



Folk Dance Scene

October, 1983

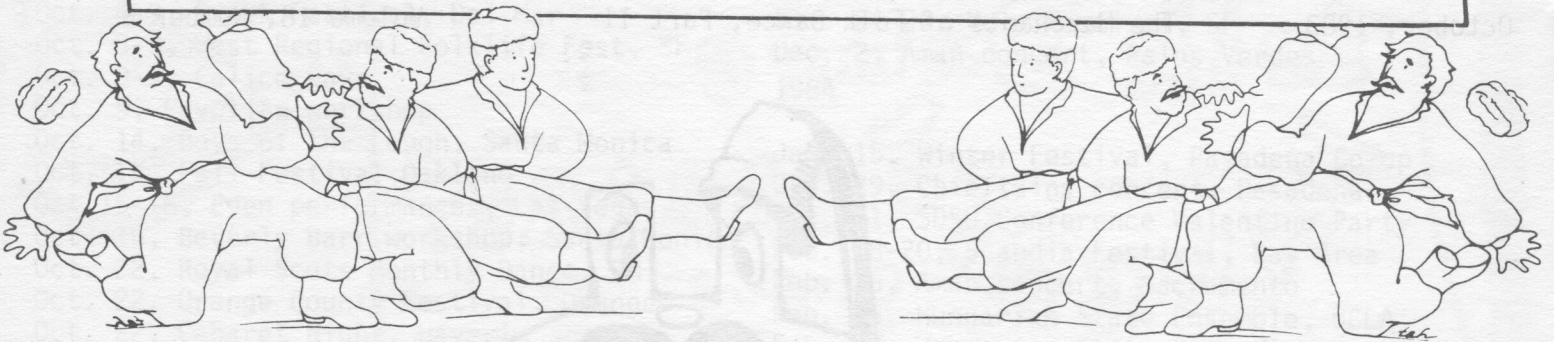
The Merchants of Folk Dance, Part II

Volume 18, Number 6



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October 1983
Volume 18 Number 6

Folk Dance Scene

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The Folk Dance Federation of California, South, is a nonprofit, 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 matter. All proceeds from this publication are used to pay the costs of its publication and distribution.

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In this issue...

THE MERCHANTS OF FOLK DANCE PART 2

We've received a lot of feedback on our September issue. What was surprising to us was that most of it was favorable. We thought that the comments of the Merchants would upset quite a few of our regular subscribers. If so, only one of them bothered to take the time to let us know. For the rest, it seems that most echoed John Filcich's comment that no activity can survive without money to support it.

In this issue, we have run all the letters we received on the Merchants. If we get some more interesting ones in the next few weeks, we'll run them next month. Comments were received from dancers young and old, Federation presidents and past presidents, teachers and ex-merchants.

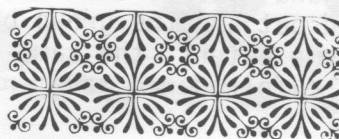
And we have also included more from our interview with the Merchants, which took place in July. While the material we presented last month gave what we thought was a good picture of the folk dance business world, we have included these snippets to show that the people involved are not just concerned with showing a profit--we had serious discussions about the importance of authenticity in teaching dances, the relationship between the dance and ethnic communities, and the future of the movement. This month's segment carries that kind of information.

We also have our usual recipe column by Gloria Harris, a book review and a 3 page Calendar of activities for you to keep busy with day and night between now and the date you receive your next SCENE issue.

Remember, deadline for that issue--information, ads, calendar listings, club listings, etc. is

OCTOBER 5.

Please also note that we have decided by unanimous vote of the committee of people who work on SCENE to increase the subscription rate by \$1 a year beginning November 1, 1983. See the last page for more details.



THE MERCHANTS OF FOLK DANCE

Part II

As the letters on following pages will prove, our conversations with the Merchants of Folk Dance in last month's issue was of interest to many of our readers. In the last interview, we tried to concentrate on the economic issues of running a folk dance business. But our 3 hour symposium covered many other issues as well...as the following excerpts will show. What impressed us most was that the Merchants were among the most knowledgeable and concerned members of the folk dance community. So, once again, the Merchants:

*JOHN FILCICH, owner of Festival Records
ATHAN KARRAS, owner of the Intersection
Folk Dance Coffeehouse*

*MARGE AND BORA GAJICKI, owners of the
Folk Motif*

DAVE OWENS, director of the Nama Orchestra

DICK OAKES, noted folk dance teacher

MARIO CASSETTA, folk programmer for Radio KPFK

SCENE: What do you think caused the decline of the folk dance movement?

MARGE: Let's start with performing groups. They take the good dancer out of the recreational scene and burn him out.

ATHAN: At the Intersection, we had a performing group that used to come on Greek night. But they used to take over so that other people couldn't come and dance. It alienated everyone else.

What happens in a performing group? People in the group dance with each other a lot. They enjoy dancing with each other, ultimately to the exclusion of everyone else. I've seen that many times when I try to add a new dancer to my groups. The person wonders why people in the group don't like him. Ultimately it becomes so incestuously close and intense that the dancers become burned out and the group breaks apart. To some extent, the same thing happens in the folk dance movement in

general. The minute you allow one group of people to dominate the movement, it squeezes the blood out of the movement and it cannot expand.

DICK: At places like the Intersection there would be performance group scouts, like Aman scouts, who would sit up at the rail and watch, particularly the men, to see who was far enough along to pull into their group. They took them out of the recreational scene. This was important because it took all the role models--the good dancers--out of the coffeehouses and clubs. Without any examples to follow, the groups suffered.

Then, after taking those guys away, they also did not make it mandatory that the dancers go back to a group somewhere to help show newer dancers what good dancing looks like.

DAVE: Some of that did happen. Aman had an institute every year.

DICK: But that was once a year. Those people were told they had two rehearsal nights, a show night and a costume-making night every week, but never a night that they could put back into folk dancing what they took out of it. It was all take, take, take. Pretty soon there was nothing left to take, because no one wanted to be in a place where there were a bunch of people stumbling around not knowing what they were doing.

MARIO: From my standpoint as being a programmer at KPFK, the performing groups have always been exceptionally generous to KPFK. I hope it is because they like the idea of a radio station that plays folk music and folk dance programs. Over these 13 years, I have been involved in a lot of KPFK events. I can't think of anyone who has ever turned me down for a performance, for teaching, for music, for anything. Nor is it a matter of exposure. Aman, for example, no longer needs it, but they still will never turn me down.

ATHAN: But now let's look at the other side. You have established yourself as a non-profit organization. I've gotten the opposite reaction. Aman, which in effect started here at the Intersection with Ruby Vuceta training most of its people and for whom I have acted as a narrator for programs, loaned costumes and instruments; I have never been invited to a performance, and, every time I ask them for something, they have always quoted me some astronomical figure for it. Not until they needed the Intersection for rehearsal space did they finally offer to give me a performance. That's the other side of the coin.

SCENE: What other factors were involved?

ATHAN: In the last seven or eight years there has been a tremendous change in the cultural climate of America. Television and the electronic movements are drastically affecting the cultural influences of young people. The disco industry is a multi-million dollar affair. It caught the imagination of young people and clubs opened everywhere. Each club cost between one-quarter of a million to one-half a million dollars to open. They had tremendous sound and light systems. We couldn't compete with that here at the Intersection. People come in and listen to our dinky sound system and laugh.

Times were changing. After disco ran its course--after all, all those records had only one beat--came the country music movement. Then roller skating, aerobics, punk, etc. Every one of those things has a lot of money behind it. We are competing with them for the entertainment dollar, and are low men on the totem pole.

DICK: We'll need a lot of money to bring those people back.

BORA: Another thing that is very important is the tremendous influx of new, mostly choreographed, dances. Especially Balkan dances. It was impossible to keep up with all these dances, so lots of dancers gave up folk dancing. New people who come once or twice get completely discouraged because the dances changed so much and were so hard to do. You almost need a semi-professional dancer to do the average dance.

MARIO: Part of that has to do with a folk dance snobbery with which we're all familiar. People have lost the ability to dance for the sheer joy of dancing. Everybody is on stage, under the spotlight. They fight to be leaders, fight to do the most complicated dances. They lose the fun of doing the simple dances just for the sake of dancing.

DAVE: I think it also might have something to do with a growing isolationism in the United States generally, with a lack of interest in international affairs or other cultures.

ATHAN: I agree. I think younger people are more self-involved and less interested in relating to others.

Another problem was that all the organizations involved--the clubs, coffeehouses, groups, etc.--rather than working together, were all very suspicious of each other. The coffeehouse scene for example. I was instrumental in getting some of the coffeehouses off the ground--Zorbas, the Threshing Floor, the Museum--but when they got off the ground we became alienated. That did not help. We were doing much more business when there were six or seven coffeehouses than now that there are only three.

DAVE: But which is the cause and the effect. They may be out of business because there aren't enough people going anywhere.

Does anyone know what is happening in the colleges these days? There used to be very strong groups at many of them.

ATHAN: It used to be that teachers who had folk dance classes in the colleges would bring them down here, not only for a class but for their students to experience what folk dance was really like. That has not happened much in the last five years. We've lost a lot of new blood that way. I have done a promotional mailing to college teachers in the vicinity to try to get them to bring their classes here, but, with the exception of a few classes from Northridge, no one has come. We've lost total contact with the colleges. Unfortunately, most college folk dance teachers are physical education teachers who don't really know or understand what folk dance is, and therefore don't pump much interest into it. We used to get high school classes too, but no more.

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Merchants

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SCENE: Let's go back to Bora's point about too many dances. Most of you are also dance teachers. What do you think?

DAVE: There are dances that are authentic, that do come out of the villages, that were done by the villagers and are still done by the villagers. Dances like *Syrtos*, *Hasapikos*, *U Sest*, *Malo Kolo*, *Pravo Horo*. There are a good many folk dance groups where these dances are never done. Everything we are asked to play is a new choreographed dance, usually choreographed by someone in this country. This is one place where there has been a schism developing between the people who like to dance in the coffeehouses and go to places like Sweets Mill and Mendocino and the people in the Federation. Unfortunately the Federation tends to represent dancers who like the choreographed dances. You can go to an event for a whole evening and not see any simple village dances.

MARIO: And yet they express concern over the authenticity of the dances.

DAVE: And many of the choreographed dances of the 50's like *Bavno Oro* and *Lesnoto Oro* are documented at Stockton to be authentic dances. But they're not.

BORA: You go to major folk dance camps-- Stockton or San Diego--and if you find three out of three dozen dances taught that are authentic, it is a lot.

ATHAN: I know for myself, my interest has been how to maintain the concept of Greek dancing without limiting it to the same music. On Greek night, sometimes I just refuse to play *Miserlou*. I may play four or five *Kritikos Syrtos* but no *Miserlou*. I will only play *Miserlou* if people will accept it as just one musical version of a *Kritikos Syrtos*, not as *Miserlou*, a choreographed dance to one piece of music.

DAVE: A recently written piece of music, yet.

ATHAN: Written by a man who I happen to have met. He was conducting a choir in the Bronx Church in New York. He was finally able to convince Xavier Cugat to record a piece of his music. It became very popu-

lar, came to stand for Greek music like *Never on Sunday*, or *Zorba the Greek*.

MARIO: There are some dancers who are so into it that it permeates their whole lives. What happens is that you develop a certain form of dancing, which I call California Balkan. It is a form perfect for California but that you would never see in the Balkans.

DICK: On the other hand, it is very hard for a Balkan instructor to go and teach *Seljanica* or *U Sest*. No one is going to that instructor's classes, and they're not going to want to dance those dances all evening.

SCENE: Isn't choreographing dances a business many of you engage in?

ATHAN: I've done it. We've all done it.

BORA: But it's because of the demand. Whenever I teach at a camp, they always ask for new dances. For old traditional dances that I know, it is very hard to get music.

DAVE: That's a commercial fact of life for teachers. You can only teach *U Sest* so many times.

ATHAN: But we who are inventing and teaching choreographed dances, aren't we hurting the cause by doing so?

MARIO: Not if you identify it as a choreographed dance when you teach it. I always teach it as "here is a dance that somebody made up that is a lot of fun to do." There's no sense putting a restriction on it, if you enjoy doing it, do it. But don't palm it off as an old village dance.

If you're talking about Israeli for example, they're all choreographed, so what are you going to do. The ones that are good do last. *Ma Navu* will last forever.

BORA: But in the Balkans and Greece where you do have original dances, often even written down, the teacher can take out those dances and teach them. But the big problem is music. This is where cooperation with Dave or some other orchestra would be very helpful.

I'm not for pure ethnicity, in fact, when it comes to performing companies, I'm against it, but for recreational folk dance, you are presenting someone else's

culture. You shouldn't play around with it and present it falsely. What especially bothers me is when American-born teachers come and teach a dance without really knowing what they are doing.

SCENE: There is an interesting contradiction going on here. If we look at folk dance as a product, you all would stand to gain by having more. Athan would have a wider program if there were more dances. John would sell more records. Dick would have more dances to teach and Dave more tunes to play. Yet you all seem to be opposed to the "new dances" boom.

JOHN: Most people would think that I would be in favor of many new dances, because it would give me more records to sell. I found that when I had 100 records to sell, we did quite well with 100 records. When we had 500 different records, we didn't sell any more because we had five times as many records. Now that we have thousands of titles, we're still selling about the same number of records as when we had 100. I remember the day when we only had 100 folk dances and 100 records, and people were happy. At the last Kolo Festival, they played 722 dances without repeating one. Would you believe that at the very first Kolo Festival, we didn't have 10 dances. It still lasted three days, and people were just as happy then.

MARIO: There is a group of dancers that always want to be "on stage." They're the ones that pressure for more new dances. Why cater to that small minority?

JOHN: Why teach newer and newer dances to older and older people. Why not teach the old dances to new people.

SCENE: Which goes back to the question of new people. What suggestions do you have?

ATHAN: It was suggested to me that we should do more advertising to bring more people in. But that doesn't work--most of the people I reach are people who know about it already. And in order to advertise, you need to have the money budgeted for it. That translates to higher prices at the door to bring that money back in. It would be very expensive to try to bring in new people by advertising in major magazines, papers and T.V. stations. It is almost untouchable.

ATHAN: Canada has a subsidized government Folk Arts Council, unlike here. There is also a different mentality--Canada accepts itself as a multicultural society. We, on the other hand, are still considering ourselves a melting pot as opposed to maintaining our separate ethnic cultures. It's only recently that we have begun to promote ethnic communities, accept them and make them proud of their heritage. In Toronto, they run a thing called the Caravan. Through the Canadian Folk Arts Council, they get all the ethnic communities together to run their own pavilions. They have their own exhibitions, cafes, sell their own folk arts. People go from one pavilion to another almost like a World's Fair. The pavilions are located in the different ethnic neighborhoods, and people travel through the whole city from one neighborhood to another. It involves the whole city. It brings in new people.

BORA: Has the Federation every tried to contact the ethnic communities? They have big festivals where the Federation could have a bake sale booth or something like that. Just get them to participate.

MARIO: That's hard because many of the ethnic communities are ethnocentric, and are suspicious if you call them to participate in something international. They are used to working in an ethnic context. That's been my experience in trying to get participation for KPFK events.

That's not true everywhere. Seattle has its Folklife Festival. St. Paul has one too. They're fantastic. What happens in Los Angeles? The city council goes to a commercial sponsor like Schlitz Beer which co-sponsors an event like Street Scene.

DAVE: Another problem is that the folk dancer is not real comfortable with the ethnic community either. They go to a Serbian event and come away complaining that all they did was *U Sest* and *Iesnoto Oro* all day.

ATHAN: The Folk Dance Federation needs to find a way to really bridge the folk dance community with the ethnic community. That's very important, but difficult.

Letters to the Editors

We all know what cheapskates we folk dancers are, and we should know that it's unpardonable. We like to hold the image that we're sort of "poor folks" (get it, "folks") and can't afford much. Baloney. Aren't most folk dancers either engineers or school teachers? Hardly poor. (Maybe SCENE should do a questionnaire to find out statistically who folk dancers are, economically and otherwise, and publish the results.) If people don't want to spend so much money individually, then in order for the merchants to survive and for folk dancing itself to survive, there need to be a lot more individuals each spending a little bit of money.

What should we do? SELL FOLK DANCING. All of us. To everyone we know. Mario offered to plug activities on his programs. (Mario, why do you have to wait to be asked? Why not just announce right out of the SCENE?) Have you ever heard of a radio station that *didn't* offer free announcements of non-profit organizations activities? They do it for high school reunions. Why not for us? Leaders of groups should call stations and have them announce the group's regularly scheduled dances and special events. And our PBS station, KCET, when it broadcasts a dance program, it's always ballet. They could have a 30 minute program every week starring Aman, Westwind, Dunaj, Polski, etc. for the cost of a little videotape, giving us needed exposure. (They're always crying about the cost of providing our community with cultural programming, and here we are!) Leaders of the performing groups should try to arrange this. Look at the exposure it would give the groups who participated! And to our favorite art form!

The "advertising" that we do is always directed to other folk dancers who already know about these things anyway. Doctors and other professionals, are there copies of FOLK DANCE SCENE in you reception area along with the NATIONAL GEOGRAPHICS? Gaidas in the background music? School-teachers, are you getting folk dance into the schools (where it belongs!)?

What do 'outsiders' know about folk dancing when you mention it? Either nothing, or they confuse it with square dancing, right? Talk about it. Sell it. Invite someone who has never done it the next time you go

dancing. Be patient with beginners and *don't* ignore them. We need them by the thousands. Show people it's fun, not threatening. Also challenging if you want it to be. Let young people know it's not farfetched to think of being in a performing group, if that interests them.

And at its most expensive, folk dancing is still *never* expensive.

To change the subject, we would like to close with a word of encouragement to David. There are folk dancers who *prefer* live music to records, and we are two of them!

Opa!

Preston D. Ashbourne
Fay Wouk
Mar Vista

Editors Note: We did a subscriber survey as you suggest (see the December, 1982 issue). The range of professions is enormous but teachers, secretaries, social workers, retired persons and students topped the list.



FOLK DANCE SCENE has done us all a good turn in providing this opportunity for the Merchants of Folk Dance to express their concerns. The shops, coffeehouses, teachers and musicians are significant elements in Southern California folk dancing, a major factor in the national reputation which we do have, deserved or not.

Two of the problems discussed are the very ones with which the Federation has been wrestling during the past year. We think that one of the reasons is the unwillingness of folk dancers to spend money on dance-related activities, to recognize that inflation affects those costs just like everything else. We try to keep admission charges as low as possible, but our events must pay their own way. Consequently we will offer two fewer institutes this next year.

The Federation, too, is concerned about the continuing need for new leadership and younger dancers. It is interesting that the two are necessarily synonymous. There has been an almost complete turn-

over of Federation officers since I joined the Board in 1979; Elsa Miller is the only one remaining, and she has changed hats. At least three of the officers have been folk dancing for no more than ten years. We are getting a small but steady influx of new dancers, but they tend to be over 40. Maybe that is when family and career responsibilities diminish, or maybe it is because, as Mario says, like attracts like. But we agree that we need fresh ideas and energy.

Because we have a common interest in strengthening the whole folk dance movement, I hope that the discussion will continue. I would like to see a second meeting, to include representatives of the Federation and of non-Federation dance groups, to develop some strategies to turn things around. There may not be solutions for all the problems we are experiencing, but I am sure that we can make some positive changes.

As Athan says, there is nothing like a good threat to help people join together for a mutual need.

Lila Aurich, President
Folk Dance Federation
of California, South, Inc.



Those of us in the "sea of white-haired people" who after 20 years "are still dancing" are enjoying ourselves and are blissfully unaware of folk dancing's imminent collapse. I'm sorry that those merchants upon whom we depend are no longer having any fun. Maybe they should come out sometimes to one of the clubs listed in FOLK DANCE SCENE.

John Simmons
Los Angeles

P.S. I know personally that Mario Cassetta has several dance classes. How come he doesn't announce them in SCENE?



Hats off and a round of applause for the MERCHANTS OF FOLK DANCE who spoke out in the last month's SCENE. Your comments were an honest expression of situations we have spoken about for years. I am de-

lighted that more of the folk dance world was given the privilege to hear of your true interest in folk dancing and your constructive ideas about the Federation.

I most also salute the courage and convictions of the editors of FOLK DANCE SCENE in opening up their sponsoring institution to this honest appraisal. Barring a stroke by some of the more conservative Federation members, I see nothing but good coming from this kind of survey. To Mitch and Laurie, I say thank you for myself and for the Folk Dance Federation I grew up in.

Billy Burke



Even though I am one of the white haired dancers, I would like to state that I hope to dance many more years.

I have often thought about the merchants' point of view. In fact, I have talked to many of my folk dancing friends, saying that we should offer to pay more to dance!

Even a single movie now costs \$5 or \$6 -- surely we can pay that for a whole evening of dancing.

Getting in younger people is a huge problem which everyone should be concerned about. Maybe using young teachers for beginners?

I, for one, don't want the Intersection or any other folk dance play to go under. Athan, are you listening?

Dorothy Barnhart
Burbank



I am writing to respond to the question about what can be done to revitalize folk dancing, as one who has been active in this area for longer than I care to admit. I think it may be instructive to look around at where the real "action" is now in the folk dance world, and to take some clues therefrom. Both in Northern and Southern California, and elsewhere too, the areas where folk dancing is really active and even growing are: Scottish Country dancing, Hungarian dancing, and Scandinavian dancing. Now these are three very diverse kinds of folk dancing, but they all are

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LETTERS

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partner dancing, and I think that is probably the most relevant thing they have in common for the subject at hand. From what I have seen in the San Francisco Bay Area, the biggest drop-off in folk dancing has been in groups where the main emphasis is on Balkan or other non-partner dancing. And groups such as our (Kopachka Dancers) which do about half partner and half non-partner dancing have not fared too badly.

Once a year, when Nancy and I teach a six or eight week series on beginning Scandinavian dancing, we have been drawing 60 to 80 people in the same dance hall, and on the same night that Balkan dancing instruction has drawn maybe 20 or 30 people at the most. Also, there are as many nights when we have three or four extra men as there are nights with a few extra women. And Phil Klingman and Janet Roberts have managed to draw a steady group of good dancers to their Sunday Hungarian Dance Classes, again with a goodly proportion of men to women. Less than a year ago, a weekly review and dance session covering Scandinavian dancing was started by Al and Jan Bonnett and a few friends, and this has grown steadily into a very active group with teaching on two different levels each evening (Thursdays in Oakland), plus general dancing time. And once a month 60 to 80 Scandinavian Dance enthusiasts meet in Mill Valley on a Saturday night for one-and-a-half hours of instruction at the intermediate and advanced levels, followed by three hours of live music for dancing, played by anywhere from four to 10 fiddlers. In Los Angeles there are even more Scandia dancers.

So some kinds of folk dancing are well and thriving, in spite of the general doldrums with which we all are familiar. Perhaps others might take a tip from this, and try introducing some of these dances into general folk dance groups. The only problem is, it takes real talent to teach Scandinavian or advanced Hungarian dances to those who have no experience with these dance forms, even if the subjects are good general folk dancers. And a one or two hour session here or there won't do the job. One has to teach basic turning movements and build them up carefully so that people learn how to move, to master these sometimes deceptively simple appearing dances.

Those who just want to drop in for a few minutes to learn Rorospolis are only kidding themselves if they think that is possible.

Sometime you might want to do an article on Scandinavian dancing and how it fits (or doesn't fit) into the general Folk Dance Scene.

Dean Linscott
Mill Valley

Editors Note: Stay tuned Dean. Scandinavia is the subject of the next issue of SCENE.



Congratulations on the September issue and particularly on the lead article. These things have needed to be said for a long time.

The price for an evening of folk dancing in the North would be more likely to be \$1.25 rather than 50¢ mentioned in the article. Still way too low. Folk dancing is a bootstrap operation--don't know why except that it has always been that way. Prices have been going up recently, however; many schools are now charging for use of facilities in response to Proposition 13. It was once thought that one couldn't charge for festivals in the North. Now many festivals charge. As far as I know, there has not been any complaint. Perhaps this should be a lesson.

We need our folk dance merchants. Those who criticize should ask themselves how they would like to be in a low volume, low profit margin business.

Bruce Wyckoff
Redwood City
Past President, Folk Dance Federation--North



Folk Dance Scene

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REGULAR CLUB ACTIVITIES

Federation Clubs

CLUB NAME	MEETING DAY/TIME	LOCATION	CONTACT/INSTRUCTOR	SPECIAL INFORMATION
CABRILLO INT'L FOLK DANCERS	Tues & Thurs 7:30-10 pm	SAN DIEGO, Recital Hall Balboa Park Club, Balboa Park	(619)449-4631 Vivian Holl, Instructor	Inter, adv dances on Tues Beg, inter on Thurs
CHINA LAKE DESERT DANCERS	Thurs/7:30-10:30 pm Mon/7:30-9:30 pm	CHINA LAKE, China Lake Youth Center, Naval Weapons Center.	(619)375-7136 (619)375-4203	Mon is workshop night. Thurs 7-8 pm Regular club dancing follows from 8-10:30 pm.
CONEJO VALLEY FOLK DANCERS	Monday 7:30-9:30 pm	THOUSAND OAKS, Cultural Ctr, 482 Green Meadow Dr.	(805)498-2491 Ask for Gene	
CRESTMWOOD FOLK DANCERS	Monday 8-10:30 pm	WEST L.A., Brockton Sch, 1309 Armacost Ave., betwn Barrington & Rundy, 1½ bl N. of Santa Monica Blvd.	(213)478-4659, 202-6166 Beverly Barr, Instructor	Beverly will teach exciting new dances from San Diego and Santa Barbara camps
DESERT INT'L DANCERS	Thursday 7:30-10:30 pm	PALM SPRINGS, Village Center Arts, 538 N. Palm Canyon Drive	(619)343-3513 Sam & Vikki Margolin, Instructors	Beginners 1st hour, inter/adv, requests.
EDEN CO-OP	Saturday 8-11 pm	LAS VEGAS, Paradise Elem School, cor of Tropicana & Swenson	(702)798-4049 ask for Jean McCurdy	BRAND NEW NAME AND FORMAT!!! Reg prog with beg tching 8:15-8:45 & int/adv tching 9:15-10.
ETHNIC EXPRESS INT'L FOLK DANCE CLUB	Friday 8-10:30 pm	LAS VEGAS, Paradise Elem Sch, 850 E. Tropicana Ave., Corner of Swenson	Ken (702)367-8865 Dick (702)732-4871	Int'l fd and teaching. Visitors free "ride" 1st time. Members \$1, Non-members \$1.50.
FOLKARTEERS	Friday 8-11 pm	COVINA, Covina Elem Sch, 160 N. Barranca, betwn San Bernardino & Badillo	(213)338-2929	Beg teaching 1st hour inter, adv request follow
HAYERIM FOLKDANCERS	Monday 8-10:30 pm	VAN NUYS, Valley Cities Jewish Community Ctr, 13164 Burbank Blvd.	(213)786-6310 John Savage, Instructor	Intermediate, international. Last Monday of month is Party Nite.
HOLLYWOOD PEASANTS	Wednesday 7:30-10:30 pm	WEST HOLLYWOOD, West Hollywood Play-ground, 647 N. San Vicente Blvd.	Emily Berke 292-1175 Ruth Oser 657-1692 Lillian Fisher 839-6110 (213)397-5039	
INTERMEDIATE FOLK DANCERS	Friday 8-10:30 am	CULVER CITY, Lindberg Park, Ocean Ave. & Rhoda Way		
KAYSO FOLK DANCERS	Friday 9 am-12 pm	SAN DIEGO, North Park Rec Ctr, 4044 Idaho St.	(619)238-1771 Kayso & Angie Soghomonian, Instructors	Kayso Folk Dancers now have a new beginners class on Saturday from 1 to 3 pm. See listing under Beg. Classes.
KIRYA FOLK DANCERS I	Wednesday 10 am-1:30 pm	WEST HOLLYWOOD, West Hollywood Rec Ctr, 647 N. San Vicente Blvd., Los Angeles	(213)645-7509 Rhea Wenke, Instructor	Inter - 10 am Beg - 12 pm
KIRYA FOLK DANCERS II	Monday 12-3 pm	WEST HOLLYWOOD, Plummer Park Rec Ctr, 7377 Santa Monica Blvd.	(213)645-7509 Rhea Wenke, Instructor	Adv Beg - 12 pm Inter - 1:30 pm
LAGUNA FOLKDANCERS	Wednesday 7:15-10:30 pm	LAGUNA BEACH, Laguna Beach High Sch Girls Gym, Park Ave. at St. Anns	(714)494-3302, 545-1957 559-5672	
LARIATS	Friday 3:30-6:15 pm	WESTCHESTER, United Methodist Church, 8065 Emerson Ave., Los Angeles	(213)322-1280 Tom & Nance Mazzolla	Int'l folk/sq/social. Grades 1st thru High School.
LONG BEACH JEWISH COMMUNITY CENTER FOLK DANCE CLUB	Wednesday 7:30-10:30 pm	LONG BEACH, Long Beach JCC, 2601 Grand Ave., Exit I-405 Lakewood & I Bl. W. on Willow	(714)533-3886	Inter class 7:30-9 pm, Adv workshop 10 pm taught by Donna Tripp.
MORE THE MERRIER FOLK DANCERS	Thursday 8-10 pm	INGLEWOOD, Rogers Park Auditorium Eucalyptus & Beach	(213)294-1304 ask for Frank	

please turn page for more club listings

CLUB NAME	MEETING DAY/TIME	LOCATION	CONTACT/INSTRUCTOR	SPECIAL INFORMATION
WARODNI DANCERS OF LONG BEACH	Thursday 7-10:30 pm	LONG BEACH, Hill Jr. High Schol Gym, 1100 Iroquois.	(213)435-3111 (714)897-2356	7:30-8 pm John Matthews tching dances Idy!lwild Camp. 10/27 Halloween party- no tching. Soft-soled shoes only.
NEIGHBORHOOD FOLK DANCERS	Wednesday 8-10 pm	PASADENA, Neighborhood Church, 301 N. Orange Grove, 1 1/2 Bl. N. of 210 Frwy.	(213)798-8207 Joanne Costantini, Instructor	Refreshments & occasional potluck parties.
NICHEVO FOLK DANCERS	Tues and Wed 8-10:30 pm	SANTA BARBARA, Tu: Carillo Rec Ctr. 100 E. Carillo St., Wed: Goleta Comm. Ctr., 5679 Hollister Ave.	(805)967-9991 Flora Codman; (805)964- 5591, Steve Davis	Tu. is inter. tching and request dancing. Wed. is beg. tching only.
OJAI FOLK DANCERS	Wednesday 7:30-10 pm	OJAI, Ojai Art Center, 113 S. Montgomery	(805)649-1570	
ORANGE COUNTRY FOLK DANCERS	Friday 8:30-11:30 pm	SANTA ANA, Santa Ana College, W. 17th St., at N. Bristol in the Dance Studio.	(714)557-4662 (213)866-4324	10/7Mary Judson-Eng Entry Dncs. 10/14 & 10/21 Cindy Schwartz tching Balta. 10/22 Fest. Chapman College.10/28 Party In October Martin Sandell will tch Siamse Beirte and Sweets of May.
PASADENA FOLK DANCE CO-OP	Friday 7:30-11:30 pm	PASADENA, Holliston United Methodist Church, 1305 E. Colorado Blvd., Scott Memorial Bldg. right behind church.	(213)281-7191	
SAN DIEGO FOLK DANCERS	Monday 7:30-10 pm	SAN DIEGO, Recital Hall, Balboa Park	(619)460-8475 ask for Evelyn Prewett	All levels, beg. 7-8:15 pm
SAN DIEGO INT'L FOLK DANCE CLUB	Wednesday 7-10 pm	SAN DIEGO, Balboa Park Club, Balboa Park	(619)422-5540 Alice & Archie Stirling, Instructors	
SANTA MARIA FOLK DANCERS	Friday, 2nd & 4th 7:30-9:30 pm	SANTA MARIA, Atkinson Rec. Bldg. 100 N. Railroad Ave.	(805)925-3981 Audrey (805)925-1395 Joyce	Some evenings dark due to other activities.
SILVERADO FOLK DANCE CLUB	Tuesday 8:30-11 pm	SEAL BEACH, Marina Rec Ctr., 151 Marina Dr.	(213)498-2059	Program-half line & half couple dances. Tching 9 pm. Party nite, last Tues. of each month.
SKANDIA SOUTH (a11 Scandinavian)	3rd Sat 3-5,8-11 Oct 29 3-5,8-11 Nov 5 7:30-11:30	SANTA MONICA, Miles is in jeopardy. ORANGE, Womens Club, 121 S. Center American Barn Dance, West Hollywood Aud. SAN PEDRO, YMCA, 437 W. 9th	(213)343-5425 Dan (714)892-2579 Ed (213)981-1833 Bunny (213)377-6127 Elayne (213)539-5067 Roberta (213)375-0946 Jim	Call Bunny (213)901-7966 Extra Sat. 10/29 at Womens Club New Class w/ Dan & John: See Beginners Int'l line & cpl dances. Instruction 7:30-8:30. Sept. teacher, Pat Rawalt, Greek. See ad this issue.
SOUTH BAY FOLK DANCERS	Friday 7:30-10:30 pm	VENTURA, Loma Vista Elem School, 300 Lynn Drive	(805)642-3931 (805)985-7316	During Aug. & Sept. Edith Sewell tching dances taught by Mihai David & Dick Oakes at the July TCHAIKA FESTIVAL.
TCHAIKA FOLK DANCE CLUB OF VENTURA	Thursday 8-10:30 pm	WEST HOLLYWOOD, Plummer Park, Fuller at Santa Monica Blvd.	Josephine Civello, Director	All request program. Teaching at 8:30 Refreshments, inter & adv dances.
VIRGILEERS FOLK DANCE GROUP	Tuesday 8-10 pm	WEST HOLLYWOOD, Plummer Park, Fuller at Santa Monica Blvd.	Josephine Civello, Director	All request program. Teaching at 8:30 Refreshments, inter & adv dances.
WEST LOS ANGELES FOLK DANCERS	Friday 7:30-10:45 pm	WEST L.A., Brockton Sch., 1309 Armacost Ave., betwn Barrington & Bundy, 1 1/2 Bl. N. of Santa Monica Blvd.	(213)478-4659, 202-6166 Beverly Barr, Instructor	Beverly will tch Balta, Rom., also some exciting new dances from S.D. & S.B. camps. Erly tching 7:30 Springleik, Nor.
WEST VALLEY FOLK DANCERS	Friday 7:30-10:30 pm	WOODLAND HILLS, Woodland Hills Rec Ctr. 5858 Shoup Ave.	(213)347-3423 (213)888-9078	10/7, 14, 21-7:30 Fred & Helga O'Brien tching Miss Allison Rose; 8:45 Lila Aurich tching Bogi. 10/28 24th Anniversary Party.
WESTSIDE CENTER FOLK DANCERS	Tuesday morning 9-12:15 pm	WEST L.A., Westside Jewish Community Ctr. 5870 N. Olympic, 3 blks E. of Fairfax.	(213)389-5369, 938-2531 Pearl Rosenthal, Instructor.	International dances. Beginners 9-10. Inter/adv 10:15-12:15. New camp dances.

CLUB NAME	MEETING DAY/TIME	LOCATION	CONTACT/INSTRUCTOR	SPECIAL INFORMATION
WESTSIDE INT'L FOLK DANCERS	Tuesday 7:45-10:30 pm	WEST L.A., Emerson Jr. High Sch Large Gym, 1670 Selby Ave.	(213)556-3791 Dave & Fran Slater, Instructors.	NOTE new hours and location at Emerson gym. Teaching will resume with new camp material & some rev.
WESTWOOD CO-OPERATIVE FOLK DANCERS	Thursday 8-10:45 pm	WEST L.A., Emerson Jr. High School, Boys Gym, 1670 Selby Ave.	Bea Pill (213) 291-7491; Jim Fogle (213)240-0389	Early review tching, 7:30 10/6 & 13, Rorospols by Dave Slater; 10/20 & 27, Balta; reg tching 8-9 to be announced, Teaching 7:30-8 pm, followed by program and requests.
WHITTIER CO-OP FOLK DANCERS	Saturday, 2nd, 4th & 5th of the month 7:30-10:30 pm	WHITTIER, Sorensen Park, 11419 Rosehedge Drive	(213)281-7191	

Non-Federation Clubs

BAY CITIES JEWISH COMMUNITY CENTER BESEDA	Tuesday 7-9 pm	SANTA MONICA, Bay Cities Jewish Comm Ctr, 2601 Santa Monica Blvd.	(213)479-5304 (213)828-3433 Edy Greenblatt	New Israeli and Balkan classes start October 4. Call for more information.
CALSTATE NORTHRIDGE FOLK DANCE CLUB	Friday 8:30-12 am	WESTWOOD, UCLA Campus, Womens Gym, Room 200. Meter Parking across from Ackerman Union.	(213)477-8343 ask for Linda	Teaching 8:30-9:15 pm with dancing by reg until midnight. Beg. to adv, int'l and free. Have pen and paper ready.
DANCE CENTER WEST	Thursday 7-10 pm	Call Rich Langstford's Folk Dance Fun Line for information on folk dancing on college campuses.	(213)397-4564	
GREEK FOLK DANCE CLASS	Friday 8:30-11:30 pm	WEST L.A., Dance Center West, 2339 Pontius (1 block west of Pico & Sepulveda)	(213)478-5968 (213)478-4335 Edy Greenblatt	On vacation call for reopening date. Please
KAZASKA	Thursday 1-3 pm	VAN NUYS, Valley Cities Jewish Comm Ctr, 13164 Burbank Blvd.	(213)980-2650 Trudy Bronson, Instructor	Beginners 1 - 2 pm Intermediate 2 - 3 pm
TEMPLE B'NAI DAVID Vets. Mem. Aud	Sunday 9 pm	WEST L.A., Japanese Institute, 2110 Corinth, 1 bl. W. of Sawtelle, ½ bl. N. of Olympic.	(213)478-1228 (213)478-5968 Edy Greenblatt	All request evening. Opens Oct. 2. See ad this issue.
TEMPLE BETH HILLEL DANCERS	Wed 7:15-10 pm Thurs 9:30 am - 1 pm Wednesday 10 am - 12 pm	LOS ANGELES, 8906 Pico Blvd. 1 Bl. W. of Robertson. CULVER CITY, 4117 Overland. NORTH HOLLYWOOD, 12326 Riverside Dr.	(213)391-2650 Miriam Dean, Instructor (213)980-2650 Trudy Bronson, Instructor	Int'l, Beg. Inter. Easy dances first hour. Reviews and new dance. Beg to inter levels. Int'l folk & fun dances.

Beginner's Classes

BEGINNING SCANDINAVIAN FOLK DANCE	Mondays 7:30-10	RESEDA, Rec Ctr 18411 Victory Blvd. ANAHEIM, Cultural Ctr 931 N. Harbor Bl. CULVER CITY, Peer Gynt, 3815 Watseka	(213)343-5425, 981-1833 (714)533-8667, 533,3886 (213)599-2516, 981,1833 (805)659-2444, 688-1010	Sept 12 thru Nov 14 Dan & Bunny Starts Sept 12 Ted & Donna Starts Sept 7 Dick Sept 14 thru Nov 16 John & Dan
WESTWOOD CO-OPERATIVE FOLK DANCERS	Wednesdays 8-10:30	VENTURA, YMCA, 3760 Telegraph Rd. WEST L.A., Emerson Jr. High Sch, Selby Ave., N. of Santa Monica Blvd., behind Mormon Temple. Parking in sch yard.	(213)556-3791 Taught by Dave Slater	The class will not meet on 9/5, Labor Day, otherwise, it will meet as usual.
TEMPLE BETH HILLEL DANCERS	Monday 7:30-10 pm	WEST L.A., Temple Isaiah, 10345 W. Pico Blvd.	(213)478-4659 (213)202-6166 Beverly Barr, Instructor	This is where the newer dancer can go to learn popular dances, both old & new.
TEMPLE BETH HILLEL DANCERS	Tuesday 8-10:30 pm	TORRANCE, St. Andrews Episcopal Church, 1432 Engracia Ave. in the Social Hall.	Nancy Heath 535-6166 (days) 370-5047 (eves)	Sponsored by the South Bay Folk Dancers.
TEMPLE BETH HILLEL DANCERS	Tuesday 7:30-10 pm	EAGLE ROCK, Eagle Rock Rec Ctr, 1100 Eagle Vista Dr. (nr. Figueroa just S. of Frwy).	(213)284-4171 Josephine Civeello, Director.	Sponsored by Virgileers.

Please turn page for more club listings

Beginner's Classes

CLUB NAME	MEETING DAY/TIME	LOCATION	CONTACT/INSTRUCTOR	SPECIAL INFORMATION
	Thursday 7:30-9:00 pm	THOUSAND OAKS, Conejo Community Ctr., at Dover & Hendrix	(213)498-2491 Gene Lovejoy, Instructor	
	Thursday 7:30-10 pm	CULVER CITY, Sierra Room of Veterans' Memorial Bldg., 4117 Overland Ave.	(213)559-8474 (h) (714)952-6336 (w) Jim Ulrich, Instructor	Line and couple dances. Lots of variety. All dances taught 4 weeks then practiced 6 weeks.
	Thursday 7-8 pm	LONG BEACH, Hill Jr. High School Gym, 1100 Iroquois	Henrietta Bemis, Instructor (213)435-3111	Soft-soled shoes only. After class join Narodni Dancers. 10/27 Halloween party-no tching.
	Friday 7:30-8:30 pm	PASADENA, Holliston United Methodist Church, 1305 E. Colorado Blvd., Scott Memorial Hall, right behind church.	(213)281-7191	Sponsored by Pasadena Co-op.
	Friday 7:30-8:30 pm	WOODLAND HILLS, Woodland Rec. Ctr., 5858 Shoup, betwn Burbank and Oxnard.	(213)347-3424, Sally Martin; (213)888-9078, Helga O'Brien (eves) (619)238-1771	Sponsored by West Valley Folk Dancers. Class precedes regular club dance. Starts 9/23 to 11/18.
KAYSO FOLK DANCERS	Saturday 1-3 pm	SAN DIEGO, 4044 Idaho St., North Park Recreation Center.	Kayso & Angie Soqhomonian, Instructors (714)553-8667, 545-1957 494-3302	Taught by Ted Martin.
	Sunday 7-10:30 pm	LAGUNA BEACH, Laguna Beach High Sch Girls Gym, Park Ave. at St. Anns		
YWCA DANCERS	Sunday 7-9 pm	WEST L.A., Japanese Institute, 2110 Corinth, 1 bl. W. of Sawtelle, ½ bl. N. of Olympic.	(213)478-1228 (213)478-5968 Edy Greenblatt	Beginners class taught by Edy Greenblatt. Precedes KAZASKA, please see ad this issue.

Child Bites Dog! Could it be WURST?!

by Gloria Harris

The wurst is the best when it's a yummy-good hot dog! Hot dogs are the food American kids (from eight to 80) like most of all to eat. Just a plain frankfurter in a bun with "nuthin' on it" is the choice of some kids. But for me, since in my tender years I considered myself to be a hot dog purist, I refused to indulge unless it was properly constructed. The fresh, soft, white bun must be spread to within an inch of either end with a layer of French's mustard, laid on with a fat, hot, juicy frank; a thin coat of mustard on the frank, picallili relish down the length of that and a sprinkle of chopped sweet Bermuda onion over all. Hot dogs should never be allowed to cool before eating. It would ruin the burst of exquisite flavor that hits your taste buds when first your teeth pop the skin of the meat.

As children we sang about hot dogs. We chanted this rhyme as we jumped rope:

*My father is a butcher,
My mother chops the meat
And I'm the little wieniewurst
That runs around the street.*

You've heard this on the radio...even kids with chicken pox love Armour's hot dogs, the dogs kids love to bite...And this jingle:

*Oh, I wish I were an Oscar Mayer wiener,
That is what I'd truly like to bee-ee--ee,
'Cause if I were an Oscar Mayer wiener
Everyone would be in love with me.*

The art of sausage-making is over 2,000 years old. Combinations of fresh meat and spices stuffed into casings was a method of preserving food when plentiful. Sausage was a staple that fed the family and was a convenient fast-food that could be packed by a traveler or taken to war.

Oscar Mayer and his brothers emigrated from Bavaria, sold their homemade sausages and later built the world-famous sausage empire.

WHIPPET UP WITH A PINSCHER THIS & THAT AND SETTER SELF DOWN

BOSTON BULL DOGS--Saute green pepper, green onions. Add baked beans, wieners and serve with toasted buns.

OLD KING KANINES--Spread mustard on round sesame buns. Layer with sliced franks, tomatoes, cheddar cheese & slightly cooked bacon. Broil.

CHICHUAHUAS!--Tuck franks into tack shells or tortillas; pile on guacamole, shredded lettuce, cheese & taco sauce. (Refried beans option)

CHINESE CHOW HOUNDS--Stir-fry wiener strips with Chinese veggies, bean sprouts, pineapple chunks. Serve on chow mein noodles.

DENVER DOGIES--Add sliced franks to scrambled eggs, onions, green pepper & tomatoes. Serve on toasted bun.

The Mayers and other European immigrants are responsible for introducing meats that became strictly American fare: lunch meat sandwiches and the hot dog.

American kids would eat hot dogs every day especially in the summertime at the park, the beach, at a picnic or the ball game, at home or at almost any of the fast-food chains (who owe their success to the American kids (from eight to 80) appetites. Kids like hot dogs with nuthin' on 'em as purists do, with mustard, relish and onions or with lettuce, tomatoes and hot peppers. Ask any kid, he'll say he eats them "Stuck on a stick over a fire on the beach." "Chili dogs are the greatest!" "With bacon and cheese" say some or "with pork n' beans on top." My son Mike, heats together a pinch of sugar and sprinkle of caraway seeds with sauerkraut for his frank. He even like peanut butter and jalapeno jelly on franks. His sisters tell me this because when Mike gets in the kitchen, I get out!...But not without my purist, my own fine and delicious purist dog. Mmmm mmmm. So here's to the kids in all of us: what could be better than wurst? HOT DOGS!!!

CALENDAR

OCTOBER

1-2 OKTOBERFEST, sponsored by San Diego International FD Club. Balboa Park Club Bldg. Sat 7:30-11 pm dancing & exhibitions. Sunday 12:30-5 festival, 6:30- 36th Anniversary Banquet with dancing & exhibitions, held at San Diego Square, 10th & Broadway. \$7.50. Info (619) 475-7570 or 422-5540. See ad this issue. Council mtg. 10 am Sun.

1 TANCHAZ, sponsored by Karpatok. At United Hungarian House, 1975 W. Washington Blvd (between Normandie & Western), LA. Workshop with Ted Toghia at 7. Dancing at 9. Dinner available. Security parking. Live music with Karpatok Orchestra. Info, 995-7215

1-2 GREEK FESTIVAL, Torrance Recreation Ctr, Torrance Blvd & Madrona. Sponsored by St. Katherine's Church. Info, 540-2434.

1-2 UKRANIAN FESTIVAL DAYS, Long Beach Police Park, L.B., sponsored by Ukranian Culture Center. Dates rec'd by us uncertain, so call first: Daria Chaikovsky, 668-0172.

2 KAZASKA, opening of new folk dance class hosted by Edy Greenblatt, Japanese Institute, 2110 Corinth, West LA. Info 478-1228, 478-5968, see ad this issue.

6 KHADRA CONCERT, Yuba College, Marysville. Info (415) 376-2578.

7-8 KHADRA CONCERTS, Univ. of Calif., Davis. Info (415) 376-2578.

8 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE AFTERPARTY, W. Hollywood Playground, 647 N. San Vicente, LA. Teachers' Seminar in a.m. (9:30-12) with Tom Bozigian, sponsored by Federation Institute Committee. Afternoon institute @ 1:30 teaching dances from the Conference. Evening party 7:30. Federation sponsored event. \$5 for Teachers' Seminar, \$5 for afternoon and evening.

8 MONARCHS' BALL, Shattuck Hotel Ballroom in Berkeley. Kolo party, dinner and dancing. \$11.50. Info (415) 845-1905.

8-9 GREEK FESTIVAL at Del Mar Racetrack. Sponsored by Gr. Orthodox Church of N. San Diego County. Indoors. Info (619) 755-0865.

8-9 WESTERN REGIONAL FOLKLIFE FESTIVAL, Ft. Mason, San Francisco. Folk arts and crafts. Info (415) 556-4462.

8-9 CALICO DAYS, Calico Ghost Town off I-15. Wild west kinds of recreation, like burro races, greased pole climbing. Parade. Info (619) 254-2122 or (714) 888-6078.

9 EGYPTIAN DANCE WORKSHOP AND SHOW featuring Samrah and Marie Silva. Teaching at 2 locations: Moro Landis Studios, 10960 Ventura Blvd., Studio City and Veselo Selo, 719 Anaheim Blvd, Anaheim. Both teachers at both locations between 1-6. Evening dinner and show at Koko's Int'l Nightclub, 1633 Vine, Hollywood. Info, Francine Russelle-Chasambalis, 662-1782.

14 BOYS OF THE LOUGH and DENNIS MCGINLEY at McCabes Guitar Shop, 3101 Pico, Santa Monica. Irish music quartet and an Irish piper. Info & tickets, 828-4497.

15 FALL FESTIVAL, Redwood Heights School, Oakland. 4401 39th Ave. 8 pm. Hosted by the Merry Mixers.

15-16 EDEN PERFORMANCES, Judy Bayley Theatre U Nevada, Las Vegas. Shows at 2 & 8 pm on Saturday, 2 on Sunday. Eden is performance arm of Eden Co-op, Federation club. Program contains Israeli, Indian, Macedonian, Polish, Romanian, Saudi Arabian, Japanese, Tunisian and Turkish. More info (702) 735-2002 days or (702) 798-4049 evenings.

16 BEVERLY BARR WORKSHOP AND PARTY, Marine Park, 1406 Marine St., Santa Monica. Teaching dances from Santa Barbara Symposium 3-5 pm. Evening party from 6-9. \$5 for both. Info, 478-4659, 202-6166.

22 ROYAL SCOTTISH COUNTRY DANCE SOCIETY MONTHLY DANCE, Miles Playhouse, Lincoln & Wilshire, Santa Monica. Sponsored by Palos Verde and Santa Monica clubs. Info Delphine Herrera, 272-2711 (days).

22 ORANGE COUNTY FESTIVAL, at Chapman College, regional festival sponsored by Orange Co. FD. No other info at press time.

22 CABARET NIGHT, sponsored by Haverim Dancers, at Valley Cities Jewish Comm. Center, 13164 Burbank Blvd, Van Nuys. 8-12 pm. \$4, members \$3.50. Entertainment, door prizes, refreshments. See ad this issue.

22-23 FRESNO FESTIVAL, 35th annual. Holmes Playground, 1st and Huntington. Saturday picnic (11:30), institute (1:30) with dances from Stockton Camp, festival (8-11) with exhibitions, and afterparty (11:30). Sunday morning North-South meeting and Council meeting (11:45), festival (1:30-5) and closing party (8-11:30). For more info, Martha Froelich (209)229-3019.

23 INTERCULTURAL RAINBOW FESTIVAL, sponsored by Intercultural Foundation. Chace Park, Marina Del Rey. Info, Elysa Henley 277-4150.

29 SKANDIA HALLOWEEN PARTY, Women's Club of Orange, 121 S.Center, Orange. Workshop at 3, party at 8. Come as a troll. Info, (714) 892-2579.

30 BLACK WATCH, highland regimental band, Pauley Pavilion, UCLA. Info, 825-4205.

30 FRULA CONCERT, Yugoslav dance ensemble performing at Marsee Auditorium, El Camino College, Torrance. Shows at 2 & 7. Tickets \$8-\$12. Info 321-4324.

30 INTERNATIONAL BAZAAR AND FASHION SHOW sponsored by Folk Art Council of Craft & Folk Art Museum. At home of Dorothea Casady in Rustic Canyon. Bazaar, music and ethnic fashion show. Info, Willow Young at CAFAM, 934-8527.

30 FALL FESTIVAL, San Francisco. Details unavailable at press time.

NOVEMBER

1 BALLET NACIONAL ESPANOL CONCERT, Marsee Auditorium, El Camino College Torrance. Performing classical and folk material. 8 pm. Info 321-4324.

4 ROBIN AND LINDA WILLIAMS with The Blue Flame String Band playing Southern folk material. McCabe's Guitar Shop, 3101 Pico, Santa Monica, 8 & 10:30 shows. Info 828-4497.

4-6 CAMP CUYAMACA WEEKEND, San Diego Intl FD Club. Info (619) 422-5540.

5 AMERICAN BARN DANCE, sponsored by Skandia, 7th annual. West Hollywood Playground, 647 N. San Vicente, 7:30 pm. Contraband, clogging, ballroom and other American dances. Info 981-1833 (evenings).

5 BALLET NACIONAL ESPANOL, Beverly Theatre, Beverly Hills, sponsored by UCLA. Info, 825-4025.

5 GIORA FEIDMAN, Israeli clarinetist playing Klezmer music with Jeff Israel on guitar and Peter Weitzner on double bass. Ambassador Auditorium, Pasadena. 8:30 pm. \$12.50-\$15. Info, 304-6161.

6 BALLET NACIONAL ESPANOL, Ambassador Auditorium. 2 & 8 pm. \$12-\$15. Info, 304-6161.

12 TREASURER'S BALL, West Hollywood Playground, 647 N. San Vicente. Council meeting at 11, institute at 1, festival from 7:30-11. More details next month.

AROUND THE COUNTRY

OCTOBER

1 KING, ONTARIO
Ontario FD Assn. Harvest Festival. Afternoon dancing and pot luck dinner. (416) 926-1905, Peter Renzland.

1-2 RICHLAND, WASHINGTON
Richland FD Festival, Richland Community House. Bora Ozkok teaching. (206) 946-9085

3 NEW YORK, NY
Tanchaz at Ethnic Folk Arts Center, 179 Varick St. 7 pm. Films and dancing.

7-10 PROVO, UTAH
Annual Congress On Research in Dance (CORD) conference on "Dance and Culture." At Brigham Young U Conference Center. Info Jerry Duke, Dept of PE, SF State U, San Francisco 94132.

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CALENDAR

continued from p. 15

- 7-10 STOWE, VERMONT
23rd Annual Oktoberfest sponsored by Folk Arts Center of New England. Teaching are Germain & Louise Hebert, Ralph Page, Conny & Marianne Taylor, David Vinski. (617) 491-6084.
- 14-16 WILLIAMS BAY, WISCONSIN
Lake Geneva Fall Folk Dance Weekend.
- 14-16 BRISTOL, NEW HAMPSHIRE
Scandinavian Dance and Music Weekend, Cardigan Lodge.
- 21-23 TRAVERSE CITY, MICHIGAN
Ada Dziewanowska workshop. Info from Mary Clark (616) 947-1034.
- 22 DENVER, COLORADO
Viltis 42, annual Viltis party. Knights of Columbus Hall, 1555 Grant St. Teaching Richard Hladio (Ukranian & Yugoslav), 2-5, and Vyts, 7-8. Then dancing, performances, live music.

- 26 PITTSBURGH, PENNSYLVANIA
Meet the Tammies, Performance at Duquesne University Ballroom by the Tamburitzans. Other Tammies October concerts in Pennsylvania, NY, Ohio and Maryland.



CLASSIFIEDS

VESELO SELO, 719 N. Anaheim Blvd, Anaheim.
Mondays: Beginners folk dance class 7-10.
Tuesdays: Intermediate folk dance class taught by Jim Ulrich, 7:30-10:30
Thursdays: Advanced International Night opens at 8
Fridays and Saturdays: Schedule variable.
Special Events: Saturday, Oct. 22, KPFK Fund Raiser, tickets available thru KPFK. Saturday, Oct. 29 Halloween Party. For more information call (714) 635-7356 or (213) 692-5320.

WE'VE MOVED!

WESTSIDE INT'L FOLK DANCERS

TAUGHT by DAVE & FRAN SLATER

NEW LOCATION & TIME

WHEN: EVERY TUESDAY EVENING, 7:45-10:30 PM
WHERE: EMERSON JR. H.S., LARGE GYM
1670 SELBY AVE, WEST LOS ANGELES
(BEHIND THE MORMON TEMPLE)

WOODEN FLOOR, AMPLE FREE PARKING ON THE SCHOOL YARD.

Member club of the Folk Dance Federation of California, South, Inc.

REVIEWS

THE ART OF ARABIAN COSTUME, A Saudi Arabian Profile. Heather Colyer Ross. Distributed by Routledge & Kegan Paul of America, Ltd., 9 Park Street, Boston, MA 02108. 1982. \$50.00.

A book of color photos, page after page of them! That is what first strikes you as leaf through this oversize (12" x 10") volume. The photography is excellent, expertly showing the detail work that appears on so many of the pieces of clothing.

The layout of the book is also handled in an excellent manner. It is apparent that the author spent many hours deciding what progression the book should take, and you feel that the author wanted her readers to have, besides a nice coffee table book, an excellent reference guide to Arabian costumes.

She begins with a historical overview of the Arab countries discussing trade routes and influences and the ramifications that trade had upon Arab countries. Next is a quick (and I mean quick) discussion of Men's traditional Arabian costumes. Here

the color plates begin as do the black line schematics of the clothing. From these schematics one can block out a pattern to reproduce the clothing shown in the pictures. Then we move in to the Women's Traditional Arabian Costumes. In detail. Undergarments, Pilgrimage Garments, Bridal and Mourning Garments, Footwear. The remainder of the book shows the variances in regional styles, decorations, colors, fabrications, etc.

There is also a section on Body Ornament including Henna stains, kohl, rouge and the practice of tattooing, ear-piercing, and nose-piercing.

The author also devotes a section to the arts and crafts of this area and includes several appendixes. Appendix 1 shows in good detail embroidery stitches, Appendix 2 explains Bedouin Dress Embroidery (divided into locales), Appendix 3 explains the care of textiles. A wonderful bibliography is also included as well as a glossary of Arabic words and a list of technical terms.

If I have a criticism, it is that I would have like to see the costumes modelled by local women. There's something awkward about looking at blonde, Nordic-featured models in Oriental robes.

CRAFT AND FOLK ART MUSEUM
FOLK ART COUNCIL'S

WORLD MARKET

(International Bazaar and Fashion Show)

Models for the fashion show will be chosen from those attending based upon attire.

Sunday...October 30th, 1983, 11 am-4 pm.

Garden of Mrs. Richard Cassady
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Folk Dance Federation of California, Inc
1275 "A" St., Rm 111, Hayward, CA 94541
Office hours on Wed. 415/581-6000
1983 Costume Calendar--\$4.00 + postage

People, Places, Things

The Los Angeles Branch of the Royal Scottish Country Dance Society has just released their fall schedule of classes. To get one, contact Lillian Goldstein, 306-6570 (days) or 821-1872 (eves). About 25 clubs belong to RSCDS. In addition, they run monthly parties and will have a weekend institute in Solvang over Memorial Day weekend, 1984.

Glenn Thompson and Betty McIntire, folk dancers from Anchorage, Alaska, were in L.A. last month for a rather odd reason. Dance Fever, the competitive dance program on TV that has lots of disco dancers and not much else, runs regional talent competitions to pick the groups appearing on the show. Glenn and Betty won the Anchorage competition...performing a Spanish jota! They were invited to LA at the end of August for the national competition, and won that too! In addition to their \$1000 prize, they will be appearing on TV on February 4. Don't miss it.

As prizes go, we have another one. Gail Kligman,

an anthropologist at the University of Chicago whose press published her book CALUȘ, on the calușari of Romania, was awarded the 1982 Chicago Folklore Prize for her book.

Still on the subject of fame, how about Richard Stallman, Boston folk dancer who was quoted in NEWSWEEK last month in their big spread on computer hackers (he's one) and posed for the picture appearing in the publication wearing a quasi-Croatian costume.

Taking the one last step over the edge of sanity we note in a recent issue of AMERICAN SQUARE DANCE a review of the book SQUARE DANCING IN THE ICE AGE. The author of the book...Yippie Abbie Hoffman. The reviewer wasn't amused.

Back to reality...Dave Slater celebrated his 25th anniversary as teacher of Westwood Co-op last month and was treated to a party...Dick Oakes is back teaching at the Intersection again. Friday nights this time.



FIFTH ANNUAL SYMPOSIUM HAWAII



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1983 - 84

FOR COMPLETE INFORMATION
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MARTIN KOENIG - BULGARIAN

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The 32nd Annual Kolo Festival

Yves Moreau

Johnny Pappas

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November 24-26, 1983

Roble Gym, Stanford University

Palo Alto, California



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Sherry; 424-8998
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The Last Word

When we first took over SCENE, one of our reasons for doing so was to bring up some issues that have remained for too long under the carpet. The Merchants issue is a good example of this. We hope that we have taken a first step to bring these concerned people in as full partners in the movement.

But we will be doing more than that this year. We have lined up articles on dance from Scandinavia, Yugoslavia and Turkey. We also

SORRY, JOHN!

How could they do it? Such a simple thing handled so poorly. All the folk dance world knows that the owner of Festival Records spells his name

JOHN FILCICH

We included it consistently wrong in the September issue. We would have severely punished the offenders for their crime. But that would have left no one to prepare the October issue. Once again, sorry John.

want to look into how the dance scene is organized in other places. This year we'll have issues on dance in the Pacific Northwest and in Holland. Suggestions from our readers are always welcome.

our thanks to

Once again, our symposium participants for their insightful comments. Those SCENE subscribers who took the time to open the dialogue suggested by our merchants--in spite of short deadlines, we even got 2 letters from Northern California. Gloria Harris for her usual entertaining and delicious column. Those of you who sent us information for the Calendar and People, Places, Things. Included in that blanket thanks are those to our companion publications in other parts of the country, from whom we borrow information from time to time: LET'S DANCE, NORTHWEST FOLK DANCER, FOLK DANCE SCENE--BATON ROUGE, FOLK-TIVITIES, ONTARIO FOLK DANCER, VILTIS, and others. And to the September collating crew: Casper and Molly Galpern, Bea and Marv Pill, Elsie Marks, Bunny Mirkin, Milt Skolnick, Fran Slater, Ed Feldman (captain), Perle Bleadon, Dave Cohen and the Culver City RSVP. Thanks all.

An IMPORTANT ANNOUNCEMENT Please Read!

INCREASE IN SCENE SUBSCRIPTION RATES:

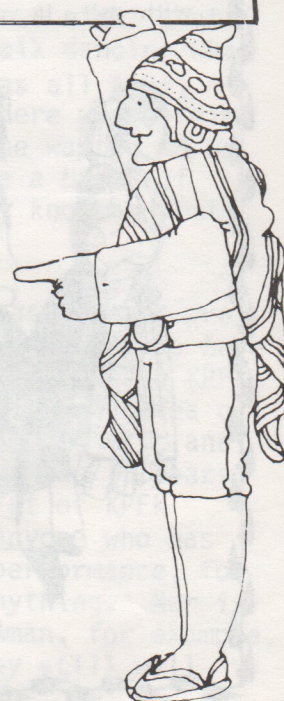
Effective November 1, 1983, we will be raising the cost of a 1 year subscription to SCENE by one dollar. New rates will be:


Within U.S.: \$6.95 per year
Outside U.S.: \$11 per year

You all have heard the old song about rising costs, etc., so we won't repeat it here, though it is the primary reason for the price increase.

At this price, SCENE is still a BARGAIN!!!

If you want to save a couple of dollars, we are even willing to offer the following: we will allow current SCENE subscribers to extend their subscription by as much as 2 years at the old rate, provided we receive your check at the business address prior to NOVEMBER 1.





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Saturday eve.
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p.m.


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At a Glance

Oct. 1, Karpatok Táncház
Oct. 1-2, San Diego Oktoberfest
Oct. 1-2, Greek Festival, Torrance
Oct. 1-2, Ukranian Festival, Long Beach
Oct. 2, Kazaska opening
Oct 6, Khadra concert, Marysville
Oct 7-8, Khadra concerts, Davis
Oct. 8, SDSU Conference Afterparty
Oct. 8, Monarchs' Ball, Berkeley
Oct. 8-9, Greek Festival, Del Mar
Oct. 8-9, West Regional Folklife Fest, SF
Oct. 8-9, Calico Days
Oct. 9, Egyptian workshop
Oct. 14, Boys of the Lough, Santa Monica
Oct. 15, Fall Festival, Oakland
Oct 15-16, Eden performances, Las Vegas
Oct. 16, Beverly Barr workshop, Santa Monica
Oct. 22, Royal Scots Monthly Dance, SM
Oct. 22, Orange County Festival, Orange
Oct. 22, Cabaret Night, Haverim
Oct. 22-23, Fresno Festival
Oct. 23, Intercultural Rainbow Festival
Oct. 29, Skandia Halloween Party
Oct. 30, Black Watch, UCLA
Oct. 30, Intl Bazaar, Rustic Canyon
Oct. 30, Fall Festival, SF

Nov. 1, Ballet Nacional Espanol, Torrance
Nov. 4, Robin & Linda Williams, Santa Monica
Nov. 4-6, Camp Cuyamaca Weekend
Nov. 5, American Barn Dance, W. Hollywood
Nov. 5, Ballet Nacional Espanol, Bev. Hills
Nov. 5, Giora Feidman klezmer, Pasadena
Nov. 12, Treasurer's Ball, W. Hollywood
Nov. 17-19, Aman residency, UC Santa Barbara
Nov. 19, Ravi Shankar, Pasadena
Nov. 24-26, Kolo Festival, SF
Dec. 2, Aman concert, Palos Verdes

1984

Jan. 15, Winter Festival, Pasadena Co-op
Jan. 29, Chieftains concert, Pasadena
Feb. 11, SDSU Conference Valentine Party
Feb. 18-20, Scandia Festival, Bay Area
Feb. 25, Aman concert, Sacramento
Feb. 26, Hungarian State Ensemble, UCLA
Feb. 28, Hungarian State Ensemble, Pasadena
Mar. 18, Lucnica Czech Folk Ballet, Pasadena
Apr. 13-15, Ojai Festival
Apr. 14, Aman concert, UC Berkeley
April 29, Westwood Festival

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