

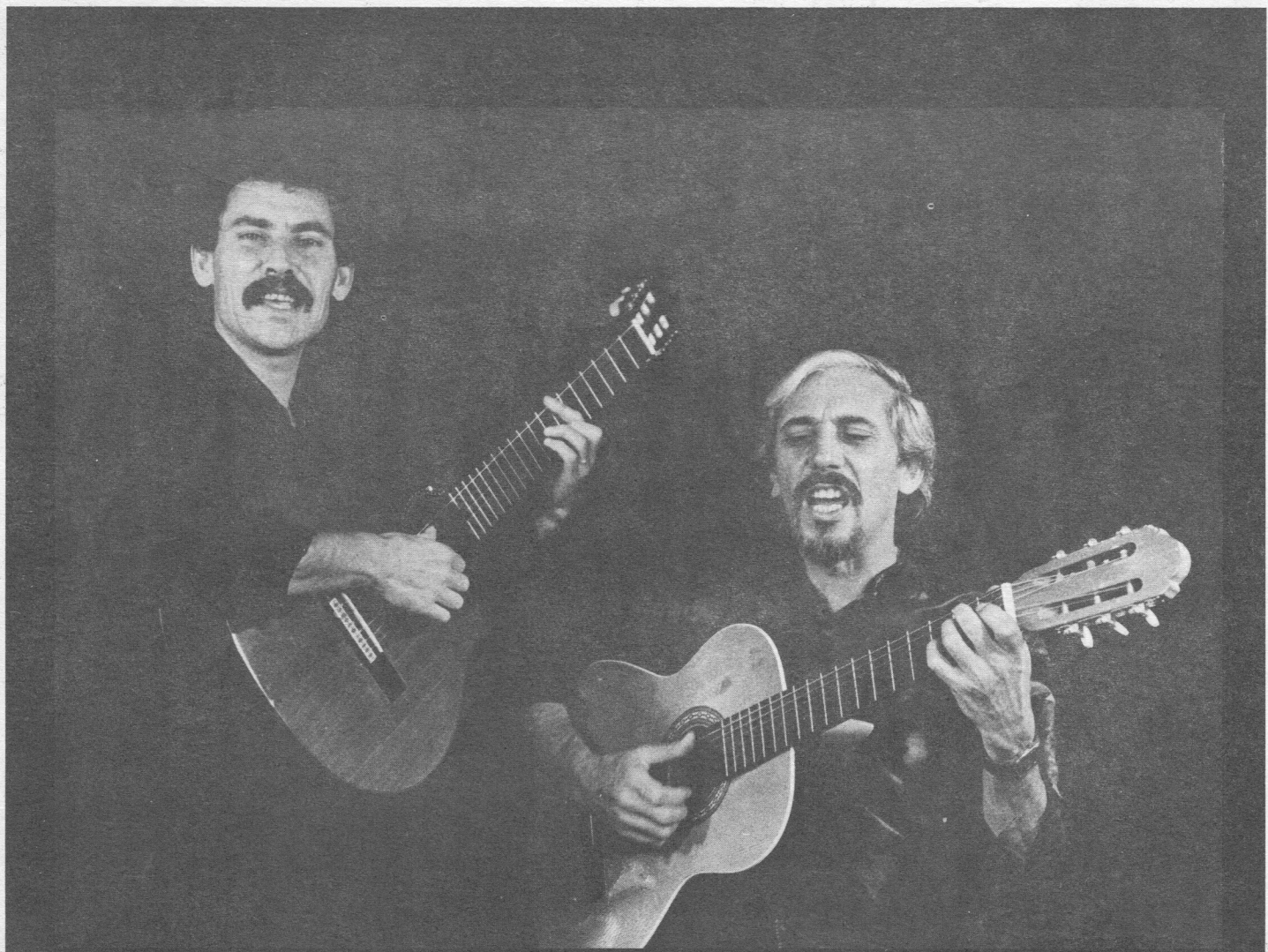
ARGENTINE



Folk Dance Scene

September 1984

Volume 19, Number 5



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September 1984
Volume 19, Number 5

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 people of the world. It also is designed to inform them as to 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 matter. All proceeds from this publication are used to pay the costs of its publication and distribution.

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In this issue...

*Folk Dance and Music of
the "Southern Cone"*
Guest Editor: HECTOR JAVKIN

The term *Cono Sur*, or "Southern Cone" probably will not mean much to SCENE readers. It represents the southern portion of South America, including Argentina, Chile, Uruguay and Paraguay, an area with enough cultural similarities in music and dance to be considered as a unit.

In the two following articles--by Dick Crum and Francisco Romero--we introduce readers to the dance and music of the Southern Cone. Dick's article gives us a general survey of the dance forms of this region, a general introductory background for readers interested in the dance of this area.

Romero's article, translated by issue guest editor Hector Javkin, tells a story rarely addressed in these pages--that of the connection between "folk" music as understood by folk dancers and "folk" music as understood by a different public. In the U.S. there has always been this dichotomy. After all, no one ever expected to see Peter, Paul and Mary jamming with Nama. But the constant growth and development of a folk music tradition is not unique to the U.S. In Argentina, as Francisco shows, folk music became an instrument of political commentary and cultural affirmation. While modern Argentine folk musicians probably do not play for folk dance events in Buenos Aires, they still are common descendants of the same tradition. That alone is a lesson for folk dancers here in the United States, many of whom are not likely ever to have been to a concert at McCabe's. We are most appreciative of Hector's interest in bringing this important connection to our readers.

Our Calendar is a little lighter than usual, probably due to the mid-summer "oops, we forgot the SCENE deadline" syndrome. Our next (and last for us as Editors) issue will hopefully reflect a more active folk dance community in Southern California.

And if you're really interested to hear about what is going to happen to SCENE's editorship, take a quick journey to the last page. Then come back to page 2 and read about the folk dance and music of South America. It's a fascinating subject and well addressed by our contributors.



FOLK DANCES OF CONO SUR



by Dick Crum

The Spanish phrase *Cono sur* 'Southern Cone' refers to the countries of Argentina, Chile, Paraguay and Uruguay taken as a unit. It's a useful, apt expression, since these countries share a large number of cultural traits, including sizeable portions of their folk music and traditional dance repertoires.

There is little trace of the dances of the original Indians of the area, although a few vestiges of social and ritual dances survive in extreme southern and northern Chile, the Andean regions of Argentina near the Peruvian and Bolivian borders, and in Paraguay. African elements, so important in the dances further north in the Western Hemisphere, play a relatively minor role in these countries.

For the most part, what people of the Southern Cone today refer to as their 'folk' or 'traditional' dances are the social dances that were popular in their countries during the 17th, 18th and 19th centuries. Since these are all but extinct nowadays, having been superseded by the social dances of *this* century, they are often called 'historical dances.' They include the Americanized descendants of dance forms brought mostly from Spain and France. Very few dances can be said to have been totally "created" in the regions we're dealing with here, but the old imports have been so changed by the natives to fit their own New-World temperaments and conditions as to produce what amount to independent forms.

The repertoire consists roughly of a hundred dances, only a handful of which are still spontaneously danced today. Almost all are couple dances. These in turn can be divided into "non-contact" dances (flirtatious dances in which partners never touch) and "contact" dances (in which partners take various ballroom positions).

The non-contact couple dances are the oldest. Some of the best known are the *Cueca* (considered by Chileans to be their national dance, but also danced in Argentina), the *Zamba* (primarily Argentina), the *Gato* (known at various times throughout the Southern Cone) and the *Chacarera*.

Partners trace circles around each other, advance toward each other and retire, turn or dance in place facing each other, etc., sometimes in an improvised way or, depending on the particular dance, following set sequences. For example, in the Argentinian *Gato*, the man and woman begin facing each other, then trace a full circle counter-clockwise (*vuelta*), returning home where each does a small circle in place (*giro*), then the man does a *zapateo* (combination of stamps and heel and toe taps in place) while the woman traces small curved paths more or less in place, swinging her skirt and continuously facing him (*zarandeo*). Then each does a half circle (*media vuelta*) ending up in partner's place, where the *zapateo-zarandeo* figure is repeated. They end advancing toward each other with a turn and as the music ends they face in a pose with arms raised, just short of an embrace (*coronación*). They separate during a brief musical interlude, then, as one of the musicians shouts "*Y se va la segunda*" (Here goes the second), they repeat the entire dance from opposite positions. The travelling step used throughout is a smooth, deliberate step-together-step in 6/8 meter.

The most important of the contact dances are the *Cielito* and its offspring, the *Media cana* and the *Pericon*, all descended from European *contradanzas* and quadrilles. Like our U.S. contra and square dances, they involved couples interacting in longways and square formations, and were prompted by a caller known as the *bastonero*. Usually in waltz time, they contain familiar figures such as promenade, right-hand star, ladies chain, grand right and left, etc. While their figures remained relatively stable (the *bastonero* did not have as much creative leeway as an American square-dance caller), they had some intriguing features, such as meter and tempo changes in the middle of the dance (shifts from a moderato waltz tempo to a quick, insistent 6/8 *Gato* rhythm, then to a slower, more lyrical *Zamba*, and finally a return to the waltz).

Around the turn of the century, before its folk form declined, the *Pericon*, the most elaborate of these dances, became popular as a stage number in vaudeville and circus shows. One version reported in 1910 had seventy figures! Today, it is considered Uruguay's national dance, and is performed at any public event having a patriotic theme; it always ends with the dancers



Opposite top: The Zamba; bottom: Cielito/ Media cana. Above: Carnavalito; below: Gato. All woodcuts reproduced here by A. Zenkner in Larralde's Coreografías de danzas argentinas.



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The Malambo

Dance

continued from page 3

forming a huge "star" figure (the *pabellon* or "national colors") with their alternating blue and white kerchiefs.

The standard "international" 19th-century social dances such as the waltz (*vals*), polka (*polca*), schottisch (*chotis*) and mazurka (*mazurca*) were widespread in the Southern Cone. In Paraguay, an intriguing syncopated polka style in 6/8 meter is considered by some to be that country's national dance.

Rapid-fire heel-and-toe taps and shuffles in a driving TA-ta-ta-ta-ta-TA rhythm, with knees constantly bent, the body in a casual semi-slouch and arms dangling at the sides -- these are the characteristics of the gaucho's famous solo dance, the *Malambo*. Toward the end of last century it could be seen at campfire gatherings and in pampa *pulperias* (taverns), performed either as a lone virtuoso display or as a competition dance by two or more men.

The *Malambo* consisted of series of figures (called *mudanzas*, 'changes') done first

starting with the right foot, then immediately repeated with the other foot (in mirror image) and increasing in intricacy. A true master *malambista* did not remove his spurs when he danced; and sometimes he tied sharp knives to his boots to further demonstrate his agility.

Most of the old dances are being preserved in standardized forms (sometimes reconstructed) by numerous folk dance groups, societies, academies and individual teachers. And, although no "National Folk Dance Ensembles" on a par with the Mexican *ballets folklóricos* have emerged, choreographers and dramatists often include stylized local folk dances as part of their theatrical works.

A dozen or so folk dances from Chile, Argentina and Uruguay have been presented in the U.S. at various times and places, including Stockton Folk Dance Camp and Folk Dance House in New York. That they have not become more popular among folk dancers in this country is something of a mystery to me; the music, especially, is charming and rhythmical, the steps range the entire scale of difficulty, from the relatively simple travelling steps to the intriguing, tricky *zapateos*. Maybe we *do* need a big "Southern Cone State Folk Ensemble" nationwide tour to turn us on!



The Gato

Folk Music Movement in Argentina

by Francisco Romero
Translated by Hector Raul Javkin

Argentina, which together with Chile forms the southernmost end of the "Southern Cone" of South America, was colonized by Spain beginning in the 16th century. Its language and culture are therefore predominantly Spanish, with elements from Native Americans and many immigrants, primarily from Spain and Italy. Argentina has an area roughly one-third the size of the United States populated by 28 million people, 15 million of whom live in the area of the national capital, Buenos Aires. The vast distances with few inhabitants have separated the capital from the countryside and the different parts of the country from each other, with important effects on the music and dance.

The Spanish conquerors brought with them the guitar, which became incorporated into the folk tradition, joining native instruments which include a bass drum (*bombo*), a cane flute (*queña*), and pan pipes. Innovations in the New World include the *charango*, a small mandolin-like instrument constructed on the shell of an armadillo.

The earliest known songs were brought from Spain, and were gradually transformed into forms particular to Argentina. Regional variations developed with influences from the geographical differences and from the different indigenous traditions. The rivers of the northeastern part of the country and the mountains of the western Andean region found their way into song themes. In the northeast, in the provinces bordering Paraguay, the native Guaraní language is still spoken and sung, and retains an influence on forms sung in Spanish. The indigenous languages Mapuche and Auracanian are strongest in the Andean region.

The city of Buenos Aires and its surrounding area dominate the rest of the country in a way that few national capitals do. Buenos Aires holds not only the majority of Argentina's population, but also the center of its transportation hub, and most of its economic power.



The Gato, accompanied by guitar

Radio and television stations, concert and dance halls, cabarets are clustered in or near the capital. For centuries, the inhabitants of the great city, immigrants and children of immigrants, were largely ignorant of regional folk song and dance. Atahualpa Yupanki wrote of his first efforts to be recognized in Argentina's economic epicenter:

*Buenos Aires, ciudad gringa
Me tuvo muy apretao
Tuito se me hacian a un lado
Como cuerpo a la geringa*

*(Buenos Aires, foreign city
Had me very hard pressed
Everyone who saw me passed
As if avoiding a doctor's syringe)*

In 1958, Los Chalchaleros, a professional group from the northernmost province of Salta, bordering Bolivia, began to perform in the capital and other parts of Argentina. They had spectacular success and started a new phenomenon. New groups were formed: Los Trovadores, Los Fronterizos. Veteran performers began to be able to live from their music.

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MUSIC

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Folk dancing also began to be recognized as part of the national culture. Professional folk dancers had once been limited to cabarets and tourist traps, providing entertainment considered "exotic". They now began to gain real recognition outside of their own regions. Knowledge of the folk dances spread beyond the lonely folklorists and the books stored in libraries. An important name here is that of Santiago Ayala, who performed in the cabarets and nocturnal entertainment spots for sheer sustenance. He eventually established his own folk dance company and managed to escape from the nightspots. Very recently, the Argentine National Folklore Ballet was established. Not surprisingly, Ayala was named its first director.

These developments had their influence on the folk material. From 1958 to about the middle of the following decade, much of the folk music had scenic themes, with descriptions of the rivers or mountains of the different geographical regions sung by the performers of those regions. Then social themes became prominent, as the life in those regions, particularly the hardship and poverty, began to be described. Yupanki sang:

*Las penas y las vaquitas, se van por
la misma senda*

*Las penas son de nosotros, las
vaquitas son ajenas*

*(The sorrows and the cattle are going
down the same path*

*The sorrows are all our own, the
cattle belong to others)*

Ramon Ayala's "El Mensu" described the life of those who gather cotton and tea in Argentina, driven by poverty and by brutal treatment. Such themes made folk-based material very popular and very dangerous to certain sectors. There came to be censorship for the material and exile and danger for the artists, giving the folk music movement some of the characteristics of an underground religion. Artistic expression was more difficult to censor than other forms, and folk artists in particular found ways to get a message through. Mercedes Sosa once

dedicated a song to an emigre singer saying:

*Tengo muchos amigos que no he visto
en mucho tiempo. Se van, o los van.
(Literal translation: I have many
friends whom I have not seen in some
time. They leave, or they are leaved.)*

The fact that folk music and dance have represented one of the only outlets for expression during periods of expressive famine, together with the quality of many of the artists and much of the material, have made them extremely popular in Argentina. With the growth of modern means of communication, folk music began to influence *El Canto Popular* (Popular Song), and to exchange themes and rhythms with the music of other parts of Latin America. Many groups have toured in Europe and throughout the Americas. Several Argentine performers have toured in the United States, including Atahualpa Yupanki, Eduardo Falu, and Mercedes Sosa, generally playing to the large emigre communities in many U.S. cities. It is surprising that they have not received more attention from American audiences.



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Where's the Beef??

by Gloria Harris

EMPANADAS

ARGENTINA

2 (10 oz) pkgs frozen puff
pastry shells
1 T butter
1-2 cloves garlic, minced
1 medium onion, chopped
fine
1 tomato peeled & chopped
¼ lb. ground beef
salt & pepper

10-12 green olives
2 hard cooked eggs, sliced
2 T raisins (optional)
1 egg, slightly beaten
granulated sugar

Thaw pastry shells. Roll into 5-inch circles.

Saute in skillet in the melted butter, the onion, adding the ground beef and the seasonings. Add olives and raisins. On one side of each circle, place a slice of egg and top with tablespoon meat mixture. Moisten edges of dough with water, fold circle in half, crimp edges together. Brush with beaten egg. Sprinkle with sugar. On baking sheets, bake in 450° oven 15 minutes until golden brown. Serve hot or at room temperature. Makes 12 appetizer servings.

for eggs and use them in interesting mergers: such as a baked dish of rice, peas, eggs on top (no shells, please) and a white sauce. Eggs can be scrambled with salt, paprika and orange juice with orange marmalade garnish, or scrambled in butter with lemon juice, orange flower water and sugar. Sometimes they are fried in olive oil and sauced with the remaining oil stirred into minced garlic, with lots of fresh ground black pepper, a teaspoon of vinegar, and a teaspoon of hot water.

Little meat pies, *Empanadas*, are eaten anytime of the day and/or night in Argentina. They are extremely popular in all sizes; as dainty, small appetizers, as between-meal snacks, pick-me-ups while shopping or as part of a meal. *Empanadas* are circles of dough stuffed with anything good to eat, moistened with just enough gravy or liquid. The edges of the pastry are crimped together and they are baked or deep-fried. *Empanadas* can be filled with meats, meats and vegetables, meats and fruits, cheese, any left-overs, or sweet fillings. Try the short-cut recipe here. Experiment with your own filling. Kill hunger!

Central Argentina!...where centuries ago, the Spanish immigrants brought their families and their cattle...where Gauchos tend countless head of cattle that grow fat on the luxuriant grasses of the famed Pampa...where the perfect climate and an ideal rainfall keep the Pampa green year round, producing the world's finest beef. There, in Argentina, beef is the staff of life, not bread. The fine cuts of meat are grilled and barbecued, the most popular cooking methods for steaks, roasts and ribs. *Matambre* (meaning "kill hunger"), probably the national dish, is flank steak rolled around a filling of spinach, carrots, hard-boiled eggs and seasonings, then tied with a string to hold its shape, and poached or baked. *Matambre* is presented as main course or served cold, in slices to stave off hunger while waiting for a juicy steak off the grill.

In their new environment, Spanish colonists were introduced to corn (called *ma-eese*) and learned to prepare the golden seeds many ways. They like the corn and so cultivated it, with other native South American food plants: beans, potatoes, squash and pumpkin, lima beans, sweet potatoes and peanuts. Fruit trees flourished on their farmlands too. The settlers combined the tender Spanish beef with ancient Indian vegetables and peaches and pears, creating sumptuous, mouth-watering stews. *Carbonada Criolla* is a composition of beef or lamb, squash, sweet potatoes, white potatoes, zucchini, chunks of corn on the cob, tomatoes and peaches, onions, peppers and spices using a large pumpkin or squash shell as a bake-and-serve dish.

Other than beef, lamb, pork, turkey and chicken, giant frogs are sold everywhere in Argentine markets and are made into succulent dishes; so is *Guanaco* (small llama) and *Rhea*, the Argentine Ostrich. Ostrich eggs and steak is common breakfast material. Latins share a passion

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 Wolf, Instructor	Inter, adv dances on Tues Beg, inter on Thurs
CHINA LAKE DESERT DANCERS	Mon/7:30-9:30 pm Thurs/7-10:30 pm Tues/7:30-9:30 pm	Call for location Call for location Call for location	(619)446-2795 (619)375-7136 (619)375-7136	Int. workshop Int. dancing; some teaching Scottish
CONEJO VALLEY FOLK DANCERS	Monday 7:30-9:30 pm	THOUSAND OAKS, Cultural Ctr, 482 Green Meadow Dr.	(805)498-2491 Ask for Gene	
CRESTWOOD FOLK DANCERS	Monday 8-10:30 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	Don't Wait! Lrn the new dances right away. Beverly will tch dances from re- cent FD Camps. Friendly group of people Beginners 1st hour, inter/adv, requests.
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	
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
HAVERIM FOLK DANCERS	Monday 8-10:30 pm	VAN NUYS, Valley Cities Jewish Community Ctr, 13164 Burbank Blvd.	(818)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 pm	CULVER CITY, Lindberg Park, Ocean Ave. & Rhoda Way	(213)397-5039	
KAYSO FOLK DANCERS	Friday 9 am-12 pm	SAN DIEGO, North Park Rec Ctr, 4044 Idaho St.	(619)238-1771 Kayso & Angie	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- 11:45 am Adv. Beg - 12noon - 1:30 pm
KIRYA FOLK DANCERS II	Tuesday 10 am - 1 pm	LOS ANGELES, Robertson Park, 1641 Preuss Rd. (corner of Robertson Bl. & Airdrome 2 blks S of Pico Bl).	(213)645-7509 Rhea Wenke, Instructor	The club will sponsor a beginners group starting 9/11. 10-11:30 am - Adv. Beg. 11:30 am - 1 pm - Beginners
LAGUNA FOLK DANCERS	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 Mazzola	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)293-1304 ask for Frank	
NARODNI DANCERS OF LONG BEACH	Thursday 7-10:30 pm	LONG BEACH, Hill Jr. High School Gym, 1100 Iroquois.	(213)437-6381 (714)897-2356	

please turn page for more club listings

CLUB NAME	MEETING DAY/TIME	LOCATION	CONTACT/INSTRUCTOR	SPECIAL INFORMATION
NICHEVO FOLK	Mon 7:30-9:30 pm Tues 8-10:30 pm	SANTA BARBARA, Carrillo Rec Ctr, 100 E. Carrillo	Flora Codman (805)967-9991 Steve Davis (805)964-5591	Beg., mostly tching, some requests. Beg & Inter. Tching 1st hour. Prog. & requests afterwards.
OJAI FOLK DANCERS	Wednesday 7:30-10 pm	OJAI, Ojai Art Center, 113 S. Montgomery	(805)649-1570	
ORANGE COUNTY FOLK DANCERS	Friday 9-11:30 pm	SANTA ANA, Santa Ana College, W. 17th St., at N. Bristol in the Dance Studio.	(714)557-4662 (213)866-4324	
PASADENA FOLK DANCE CO-OP	Friday 8-11 pm	PASADENA, Holliston United Methodist Church, 1305 E. Colorado Blvd., Scott Memorial Bldg. right behind church.	(213)281-7191	Beginning teaching 8-8:30 Intermediate 8:30-9:00 Donation \$1.50
SAN DIEGO FOLK DANCERS	Monday 7:30-10 pm	SAN DIEGO, Recital Hall, Balboa Park	(619)460-8475 ask for Evelyn Prewett	
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	All levels, beg. 7-8:15 pm
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	Wednesday 7:30-10:30 pm	MIDWAY CITY, Women's Club, 8241 Boisa. N.E. corner of Bolisa & Monroe. NEW LOCATION!!!	Eleanor (213)498-2059 Ruth (213)591-1184 Surlages(714)892-1440	Beg. tching 7:30 pm. Prog-half line & half couple. Party Nite-last MED. of each month.
SKANDIA DANCE CLUB	Aug 18 3-5, 8-11 Sept. 15 3-5, 8-11	Skandia Workshop & Party are now at: Westchester Recreation Center 8750 Lincoln Blvd (near Manchester)	(818)901-7966 Bunny (714)533-8667 Ted (714) 892-2579 Ed	New place for Aug. & Sept. (Keep track of changes.)
SOUTH BAY FOLK DANCERS	Friday 7:30-10:30 pm	SAN PEDRO, YMCA, 437 W. 9th	(213) 325-5497 John (213) 539-5867 Roberta (213) 831-4421 Flora	Int'l line & cpl dances. Instruction 7:30-8:30. Party Nite last Friday of the month.
TCHATKA FOLK DANCE CLUB OF VENTURA	Thursday 7:30-10:30 pm	VENTURA, Loma Vista Elem School, 300 Lynn Drive	(805)642-3931 (805)985-7316	7:30-8:00 Advanced dances by Edith Sewell. 8:00-8:30 Easter dances by Ann Taylor.
TUESDAY GYPSIES	Tuesday 7:30-10 pm	WEST L.A., Felicia Mahood Rec Ctr, 11338 Santa Monica Blvd.	(213)556-3791 Dave & Fran Slater, Instructors.	Intermediate & advanced instruction; tching old & new material from recent folk dance camps.
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	Don't Wait! Beverly will tch dances from recent FD Camps. Early tch 7:30 Inherridspols-Nor. Lots of fun.
WEST VALLEY FOLK DANCERS	Friday 7:30-10:30 pm	WOODLAND HILLS, Woodland Hills Rec Ctr. 5858 Shoup Ave.	(818)347-3423 (818)887-9613	
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.
WESTWOOD CO- OPERATIVE FOLK DANCERS	Thursday 8-10:45 pm Party Night 8/30	WEST L.A., Emerson Jr. High School, Boys Gym, 1670 Selby Ave.	Dave Kadansky (213) 343-7621, Bev Weiss (213)998-5682	Early tching 7:30, Mairi's wedding; 8- 9 pm, Irite Pati & Nigunim. Varied dance prog 9-10:45pm. Dance council 9/12

CLUB NAME	MEETING DAY/TIME	LOCATION	CONTACT/INSTRUCTOR	SPECIAL INFORMATION
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	Teaching 7:30-8 pm, followed by program and requests.

Non-Federation Clubs

BAY CITIES JEWISH COMMUNITY CENTER	Monday 7-9 pm	SANTA MONICA, Bay Cities Jewish Comm Ctr, 2601 Santa Monica Blvd. (corner of 26th St. & S.M. Blvd.)	(213)478-5968 (213)828-3433 Edy Greenblatt	Class has moved from Mondays! New session starts 9/10 - 10/22. 7 weeks 7 pm - Beg., 8 pm - Inter.
BESEDA	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 req until midnight. Beg. to adv. int'l and free.
BETH SHALOM FOLK DANCERS	Tuesdays 7:30-9:30 pm	SANTA MONICA, 1827 California Ave. 1 bl. N of Wilshire and 19th St.	Sherril Hyman (213)931-8478	All ages, all levels welcome
CALSTATE NORTHRIDGE FOLK DANCE CLUB	Thursday 7-10 pm	Call Rich Langsford's Folk Dance Fun Line for information on folk dancing on college campuses.	Instructor (213)397-4564	Have pen and paper ready.
GREEK FOLK DANCE CLASS	Thursday 1-3 pm	VAN NUYS, Valley Cities Jewish Comm Ctr, 13164 Burbank Blvd.	(213)769-3765 Trudy Bronson, Instructor	Beginners 1 - 2 pm Intermediate 2 - 3 pm
KAZASKA	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	An all request evening for beginning thru advanced dancers. JOIN US! DARK September 2nd.
LONG BEACH INTERNATIONAL FOLK DANCERS	Tuesday 7:30-10 pm	LONG BEACH, Unitarian Church, 5450 Atherton	(213)434-0103 Herb Offner John Matthews	Beg. 7:30 Int/adv 8:30 Party last Tuesday of month.
TEMPLE BETH HILLEL DANCERS	Wednesday 10 am - 12 pm	NORTH HOLLYWOOD, 12326 Riverside Dr.	(213)769-3765 Trudy Bronson, Instructor.	Beg to inter levels. Int'l folk & fun dances.
TEMPLE B'NAI DAVID	Wed/7:15-10 pm Thurs/9:30 am-1 pm	LOS ANGELES, 8906 Pico Blvd. CULVER CITY, Veterans' Mem. Aud. 4117 Overland	Miriam Dean (213)391-8970 Instructor	Int'l, Beg. Inter. Easy dances first hour. Reviews and new dance.
YMCA FOLK DANCE CLASSES	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	7 pm Beginners (no experience needed) 8 pm Inter. KAZASKA follows at 9 pm.

Beginner's Classes

BEGINNING SCANDINAVIAN FOLK DANCE	Mondays 7:30-10 Wednesdays 7:30-10	RESEDA and SANTA BARBARA ANAHEIM, Cultural Ctr, 931 N. Harbor Bl. CULVER CITY, Peer Gynt, 3815 Mateoka	(818) 981-1833 Bunny (714) 533-8667 Ted (213) 559-2516 Dick	Classes will return when Dan does. Class starts Sept. 10 for new beginners Class starts Sept. 5.
WESTWOOD CO-OPERATIVE FOLK DANCERS	Monday 7:39-10 pm	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 Stater	This class is a "revolving cycle"; beg can start at any time. Singles welcome. DARK, 9/3, Labor Day.
	Monday 7:30-10 pm	SAN PEDRO, Yugoslav American Club, 1639 S. Palos Verdes St., Corner of 17th Street.	Anne Turkovich, Instructor (213)832-6228	Beginning folk dance instruction.
	Tuesday 8-10:30 pm	WEST L.A., Temple Isaiah, 10345 W. Pico Blvd.	(213)478-4659 (213)202-6166 Beverly Barr, Instructor.	This is where the newer dancers can go to learn popular dances, both old and new.
	Tuesday 7:30-10 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.

please turn page for more club listings

Beginner's Classes

CLUB NAME	MEETING DAY/TIME	LOCATION	CONTACT/INSTRUCTOR	SPECIAL INFORMATION
	Thursday 8-10 pm	EAGLE ROCK, Eagle Rock Rec Ctr, 1100 Eagle Vista Dr. (nr. Figueroa just S. of Frwy).	(213)284-4171 Josephine Civeillo, Director.	Sponsored by the Virgileers.
	Thursday 7:30-9 pm	THOUSAND OAKS, Conejo Community Ctr., at Dover & Hendrix	(213)498-2491 Gene Lovejoy, Instructor.	
	Thursday 7:30-10 pm	CULVER CITY, Iri Room of Veterans' Memorial Bldg., 4117 Overland Ave.	(213)559-8474 (h) (714)952-6336 (w) Jim Ulrich, Instructor	Fall Session begins 10/4, lasts 10 weeks Call (213)202-5689 after 9/17 for reg. Info. We start at square one.
	Thursday 7-8 pm	LONG BEACH, Hill Jr. High School Gym, 1100 Iroquois	Henrietta Bemis, Instructor (213)437-6381	Soft-soled shoes only. After class Join Narodni Dancers.
	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.	(818)347-3423 (818)887-9613	Sponsored by West Valley Folk Dancers Class precedes regular club dance.
KAYSO FOLK DANCERS	Saturday 1-3 pm	SAN DIEGO, 4044 Idaho St., North Park Recreation Center.	(619)238-1771 Kayso & Angie Soghomonian, Instructors.	
	Sunday 7-10:30 pm	LAGUNA BEACH, Laguna Beach High Sch Girls Gym, Park Ave. at St. Anns.	(714)553-8667, 545-1957 494-3302	New beginners class starts 5/2. The group welcomes all singles and couples who are interested in folk dancing.

ANNOUNCING Three new Turkish dance LPs played by BORA ÖZKÖK with the musical accompaniment of THE SULTANS



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 Bir Mumdur
 Lo Berde
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 Ankara, Turkey

LP cover photos by:
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 (Turkish Tour-1980)



Bora Özkök



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BORA ÖZKÖK has researched, played, produced and directed these LPs since 1982, with the musical accompaniment of the Turkish music ensemble THE SULTANS. These record albums contain various Turkish folk music, plus some 30 authentic Turkish folk dances. They are very high quality recordings, using many Turkish folk music instruments. They contain mostly dances taught in Turkish seminars at Lake Abant, Turkey, directed by Bora Özkök, held annually in early July in Turkey. Bora has traveled and taught all over North America and throughout the world. He is also the director of the "Mid America Folk Dance Conference" held annually in mid-August at the University of Windsor, Windsor, Ontario, Canada.

Workshop Information:

BORA ÖZKÖK ANNOUNCES that he will be available to teach material from his last three LPs during September, October and November of 1984, and March, April and May of 1985 in North America, giving workshops, lectures, demonstrations and choreographies. His fees will be reasonable. This will be his first spring tour in North America since 1978, when he started his annual spring world tours. He will also have a 250-page color book, *Turkish Folk Costumes*, and record a new LP by spring of 1985. Bora will be happy to hear from you. For workshops and other information, please write:

— CALENDAR —

Aug 31 CLOGGING CONVENTION, sponsored by
-Sep 2S. Calif. Clogging Assn. At San
Bernardino Co. Fairgrounds, Victor-
ville. Workshops, exhibitions,
seminars, free dancing. For weekend,
\$18 for members, \$30 for non-members.
For info, Skip Newhall (818) 797-9797.

Aug 31 ISRAELI FOLK DANCE FESTIVAL at Camp 1
-Sep 4 Hess Kramer, Malibu. Teaching staff
includes top Israeli teachers in U.S.:
Bachar, Eskayo, Uziel, Yakovee, Moshiko,
etc. See ad in July SCENE for order
form, or call Israel Yakovee (818) 994-
5432.

SEPTEMBER

- 1-3 WEEKEND CAMP, at Jones Gulch in N.
California, sponsored by San Fran-
cisco Gateswingers.
- 1-3 PLANINA CAMP near Palo Alto, info
(415) 494-1631.
- 3 LABOR DAY DANCE AND PICNIC, Concord
Blvd. Park, Concord. Picnic at 5, dan-
cing from 7-10. Free, but bring your
own food. Info (415) 939-9486, 228-8598.
- 8 AMAN FANDANGO IV. Annual fund-raiser at
Gilmore Adobe by Farmer's Market. In-
cludes dinner and informal Aman perfor-
mance. Reservations required, 381-6270.
- 8 BEGINNERS TANCHAZ, sponsored by Karpatok,
Hungarian Folk Ensemble. Designed for
non-Hungarian specialists to learn
basic elements of Hungarian dance
cycles. Afternoon workshop with Tibor
Toghia and Marianne Ludanyi, evening
dance party with Karpatok Orchestra
and dancers. United Hungarian House,
1975 W. Washington Blvd., \$8 for
the day. Info (818) 995-7215, or see
ad in this issue.
- 9 FIESTA DE SONOMA, Veterans Memorial
Bldg, 126 1st St, Sonoma, 1:30-5:30
pm. Sponsored by Federation North.
Information (707) 546-8877.
- 15 SACRAMENTO INSTALLATION BALL,
info (916) 488-8338.

15 AMAN FALL CONCERT, only Fall
public appearance in S. Calif.
Japan America Theatre, 244 S.
San Pedro St, LA. 8 pm. Tickets
\$11. Three new suites premiered,
all-international program. Info,
381-6270, or see ad this issue.

21-23 MOUNTAIN CAMP WEEKEND, San
Francisco area. (415) 775-3444.

22 SAN DIEGO STATE UNIV. FOLK
DANCE CONFERENCE AFTERPARTY,
W. Hollywood Playground, 647 N.
San Vicente. Institute at 1:30,
party at 7:30. \$5 for both,
sponsored by Federation South
& SDSU Conference Committee.

28-30 CABRILLO FALL FOLK DANCE FEST-
IVAL. Friday night, SD Folk
Dancers 37th Anniv. party,
7:30, Recital Hall, Balboa Park.
Saturday institute at Balboa Park
Club, 1-4 pm, with Graham Hempel
teaching, party from 7:30-11 pm.
Sunday Council Meeting & brunch
at 10, Festival 1:30-5 pm. Pre-
reg is \$2.00 for institute,
remainder free. Info from Vivian
Woll, (619) 449-4631.

29 CALIFORNIA STATE CLOG DANCE
CHAMPIONSHIPS, L.A. County
Fairgrounds, Pomona, 3-6 pm.
11 categories of competition.
Info, Skip Newhall (818) 797-9797.

OCTOBER

6-7 GREEK FESTIVAL, St. Katherine's
Church, at Torrance Recreation
Center. Food, dancing. 540-2434.

6-7 GREEK FESTIVAL, St. Spyridon Church,
at Community Concourse, San Diego.
Info (619) 297-4165.

OUTSIDE CALIFORNIA

Aug 31 WELLINGTON, PRINCE EDWARD ISLAND
Sep 2 Acadian Festival, music and dance.
Info, (902) 854-2858.

Aug 31 PAINTED POST, NEW YORK
 -Sep3 20th Annual Labor Day Camp
 sponsored by Buffalo Balkan Dancers.
 Atanas Kolarovski & Andor Czompo
 teaching. Info, Laurie Reeves,
 (716) 836-0986.

Aug 31 WHEELING, WEST VIRGINIA
 -Sep3 Olgebay Institute Folk Dance
 Camp, with Alexandru David, Karin
 Gottier and Jerry Helt. Info, 1330
 National Rd, Wheeling, WV 26003.

SEPTEMBER

1-3 AUSTIN, TEXAS
 Hungarian Dance Workshop with
 Gusztav Balazs teaching gypsy
 dances. Info (512) 477-9448.

3 EVANSTON, ILLINOIS
 Labor Day Street Dance

7 BARNET, HERTS, ENGLAND
 Romanian workshop with Sunni Blo-
 land, her only UK appearance.

8 ANCHORAGE, ALASKA
 Anchorage Community College Arts
 Fair, including international folk
 dance festival at Performing Arts
 Center.

15 MOOSE JAW, SASKATCHEWAN
 Motif '84, multicultural festival.
 (306) 693-5629.

20-22 FRAMINGHAM, MASSACHUSETTS
 Armenian Dance Workshop with Tom
 Bozigian, at Brimmer & May Gym in
 Chestnut Hill. Info, (617) 872-4110.

28-29 FAIRBANKS, ALASKA
 Oktoberfest, sponsored by Fairbanks
 German Club.

OCTOBER

5-7 MARLOW, OKLAHOMA
 Oklahoma Old Country Folk Dance
 Weekend with Izvor from Milwaukee
 and Friends of Tradition from OK.
 playing. (405) 222-3934.

5-7 LORETTO, MINNESOTA
 Minnesota Country Dance Weekend
 sponsored by Minn. Country Dance
 Coop. Workshops, parties on dances
 from UK, Ireland and New England.
 Info (612) 333-8564, 724-8576.

5-8 STOWE, VERMONT
 Oktoberfest Dance Weekend, 24th
 annual. Teaching are Ralph Page,
 Germain & Louise Hebert, Yves
 Moreau, Conny Taylor. (603) 673-4963.

19-21 PHILADELPHIA
 Italian Folk Conference sponsored by
 Ital. Folk Art Fed. of America, Holiday
 Inn Midtown. Info (215) 324-1250.

19-21 SUDBURY, ONTARIO
 Ukranian festival, (705) 673-0890.

19-21 SPOKANE, WASHINGTON
 Lady of the Lake country dance weekend
 with Ted Sannella. (509) 747-2640.

20 ENGLEWOOD, COLORADO
 Viltis 40th Anniversary Party, 8 pm.
 Mary Bee Jensen of BYU will teach and
 BYU Dancers will perform. To honor
 America's oldest folk dance publication.
 Info, (303) 839-1589.

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LETTERS TO THE EDITORS

The October issue will be the last A La Carte column to emanate from the Santa Monica base and from me.

From December of 1975 I have been writing the A La Carte column in FOLK DANCE SCENE. Until that time I had never raised a journalistic pen in hand and looking back at the earlier A La Cartes I wrote I wonder at the indulgence of my fellow folk dancers. I swear I can't make sense of some of them.

But I've learned a lot since then. I found out about dedication to a job. I saw Paul Pritchard, forever bent to his typewriter. His and Joan's home was a veritable publishing and information outlet. And the Allens, Mitch and Laurie, put a heck of a lot of their lives into the magazine, introducing their own style and change, even creating controversy. That takes guts. I know that Ed Feldman and Perle Bleadon gave years to collating and mailing and shlepping boxes and boxes...

I learned about being dependable and on time, for me, beating the deadline. I learned a lot from my assignments. The theme for each month meant hours of research into cultural backgrounds of many nations, places and peoples, their customs and the various reasons behind cultural attitudes. It was imbued within me a deeper spirit of kinship with my fellow humans. I was often whisked away on the magic carpet of imagination through reading.

I have had the extreme pleasure of my friends and of people I hadn't known, approach me with kindest praise for my work. (I received one fan letter!) And I learned to write a comprehensive article.

I respectfully commend all those who contribute to and who have in the past contributed time and energy and written material to SCENE...especially to the occasional guest columnists of A La Carte.

I hope that whoever takes over the A La

Carte column will benefit from it and get as much joy from writing it as I did. It was a marvelous opportunity.

Gloria Harris
Santa Monica

Ed. Note: A fitting time to thank Gloria for her superb and timely work on SCENE. We're certain her fascinating column will be missed by SCENE readers. Many, many thanks, and good luck Gloria!

The program for the July 4 (Dance on the Slab) dance listed *Horehoronsky Cardas* as a Czech dance. It is Slovak. Helpa is in the Slovakia part of Czecho-Slovakia as it was originally written. I thought the Folk Dance Federation prided itself on accuracy.

Margaret Vargo

I was interested in the Round Table excerpts in the March 1984 issue. Some of the ideas presented were fine, whereas others showed a lack of insight.

Criticism of P.E. teachers is often justified. However, any good program of Teacher Training includes extensive instruction in various forms of dance. Likewise, curriculum bulletins of most state departments of education include dance from K through 12.

This does not guarantee that graduates will be good dance teachers or that people will all continue to folk dance after leaving the schools any more than we expect all alumni to join a chorus or choir because they were exposed to singing.

One panelist suggested just teaching basic steps (in schools, I presume) while another criticised school teachers for only teaching basic steps. Basic steps are important, but it is not a matter of all or none. If I were to choose between teaching basic steps and teaching a lot of dances without teaching basic steps, I would prefer the former. On the other hand one should teach basic steps and incorporate them in dances.

I don't know if our Folk Dance Club and the Saddleback College classes taught

here at Leisure World are typical of other groups in California, but I would hope not. There are 3 instructors, all of whom know a wide variety of dances but none of whom can dance or teach the basic turning waltz. They all teach a two step pattern (step,close,step) in stead of the waltz pattern (step, step, close).

Ralph Piper
Prof. Em. U. of Minn. and Past
President of Folk Dance Federation of
Minnesota
Laguna Hills

"Save the Woodlands" is a phrase that has been heard by folk dancers for many years. For many of us who have been there, it is a phrase that means a lot. Just one visit to the Woodlands is all it takes to fall hopelessly in love with the area. For those of you who have not been lucky enough to attend one of the Mendocino Woodlands camps, let me try to paint a verbal picture of what it is we are trying to save.

The Mendocino Woodlands camps lay nine miles east of the picturesque town of Mendocino, along a three mile stretch of the Little North Fork of Big River within a state forest of Redwood and Douglas fir, creating a peaceful, serene, natural setting.

The Woodlands is a wood and stone work of art created by the W.P.A. and C.C.C. during the 1930's. The past fifty years have weathered the buildings and allowed nature to regenerate the area giving the feeling that the camps grew there with the forest.

The area abounds with wildlife including steelhead trout, rare rubber boas and Pacific giant salamanders, osprey, wood ducks and Virginia rails, bobcats, mountain lions, beavers and river otters, and the list goes on. A new nature center will be dedicated in September, staffed by an environmental educator and a naturalist who will answer your questions about the wildlife and lead nature hikes throughout the area.

While rustic in style, the camps provide sufficient amenities to maintain a safe, sanitary operation in a comfortable manner. Camp One, where Folklore Camp

is held, has an 1,800 square foot recreation hall with an excellent dance floor and a huge stone fireplace. The hall has one wall of windows that overlook a beautiful meadow.

The Mendocino Woodlands is a perfect setting for recreation, relaxation, meditation or study, but we may lose it.

The Mendocino Woodlands Camp Association, is a non-profit corporation of groups that use the camps, and operate the facility under a concession agreement with the State of California, Department of Parks and Recreation. Thousands of hours have been donated by the Association to help plan, administer, maintain and upgrade the camps. Through the Friends of the Woodlands, funds were raised to correct and upgrade many of the facilities. All of this was done at no cost to the State.

The lease granted to the Association expires in September of 1985. In order to continue the operation of the camps in an uninterrupted manner and provide the necessary expenditures for the continued improvement of the facilities, the Association has embarked on a lease renewal project. The Mendocino Woodlands Camps Association has prepared and submitted a twenty year lease request. They have not heard from the State Department of Parks and Recreation. Frankly put, they are worried! They hear conflicting stories coming from various sources regarding the renewal prospects. They know that groups related to the Department of Forestry are interested in the camps, and they have the backing of large lumber companies. The Association has learned that a prospectus is being prepared. This means an offer for open bidding for anyone who wants the camps could happen at any time. WE COULD LOSE OUR CAMPS.

How can we help? We can by writing to our State Assemblymen and State Senators asking them to support the renewal of the Mendocino Woodlands Association lease. The improvements made at no cost to the State and the opening of the new Nature Center should be mentioned in your letters.

Walt Metcalf
Camarillo

PEOPLE, PLACES, AND THINGS

FEDERATION NOTES:

The Folk Dance Federation of California, South, has a new slate of officers which took office in July. They were listed in the last SCENE and are now on our masthead. New faces are highlighted elsewhere in this issue...Federation scholarship recipients for 1984 are as follows: Pat Garside, Henrietta Bemis, Jill Michtom, Jennifer Brosious, Walt Metcalf, and Bertha Gold (general Federation scholarships), Steve Davis and Marlyn Gentry (Martin & Clendenin Memorial Scholarships), Edy Greenblatt, Jeanne Hammack and Darci Linkey (Idyllwild scholarships), and Harriette Levitt, Flora Codman, Richard Duree, and Margaret Strickland (San Diego scholarships)... Steve Davis, chairperson for the 1985 Statewide in Santa Barbara, writes to warn us that Santa Barbara and Goleta are popular tourist areas around Memorial Day and reservations should be made early. No mention was made in last issue's Statewide flyer of hotel rates. While the entire list is too long to print here, Steve notes that the Motel 6 and Hollister Inn are the only hotels at less than \$50 for a double room. The rest run from \$59 up to over \$100. For comparative rates, try the S.B. Chamber of Commerce (805) 965-3021, Goleta CC (805) 967-4618 or your local travel agent.

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PEOPLE:

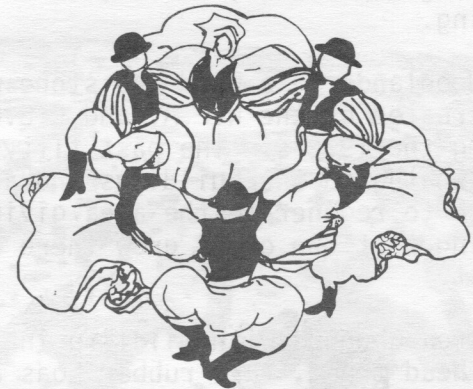
We regret to announce (through information published in LET'S DANCE) the passing of Vern von Konsky, one of the early leaders (with Millie) of the folk dance movement in Northern California... DAVE SLATER has announced his retirement at teacher of Westwood Co-op's beginners class, which he has conducted for 26 years. Dave will instead be teaching sheet metal apprentices their trade, and will continue to be active in Westwood Co-op and Tuesday Gypsies... LILLIAN FISHER is recovering from an auto accident which left her with a black eye and broken ribs... PAT & JACK ROBISON are the new co-Presidents of San Diego International Folk Dance Club...

PLACES & THINGS:

The Hollywood Peasants Highland Springs weekend for May 10, 1985 is almost filled up. Sign up now... Westwood Co-op is hosting a picnic and dance on the grass at Roxbury Park in Beverly Hills on September 9. Bring your own food... San Diego's Camp Cuyamaca will take place this year on Nov. 2-4... Kayso Dancers appeared at the D&I

Beverly Hills - West Los Angeles YWCA Presents

FOLK DANCE CLASSES



7 pm Beginners (no experience required)

8 pm Intermediate
Every

SUNDAY EVENING
with

Edy Greenblatt
at

'KAZASKA'

(The Japanese Institute)

2110 Corinth W. Los Angeles
(1 BLK. WEST OF SAWTELLE, 1/2 BLOCK NORTH OF OLYMPIC)

Request dancing follows at 9 pm

For more information call 478-1228 478-5968

CLASSIFIEDS

Mar Fair for the 5th consecutive year... The International Folk Dance Festival saluting the Olympics and co-sponsored by the Federation and Culver City was deemed a great success by several of our correspondents. A massive undertaking by a large group of volunteers under the leadership of Marshall Cates, the event attracted thousands of people. Most of the food vendors sold out, many ethnic communities were brought into the event, and lots of non-folk dancers attended.

Experienced International, Israeli Folk Dance Instructor, available for groups or private, also substitute. Call TIKVA (213) 626-4267.

FOR SALE: 8 Piece Macedonian Bride's outfit from Smilevo (NW of Bitola). At least 70 years old and a museum piece. Contact Linda 754-9852, Olympia, WA. for further information.

From the President

Meet your Federation Officers

by Lila Aurich

A new slate of officers for the Folk Dance Federation of California, South, Inc. has begun working at various new posts for the 1984-1985 year. Congratulations and welcome to all!

Their are some new faces on this years board, I'd like to introduce them to the SCENE readership.

KAREN FINK, Treasurer, is a member of the West Valley Folk Dancers. She has been dancing since her high school days. A certified public accountant, she says the only problem with her profession is that it interferes with dancing during tax season. Her other enthusiasm is sailing on schooners off the coast of Maine.

DAVIDA BORNSTEIN, Recording Secretary, used to go with her parents to watch the folk dancing in Balboa Park in San Diego. Kay Soghomonian told her where to find dancing in Los Angeles, and she now is one of the Tuesday Gypsies. A nice bonus, she met her husband at Cafe Danssa. Davida has a private practice as a therapist.

WENDY WETZEL, Director of Publicity, dances with the Orange County Folk Dancers. She learned to square dance as a child, discovered folk dancing in college, and came back to it after a break of a few years. She is the Manager, Corporate Affairs, for Mission Viejo.

KAYSO SOGHOMONIAN, Historian, began dancing at the age of 11 in his native Armenia. He danced with Vera Jones in Fresno and Vivian Woll in San Diego, and has been the leader of the Kayso Dancers for seven years. The group includes two classes and an exhibition group and had 145 dancers at its recent 7th Anniversary party. Kay has a degree in electronics from the university in Odessa.

Continuing in their positions on the Board for 1984-1985 are:

LILA AURICH, President
MARSHALL CATES, Vice President
ELSA and FRANK HAVLAC, Corresponding Sec'y
ESTHER PURSELL, Director of Extension

Let's Dance

The Magazine of

International Folk Dancing

10 issues per year \$7.00



The where, when, how & who of
International Folk Dancing in the west.

FOLK DANCES FROM FAR AND NEAR

**Researched dance write-ups
in bound volumes.**

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(add \$1.00 for postage)

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1275 'A' St., Rm 111, Hayward, CA 94541
Office hours on Wed. 415/581-6000

THE FINAL WORD

We are pleased to announce the appointment of Marvin Smith as the new Editor of FOLK DANCE SCENE magazine. Marvin, a long-time Southern California dancer, performer with Polski Iskry, former owner of the Open Circle folk dance coffee-house in Long Beach, will be taking over as Editor as of the November 1984 issue.

The next issue of SCENE--October--will be our last as Editors. As you will notice if you've read the Letters column, Gloria Harris will be ending her long tenure with SCENE with the next issue as well.

But Marvin will bring with him an influx of new blood and ideas. We'll leave a description of the new order to the new Editor himself. You'll be seeing Marvin's mark on these pages when your November issue arrives in the mail.

In the interim, the team of Allen & Allen (and, of course, the rest of the SCENE committee), will be preparing the October issue. Material should still be sent to the current editorial address, and the deadline is still the 5th of the month.

We are quite pleased to be able to turn SCENE over to such a capable and enthusiastic replacement. We're convinced the magazine is in very good hands under Marvin's leadership and hope that you provide him the same amount of feedback, support and assistance that we have received from our many readers and correspondents. Good luck, Marvin!

on the cover

Jose Luis Guerra and Braulio Lopez, whose picture appears on the cover, are the *Olimareños*, Uruguay's most popular singers of folk material. Ten years of exile has not diminished their popularity in Uruguay. Five days after the ban against them and their music was lifted, a concert was held in a soccer stadium, which drew a sellout crowd of 60,000. They will be touring the United States this month and next, and will appear at the Friendship Auditorium on October 5, 1984 in a concert and *pena*. A *pena* is a typical Latin American event combining music, food and drink.

about the guest editor

HECTOR JAVKIN is an Argentine linguist living in Los Angeles, working at UCLA, who received his Ph.D. from UC Berkeley in 1978. Argentine music is an important link to his native country.

DICK CRUM, though best known among folk dancers as a Balkan teacher, started out as a Latin American dance specialist. He still maintains great enthusiasm for Latin America folk dance and music, and does a pretty mean *Gato*.

FRANCISCO ROMERO was born in Rosario, Argentina. For 23 years, he was first tenor of *Los Trovadores*, a professional folk ensemble which recorded 20 long play albums and toured in the Americas and Europe (Austria, Italy, Mexico, Germany, Poland, Czechoslovakia, U.S.S.R., Cuba, Chile, Hungary, Portugal and even the U.S.).

He left Argentina in 1981, currently resides in Los Angeles, and is with the multinational Latin American group *Uruna*, which performs music with a folkloric basis from Chile, Argentina, Peru and other Latin American countries. His powerful, clear voice has raised goosebumps in stadiums, concert halls and small coffee houses.

our thanks to

Hector Javkin, who agreed to put together an issue for us on a subject not often covered in SCENE's pages. To Francisco Romero and Dick Crum, who contributed to the issue (what doesn't Dick know something about?) for their interesting pieces. To our usual--and unusual--information providers, correspondents, letter writers, gossip columnists, and sister publications who collectively produce the information we are privileged to publish each month. To our advertisers and subscribers that make SCENE a financially viable enterprise. To various grandparents and other babysitters who give us some free time to produce the magazine...and particularly to Marvin Smith, who will be inheriting these joys in the near future.

Kárpátok Hungarian Folk Ensemble announces a special dance workshop

❧ **Beginners' Táncház** ❧

As most folk dancers know, couple dancing is 'in' these days. But some people are missing out on a big part of the fun: the latest trend in Hungarian dancing. It's the *Táncház* (folk-dance house) movement, and it started during the 1970s among young people in Budapest. Instead of doing choreographed folk dances, they began learning traditional dance cycles from villages in various regions of Hungary and Transylvania. The dances are beautiful. They begin with a simple repertoire of steps and add improvised variations that can become more elaborate as you gain skill. A lot of American dancers are beginning to learn this material, and we hope you'll want to join them.

The Kárpátok Ensemble has been sponsoring a monthly *Táncház* in Los Angeles for a year and a half now, with an audience mostly of American folk dancers. We're organizing this special event to reach out to Federation members and other folk dancers who like Hungarian material but aren't familiar with this new style of dancing. First, there'll be a full afternoon workshop to teach basic, easy-to-remember steps for the four most popular dance cycles. After that, you'll be ready for a *Táncház* — and we'll have one with live music that very night, featuring the cycles you learned and some old Hungarian favorites, plus a special exhibition by the Kárpátok dancers!

Saturday, Sept. 8, 1984



2-6 PM / Workshop with Tibor Toghia and Marianne Ludányi of Kárpátok, introducing dance cycles from the Dunántúl, Szatmár, Székely and Mezőség regions.

8 PM-Midnight / Táncház dance party with live music by the Kárpátok Orchestra and exhibition by the Kárpátok dancers. (If you're one of our regulars, we hope to see you there, too!)



United Hungarian House

1975 W. Washington Blvd. (Normandie offramp on Santa Monica Freeway, north to Washington and west to Ardmore)

**Admission: Workshop \$4, Táncház \$6, both \$8. Couple's package: \$15.
Free parking. Wooden ballroom floor. Beer, wine and snacks for sale.
Special Hungarian dinner available from the Hungarian House.
For dinner reservations or more information, please phone 995-7215.**

At a Glance

- | | | | |
|-----------|-----------------------------------|------------|-------------------------------|
| Aug. 31- | Clogging Conv., San Bernardino | Oct. 12-14 | Calico Days, Calico |
| Sept. 2 | | Oct. 13 | Berkeley Birthday Ball |
| Aug. 31 | Israeli FD Fest, Camp Hess Kramer | Oct. 13-14 | Greek Festival, Del Mar |
| Sept. 4 | | Oct 20-21 | Raisin Festival, Fresno |
| Sept. 1 - | Weekend Camp, Jones Gulch | Oct 26-28 | Big Bear Camp |
| Sept. 3 | | Oct 26-28 | North-South Teacher's Seminar |
| Sept. 1 - | Planina Camp, Palto Alto | Oct. 27 | Treasurer's Ball, W. Hwd. |
| Sept. 3 | | Oct. 28 | SF Fall Festival |
| Sept. 3 | Labor Day Picnic/Dance, Concord | Nov. 2-4 | Skandia at Harwood |
| Sept. 8 | Aman Fandango IV, Gilmore Adobe | Nov 22-24 | Kolo Festival, SF |
| Sept. 8 | Beginners Tanchaz, Los Angeles | Jan. 20 | Winter Festival, Glendale |
| Sept. 9 | Fiesta de Sonoma, Sonoma | Apr. 14 | Westwood Co-op |
| Sept. 15 | Sacramento Installation Ball | May 24-27 | Statewide, Santa Barbara |
| Sept. 15 | Aman Fall Concert, Los Angeles | | |
| Sept. 21- | Mountain Camp Weekend, San | | |
| Sept. 23 | Francisco | | |
| Sept. 22 | SDSUFDF Conf. Afterparty, L.A. | | |
| Sept. 28- | Cabrillo Fall FD Fest, San Diego | | |
| Sept. 30 | | | |
| Sept. 29 | Calif. State Clog Dance Champs | | |
| Oct. 6-7 | Greek Festival, Torrance | | |
| Oct. 6-7 | Greek Festival, San Diego | | |

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