10 pm	John Matthews	LONG BEACH, Unitarian Church 5450 Atherton
NICHEVO FOLK DANCERS	Wed, 8-10:30 p.m.	(805) 967-9991 Flora Codman	SANTA BARBARA, Carillo Rec. Center 100 E. Carillo St.
OUNJIAN'S ARMENIAN DANCE CLASS	Wed, 7:30-9 pm Thur, 7-9:15 pm	(818) 845-7555 Susan Ounjian	LOS ANGELES, Girl's Gym, L.A. City College GLENDALE, Senior Ctr., Colorado & Brand
SAN PEDRO DALKAN FOLK DANCE CLUB	Mon., 7:30-9:30 pm	(310) 548-5929 Andy Crosswhite	SAN PEDRO, YMCA, 9th Street
TEMPLE B'NAI DAVID	Wed, 7:15-10 pm Th, 9:30 am-1 pm	(310) 391-8970 Miriam Dean	LOS ANGELES, 8906 Pico Blvd. CULVER CITY, 4117 Overland Blvd.
WESTSIDE CENTER FOLK DANCERS	Tues & Fri 9 am-12:15 pm	(310) 389-5369 Pearl Rosenthal	WEST L.A., Westwide Jewish Ctr., 5870 N. Olympic Blvd.
WESTSIDE TANCHAZ	4th Saturdays 7:30 pm-midnight	(310) 202-9024	L.A. Gypsy Camp, 3265 Motor Ave.

BEGINNER'S CLASSES

ARMENIAN DANCE CLASS (8 week series)	M-F, 6:30-10 pm	(310) 941-0845 Tom Bozigian, instructor	Different locations each night. Call for details.
CABRILLO INTERNATIONAL FOLK DANCERS	Thurs, 7:30-10 pm	(619) 449-4631 Kim Ho	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.
DESERT INTERNATIONAL FOLK DANCERS	Tues, 7:30-10:30 pm	(619) 343-3513 Sam & Vikki	PALM SPRINGS, Village Center 538 N. Palm Canyon Dr.
EDY GREENBLATT'S ISRAELI FOLK DANCERS	Tues., 7-8 pm	(310) 478-5968 Edy Greenblatt	VAN NUYS, Valley Cities Jewish Ctr. 13164 Burbank Blvd.
GOTTA DANCE! ISRAELI DANCE	Thurs., 7:30-8:45 pm	(310) 478-5968 Edy Greenblatt	ENCINO, Valley Beth Shalom's Glaser Hall, 15739 Ventura Blvd.
HAVERIM FOLK DANCERS OF VENTURA	Sun, 7-9 pm	(805) 643-2886 Ann Taylor	VENTURA, Temple Beth Torah 7620 Foothill Rd. (corner Kimbal)
ISRAELI & INTERNATIONAL FOLK DANCERS	Tues, 7:45-10 pm	(310) 375-5553 Ginger McKale	REDONDO BEACH, Temple Menorah 1101 Camino Real
KAYSO FOLK DANCERS	Sat, 1-3 pm	(619) 238-1771 Kayso Soghomonian	SAN DIEGO, North Park Rec Center, 4044 Idaho St.
LAGUNA BEGINNER'S FOLK DANCE CLASS	Wed, 8:00-10:15 pm	(714) 494-3302; 533-8667	LAGUNA BEACH, Community Center, 384 Legion Ave.
NARODNI BEGINNER'S FOLK DANCE CLASS	Thurs, 7-8 pm	(310) 421-9105 (714) 892-2766	LONG BEACH, Hill Jr. High Gym, 1100 Iroquois
NICHEVO FOLK DANCERS	Wed., 7:30 pm	(805) 967-9991	SANTA BARBARA, Carillo Rec. Center 100 E. Carillo
OJAI FOLK DANCERS	Wed., 7:30 pm	(805) 649-1503	OJAI, Ojai Art Center

ORANGE COUNTY FOLK
DANCERS

(714) 642-1052, Richard
(714) 646-7082, Steve

ORANGE. The Music Room,
3514 E. Chapman

PASADENA CO-OP
BEGINNER'S CLASS

(818) 794-9493

PASADENA, Throop Memorial Church,
300 s. Los Robles

SAN DIEGO INTERNATIONAL
FOLK DANCE CLASS

(619) 422-5540
Alice Stirling

SAN DIEGO, Balboa Park Club
Balboa Park

SIERRA MADRE
FOLK DANCE CLASS

(818) 441-0590
Chuck Lawson

Call for location

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(714) 533-8667
(310) 459-5314
(619) 281-7295

ANAHEIM, Ebell Club, 226 N. Helena St.
CULVER CITY, Peer Gynt, 3835 Watseka
SAN DIEGO, 1934 - 30th St.

SOUTH BAY FOLK
DANCERS

Bea, (310) 377-6393
Ted/Marilyn (310) 370-2140

TORRANCE. Cultural Arts Center,
3330 Civic Center Dr., (310) 781-7150

VESELO SELO BEGINNER'S CLASS

(714) 893-8127-Carol
(714) 530-6563-Pat

FULLERTON. Hillcrest Rec. Center,
1155 N. Lemon

WESTWOOD CO-OP
FOLK DANCERS

(310) 392-3452
(213) 556-3791

WEST L.A., Emerson Jr. High Gym,
1670 Selby, behind Mormon Temple

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