

A WORLD OF DANCE

A STUDENT CONCERT SERIES OF THE 1984 OLYMPIC ARTS FESTIVAL

June 1 - August 12, 1984



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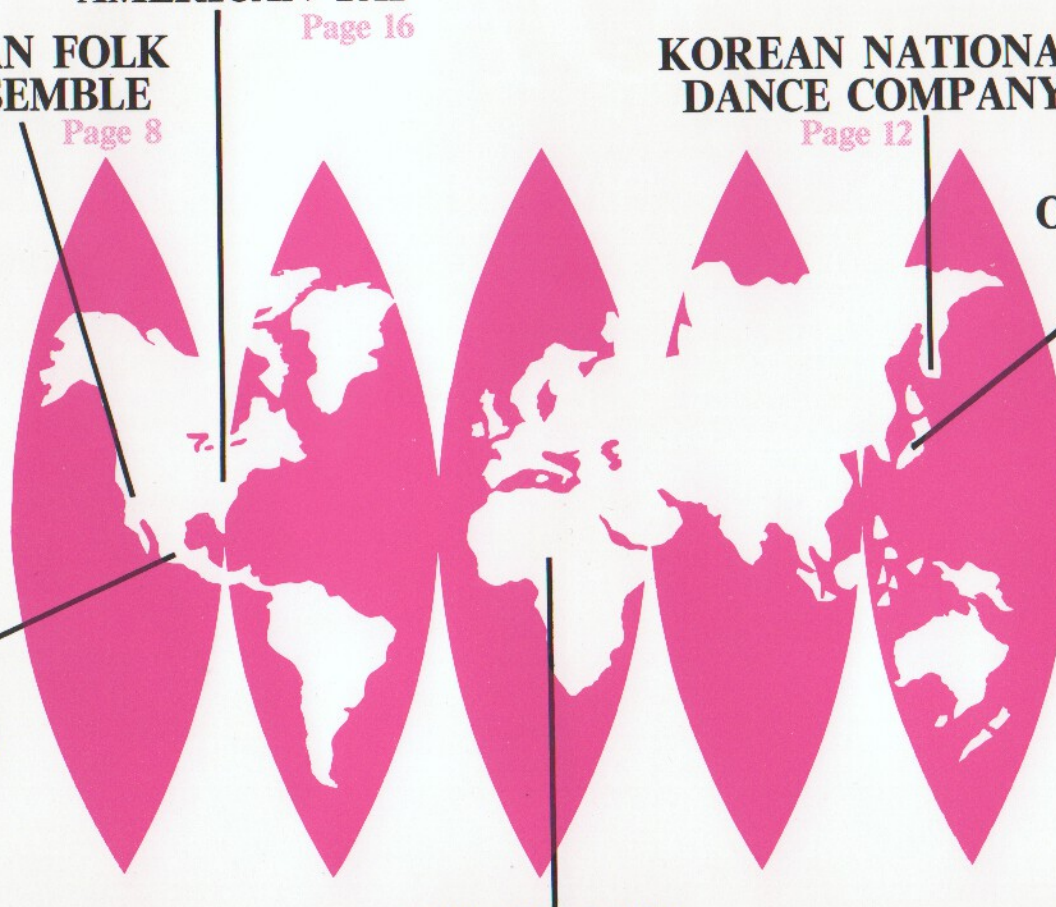
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THE ARTS BELONG TO EVERYONE

Welcome to *A World of Dance*. Along with 13,600 other young people, you will attend one of the six dance performances described in this booklet. All of the dancers you will see are also performing in the Olympic Arts Festival, ten special weeks of the finest theater, dance, music and art exhibits from all over the world.

We developed your series—a festival within a festival—because we wanted to make sure that you and many other young people would be able to participate in the Olympic Arts Festival. This program booklet describes what you will see and tells you about dance, costuming and the rich cultural traditions of the performers.

The festival sponsors and performers are delighted to share the Olympic Arts Festival with students from all over Southern California because the arts—like sports—belong to everyone.

Los Angeles Olympic Organizing Committee,
Producer of the Olympic Arts Festival

The Dance Gallery,
Co-producer of the Olympic Arts Festival

Music Center Education Division,
Special series coordinator

The Times Mirror Company
*Official sponsor of the Olympic Arts Festival,
Publisher of A World of Dance.*

ABOUT DANCE

All over the world people dance—for fun, to show off, to express feelings, to remember the past. Dance is everywhere: on the street (break-dancing) in nightclubs and discos (social dancing), even sometimes in church. What you will see is called concert dance, which means that's its performed on a stage by people who have worked many years to become expert dancers: professionals in the art of dance.

The language of dance is movement and gesture in time and space and this makes it a special art form. We can't re-read it like a book or hang it on the wall like a picture. It exists only while the dancers are performing for us. Afterwards it lives only in our memories.

Dance is a personal art. A painter uses paint and canvas and a composer uses musical instruments, but a dancer uses his or her own body. Many people are born with a talent for dancing, but that isn't enough. Like an Olympic athlete, the dancer must practice every day and train for years to have a career in concert dance.

You have probably seen dancing on TV but this is only one kind and there are many others. Some dances tell a story and, like an actor in a play or a movie, the dancer acts out a role through the dance. One dancer may be able to do big jumps





or fast turns or complicated steps better than anybody else—and the dance may include a solo to show off this special talent. In other dances, the dancers' movement will create exciting patterns on the stage or try to show us something about the form or style of the music.

Still other dances show us social and religious customs that may be very old, and when we see them we can learn about the countries they came from and ways of life different from our own. No matter what kind of dance you see, though, the dancers in it will make it special because of the deep feelings, exciting energy or great physical control that they have spent years developing.

Just as some of the world's greatest athletes will come to Los Angeles for the Olympics, some of the world's finest dancers and musicians will come here to perform for you as part of the Olympics Arts Festival. You may see kinds of dance you never knew about, but don't worry: Everything you already know about people will help you understand and enjoy what you see. All you have to do is watch closely and try to learn what the dance wants to show you.

KODO

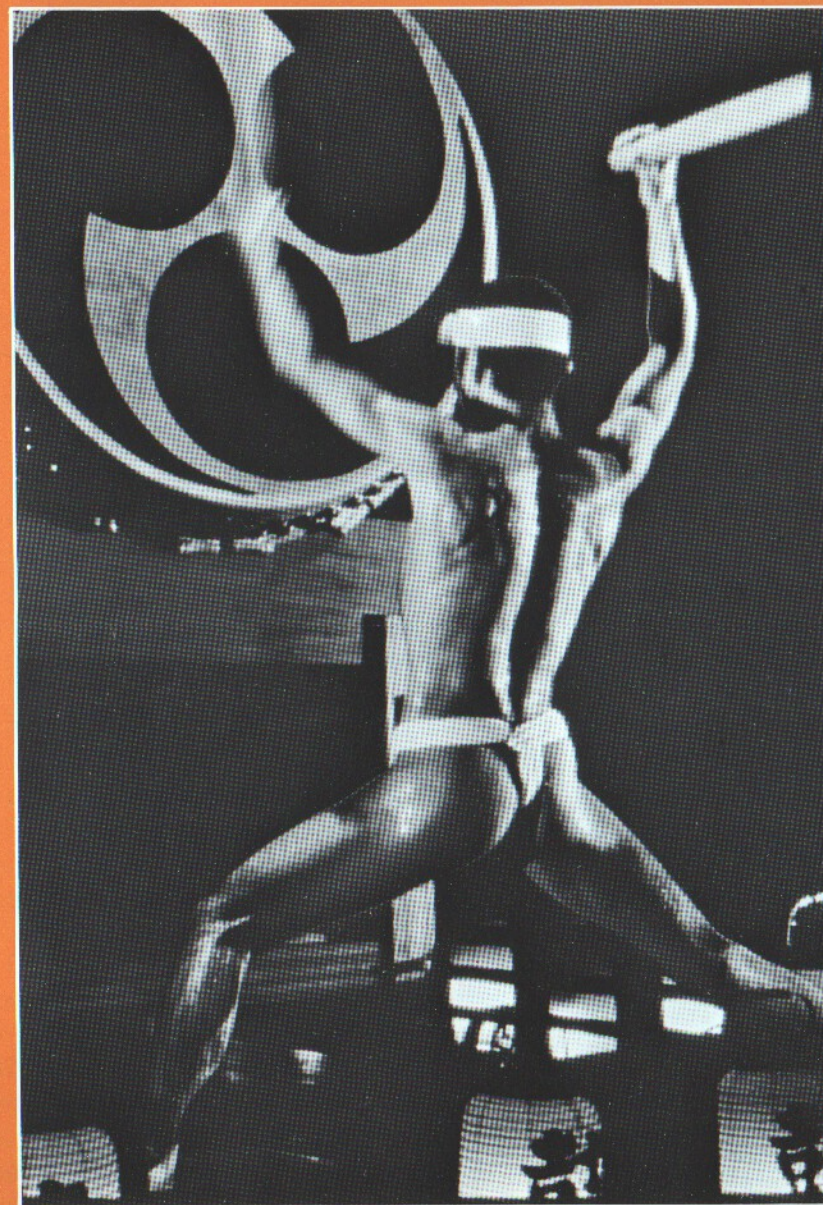
On the other side of the Pacific Ocean from California is a group of islands called Japan. On one of the smallest of these islands—Sado Island—a group of young people live together far from any city and work at making a very unusual kind of music and dance. Their group name is Kodo.

The people of Kodo practice ancient Japanese music and dance but they also try to capture the sounds and rhythms of nature in new ways.

Most of Kodo's musical instruments are traditional. They use flutes made from bamboo stalks, brass cymbals and gongs, wooden "clackers" that are beaten together like sticks, stringed instruments that are played with picks—and lots of drums.

Their drums vary in size. Some are small enough to carry with one hand and others measure up to 14 feet across the skin. When someone strikes this giant drum, you don't just hear it—you *feel* it.

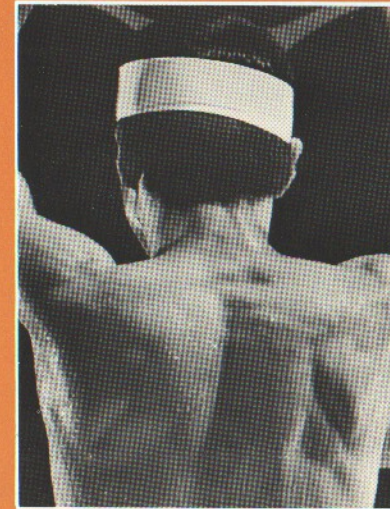
Beating out long rhythm-patterns is hard physical work and the people of Kodo train like athletes—running miles every day—to develop the strength and energy they need.



In one of the dances you will be seeing today, the drummers lean back as though they are carrying their big drums, imitating the people who pull carts through the mountain villages at festival time. Another dance comes from the days when drummers and singers used to cheer people on while they did heavy work like cutting and hauling trees.

Some of Kodo's other drum dances have no story. In one, two drummers will play the big 14-foot drum at the same time. One will beat out a steady rhythm while the other makes up a pattern of changing rhythms. In another, six drummers will take turns leading the fast, exciting patterns.

You will also see two solo performances. In one, a woman in a long robe and straw hat will do a graceful festival dance to bless the souls of family members who lived long ago. The other is a flute-song without words, a gentle melody floating on the wind.

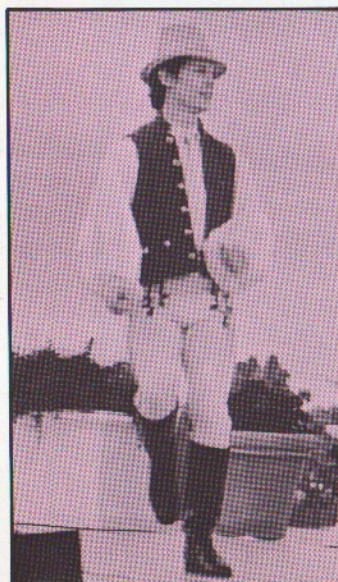


If you would like to see a company in the Los Angeles area that also performs Japanese drumming, write to: Kinnara Taiko Drummers, c/o Rev. Mas Kodani, Senshin Buddhist Temple, 1336 W. 36th Place, Los Angeles, C.A. 90007.

AMAN FOLK ENSEMBLE

The Aman Folk Ensemble is a company from Los Angeles that performs dances from many different countries around the world: dances from Europe, Asia, the Middle East and Mexico, as well as from the United States. Years of hard work make the dancers and musicians of Aman able to switch from one country's style to another, as they will show you today.

Think of the performance you will see as a world tour that makes these stops:



Transylvania, Central Europe, is famous for the legend of the vampire Count Dracula, but this dance is a happy one, from villages where people enjoy dancing together. Sometimes they make up the steps as they go along. Today the men will try to outdo one another with fast footwork, slapping their boots, snapping their fingers and clapping their hands as they dance.



Women who live in the desert of Tunisia, North Africa, learn to carry big jugs of water on their heads and in this dance (part of a village wedding) they will balance the jugs on their heads while they dance. Notice that their hips will sway from side to side but their heads will stay perfectly still. These big clay pots weigh about five pounds each, but the women in this company have never dropped one while dancing.



The Aman Folk Ensemble performs regularly in this area. For information about upcoming dance concerts, write to: Aman Folk Ensemble, 3540 Wilshire Blvd. Penthouse A, Los Angeles, C.A. 90010.



People along the coast of Yugoslavia, Central Europe, do a social dance that is a lot like an American square dance. A "caller" shouts out the steps and patterns everyone will dance. As they turn, the women's skirts will whirl out in a bell shape.

The ranch country of Mexico, North America, has high-stepping dances that came from Europe. In this popular polka, watch for the fast footwork. The Mexican cowboys and townspeople will stamp out complicated step-patterns as they twirl around the floor in couples.



In Uzbekistan, Central Asia, this graceful dance used to be performed for the royal court. The women will dance in very exact patterns and the movements are often very small. Watch closely their shoulders, neck and head--even the movement and expression of the face is important.



In the Appalachian Mountain region of the Eastern United States, North America, you still can see old-fashioned hoedowns like this one. In the clog dance, the dancers will beat out a rhythm with their feet, just as tap dancers do. Look closely at how people will imitate the dancing of the wooden puppet, swinging their arms and legs loosely up and down.



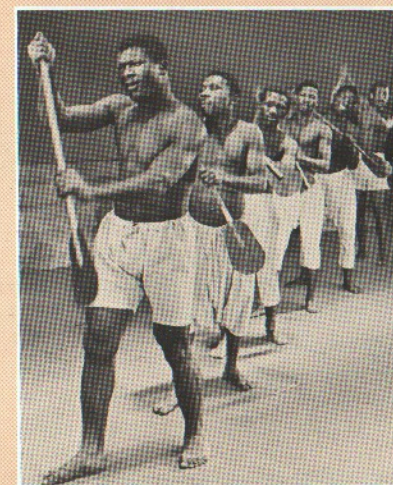
In the mountains of Azerbaidjan, Central Asia, the young women do this flowing dance using a big silk sheet that stands for a wedding canopy. As they dance, the women move across the floor as smoothly as skaters gliding over ice. When the dance is done well, you can hardly even see their feet moving.

LES BALLETS AFRICAINS

To form the U.S. Olympic team, the finest American athletes compete every four years—and the best are chosen. The dancers of Les Ballets Africains are picked the same way: Every two years, the finest performers from every village in Guinea compete—and the best are asked to join the company. Just as we are proud of our national Olympic team, the people of Guinea take great pride in their dance company of champions.

African dance has so much speed and energy that it's easy to believe it's all made up on the spot. In fact, there may be moments when the solo dancer is free to cut loose with special jumps, turns or fancy steps—but the group dances are carefully controlled and may be based on tribal rituals older than any written history or language.

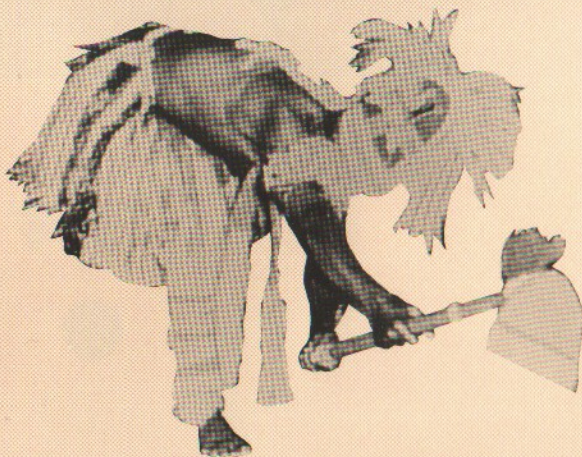
African dance may be great fun for you to watch, but to the African people it means much more. In Africa, dancing is often a religious act—there are dances for prayer and dances to give thanks. Sometimes a dance shows the history of a tribe and gives the teachings of past leaders. When someone is born or marries, dances will mark these stages of personal growth and relate them to the life of the tribe as a whole.





The heartbeat of the dance is the drum; if you nod your head or tap your feet in rhythm with the drumming, you'll be able to feel more strongly the link between music and dance. Watch how many parts of the body are used in the dance: Sometimes the feet, the hips, the waist, the shoulders, the arms, the hands, the neck and the head all seem to be moving at a different rate. But all the movements relate to the central pulse of the drum—though often in very complicated ways.

Finally, African dancing has inspired many dance forms popular in America—jazz-dance, tap, even break-dancing. If we look closely, maybe we'll see hints of some of them in today's performance.



To see more African dance in the Los Angeles area, write for information to: Mori Nimba West African Dance Co., c/o Tarakiki Womack, 4311 So. Broadway, Los Angeles, C.A. 90037.

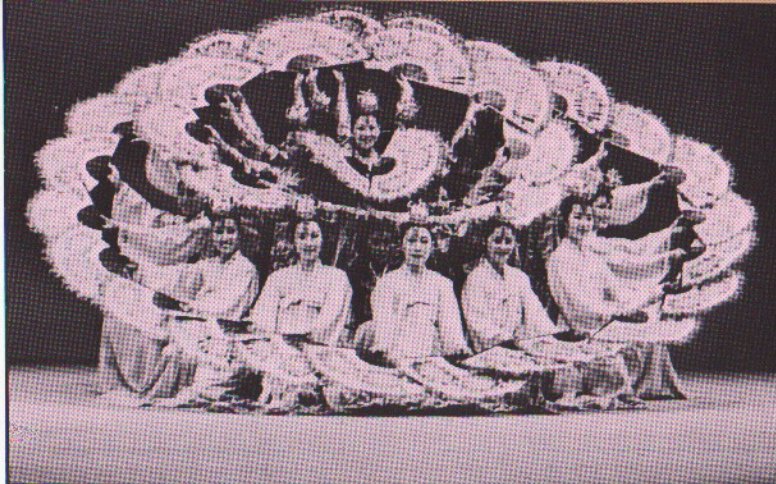
KOREAN NATIONAL DANCE COMPANY

Korea's closest neighbors in Asia are China and Japan—and each of these three countries has its own very old and varied performing traditions. In Korea, formal dances of the royal court, powerful religious ceremonies and popular folk dances are all studied and performed by the National Dance Company in the city of Seoul. Today, when you see these different kinds of Korean dance, watch for the rounded shapes and curving patterns the dancers make with their arms, sleeves and fans. There are no straight lines in Korean dance. All movements gently slope, bend or circle.

In the royal court dances, you will see women make their long rainbow-striped sleeves drift in the air or even seem to flow like water. These graceful group dances are based on formal patterns of movement and it takes great control and teamwork to perform them.



In contrast, the religious dances have more feeling and sometimes the movement will become almost wild with emotion. In many religious dances, you will see the dancers drumming or playing the cymbals while they dance—hard to do, but fun to watch.



The folk dances are usually fast and happy. Sometimes performers in masks will act out a story in dance and gesture. Other times, the dancers and musicians will just parade around the stage having a good time. In the Farmers' Dance—the best known folk dance in Korea—watch for the man wearing a long, white paper ribbon on top of his hat. He will spin big loops and circles through the air.



To see more Korean dance in Los Angeles, write to: Korean Classical Music and Dance Company, c/o Dong Kim, 8347 Amberose Lane, Rosemead, C.A. 91770.

BALLET FOLKLORICO DE GUADALAJARA

The performers in this company are students at the University of Guadalajara who study the colorful and very old folk music and dance traditions of Mexico. They perform regularly in the city of Guadalajara, which is near the southwestern Pacific coast of Mexico. They also give concerts all over the world.

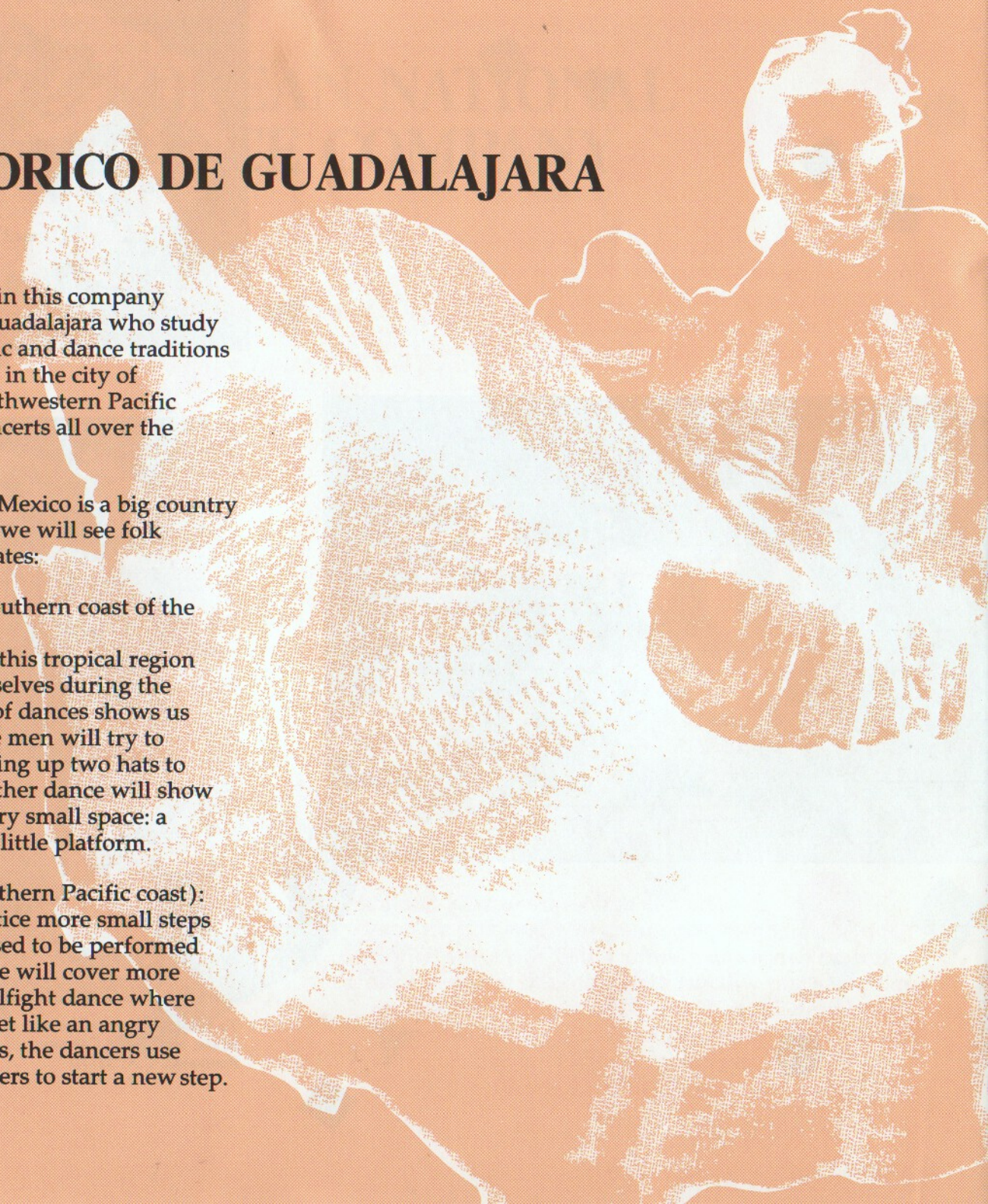
Like the U.S.A., Mexico is a big country made up of different states. Today we will see folk dances from these four Mexican states:

1. Campeche (southern coast of the Gulf of Mexico):

People living in this tropical region have plenty of time to enjoy themselves during the long rainy season, and this group of dances shows us their playful side. In one dance the men will try to get the women's attention by holding up two hats to look like a peacock's feathers. Another dance will show off fast and lively footwork in a very small space: a box turned upside down to form a little platform.

2. Guerrero (southern Pacific coast):

You will also notice more small steps here, since some of these dances used to be performed on upside-down canoes. One dance will cover more ground, though: You will see a bullfight dance where the man paws the floor with his feet like an angry bull about to attack. In some dances, the dancers use handkerchiefs to signal their partners to start a new step.



3. Chiapas (extreme south, on the border of Guatemala):

Watch how the dancers move with a light, easy step—like the Indians who live in the mountains. In this state, a famous dance called “El Bolonchon” is often performed at fiestas (carnivals). It tells the story of a courtship in which the woman plays “hard to get.” The man wins her heart by giving her a beautiful little dove as a sign of his love.

4. Jalisco (southwestern Pacific coast):

Jalisco is famous for its cowboys and their lively songs and dances. One dance is a contest of skill and daring as the men toss and catch long knives called “machetes.” Another dance has everyone doing fast, difficult steps around a bottle set on the floor. In another, the dancers will line up close together and move in curving patterns like a snake slithering on the ground. When you see the women kneel on the stage and make a nest with their arms, keep your eye on the men—one of them will jump into the nest.



Ballet Folklórico of Mexico

If you would like to see more Mexican folk dancing in Los Angeles, write to: Ballet Mexicapan, P.O. Box 31402, Los Angeles, C.A. 90031.

AMERICAN TAP



Tap is an exciting form of dance that black people in this country invented and then developed long before anybody else was good at it. Part of the idea came from African drumming, but tap really developed in places like Harlem, a black neighborhood in New York City. So tap is really all-American: one of the many important gifts that racial and national minorities have given to American culture.

Like break-dancing, a lot of tap developed on the sidewalks of the city, with dancers competing to see who could do the flashiest steps and then learning them from each other. Some of the steps were given names that seem funny—names like “The Shim-Sham” and “The Buck and Wing.” The step called “Off to Buffalo” is a shuffle, with one foot crossing in front of the other as the dancer edges sideways, usually towards an exit. It may look like the dancer is making it up as he goes along, but people who know tap dancing will be able to name the step when they see it.

Again like break-dancing, tap packs a lot of motion into a very small space—but the sound of it is as important as anything else, so think of the tap dancer as a musician, too. After all, the metal cleats (taps) worn on the heels and toes of the dancer’s shoes give this dance form its name, so you’ll want to listen for fast and fancy step-rhythms as well as watching closely how the dancer moves.

Each tap dancer has his own style—his unique way of expressing himself through dancing. One tap dancer may concentrate only on step-rhythms—the sounds he makes with his feet—as if the *look* of the dance doesn't matter. Another may come on strong with visual effects (fast but silent spins, for instance, or even wild kicks and splits). A third may dance in a light, easy manner—lots of charm and no hint of effort. A fourth may be gritty and forceful, slapping the floor with his feet as if he was hitting a drum.

When a group of tap dancers perform together, sometimes they will exchange steps and rhythms—trying out ideas, testing each other, even holding a kind of conversation-in-dance, but without saying a word. At other times, they will all do the same steps at once but the sound will be as clean and precise as if only one person tapped out the steps.



To see more tap dancing in the Los Angeles area, write for information to: Jazz Tap Ensemble, P.O. Box 24424, Los Angeles, C.A. 90024



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