



# Folk Dance Scene

JULY/AUG 1985

VOLUME 20 NUMBER 4



**New York**

Session A

Tuesday, Aug. 20 - 25

Camp Cejwin

Port Jervis, N.Y.

**HORA  
SHALOM**

הורה שלום  
1985

5<sup>th</sup> Annual

**ISRAELI  
FOLKDANCE FESTIVAL**

**California**

Session B

Friday, 8/30 - 9/3

Camp Hess Kramer

Malibu, CA

**Staff for the Israeli Folkdance Festival**

● CO-FOUNDERS

● Danny Uziel ● Shlomo Bachar ● Moshe Eskayo ● Israel Yakovee ● Moshiko Halevy

Guest teacher  
**DANI DASSA**

**The Purpose:**

THE HORA SHALOM CAMP represents the combined efforts of Israeli folkdance teachers and choreographers from Israel and the East and West Coast of the United States.

Our aim is to incorporate the talents and abilities of diverse teachers in a new and exciting way. It is our hope that such an undertaking will set the stage for future cooperative efforts within the larger folk dance community.

**Special Events:**

Not only will there be exhilarating and fun-filled classes but other exciting events such as a kumzits, parties, folk dance movies, barbecue and Kabbalat Shabbat are planned. There will also be workshops in drumming, style and technique classes, cultural hour, folksinging and exercise classes as well. Evenings will include a review of dances taught, request sessions and lots of fun.

**The Program:**

The Israeli Folk Dance Festival will feature folk dance workshops throughout the day on intermediate, and advanced levels. Emphasis will be on styling and technique. Classes will be taught first hand by the choreographers on such famous dances as Shavnu, Elu Tziporim, Eretz Yisrael Yafah, Tfilah, Hora Yamit and more.

**The Locations:**

The camps will be held in two separate locations. Camp Cejwin, Port Jervis, New York and Camp Hess Kramer, Malibu, California. Both facilities offer swimming, boating, tennis and a wide range of opportunities. There are wood floors for dancing.

Be sure to join our 4th Annual Israeli Folk Dance Festival for a truly memorable fun-filled experience.

**Come and join us for this great experience**

FOR MORE INFORMATION  
CALL or WRITE

Israel Yakovee PO Box 3194 Van Nuys, California 91407

(818) 994 - 5432

**REGISTER TODAY**

**Last year we had over 250 people,  
this year we are accepting only 200**



JULY/AUG 1985  
VOLUME 20 NUMBER 4

# 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.

Views expressed in SCENE are solely the opinions of the authors and do not necessarily reflect the policy of the magazine or the Federation. Neither the magazine nor the Federation assumes responsibility for the accuracy of dates, locations or other information sent in. The Editors have the right to edit and modify all submissions.

**MANUSCRIPTS AND NOTICES:** The Editors will attempt to include all newsworthy items which are consistent with the policy of the magazine. News items should reach the Editors by **ONE WEEK BEFORE THE FIRST OF THE MONTH PRIOR TO PUBLICATION** to insure inclusion. Potential authors of feature articles should correspond with the Editors prior to submitting their manuscript.

**SUBSCRIPTIONS:** All subscription orders, renewals, claims, and inquiries should be addressed to the Circulation Office. Subscription rate is \$6.95 per year (\$11.00 outside the U.S.). All subscriptions must be prepaid. Changes of address should also be mailed to the Circulation Office and should be received a month prior to the change to insure delivery.

**ADVERTISING:** Current rates and specifications are available from the Editorial Office. All ads must relate to and be consistent with the purposes of the magazine. Ads (except classified ads) must be in camera-ready form and prepaid.

**MEMBERSHIP:** To join the Folk Dance Federation of California, South, one may either affiliate with a member club or join directly as an associate member by contacting the Director of Extension, Esther Pursell, 4400 Westdale Ave., Los Angeles, CA 90041.

Folk Dance Federation of California, South Officers (1983-1984)

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Federation Information: (213) 306-7898

from the Editor:

Whenever two or more people get together to work or play it is vitally important that they have open lines of communication.

We here at the SCENE are attempting to provide one of those lines of communication. We are an outlet for discussion of matters of interest to folk dancers and try to remain sensitive to the wants and needs of our little community. But communication is a two-way-street and so we find ourselves waiting for your half of the dialogue.

There has been a lot of verbal feedback regarding our version, design, and direction of the SCENE. Because it's been verbal our line of communication has become narrow and personal instead of being an outlet for discussion with all of you.

You have a page or more to talk to us and your fellow folk dancers, we call it **LETTERS TO THE EDITOR**. If the name puts you off then we'll change it but whatever the case please communicate with us in writing as well as verbal.

We have had so many complaints about **CLUB OF THE MONTH**, and **POLEMIC** that we are dropping those as regular features. Any ideas as to replacements?

The complaints about **CLUB OF THE MONTH** centered around the way we edited the originals to leave out list of names we felt contributed nothing to the article and the complaints about **POLEMIC** was that it was too negative. I have taken this opportunity to bring this to your attention so you may make comment should you wish to.....

I was present one day when one of our readers, who had written a letter to the SCENE, was verbally attacked for daring to question the dance programing of the Pasadena festival. The reason the letter was written in the first place was to help make the next festival more enjoyable for all.

Don't let your ego keep you from being responsive to the very people the festival is for.

*Marvin Smith*

EDITOR.

# Calendar

## CALIFORNIA

### JULY

7/4 Festival "On The Slab", Lincoln Pk, Santa Monica, 12-5:30pm; Fed. Council Mtg, 10am

7/4 "Down on the Farm Picnic" at the Horns', 1:30pm on, Martinez, CA

7/4-8/31 Dancing on Village Green, Sacramento, Marge 488-8338

7/6-13 Tuolome F.D. Camp, Berkeley F.D.

7/21-28 SDSU Folk Dance Conf., San Diego, Valerie Staigh 292-4030

7/26 Middle East Inst. with Kathy Seaborne, Orange Co. F.D., 714/892-5306

7/27-8/4 Polish F.D. Festival of the Americas, San Francisco State U, Mary Kay 415/540-0835

7/28-8/11 Stockton F.D. Camp, U. of Pac., 2 sessions, Jack McKay, U. of Pac.

### AUGUST

8/2 Middle East Inst. with Kathy Seaborne, Orange Co. F.D., 714/892-5306

8/5 Polish Inst. with Ada Dzienanowska, Palo Alto, Stan Isaacs 415/858-2568

8/6 Polish Inst. with Ada Dzienanowska, (tentative), Santa Rosa, Marilyn Walthen 707/526-7552

8/7 Polish Inst. with Ada Dzienanowska, Nichevo, Sta. Barbara (tentative) Flora Codman 805/867-9991

8/9 Polish Inst. with Ada Dzienanowska, Orange Co. F.D., Santa Ana Coll., 714/892-5306

8/11-17 Feather River Vacation Camp, info. camp off., 415/273-3791

8/12 Polish Inst. with Ada Dzienanowska, Whittier (tentative) Karen Codman 920-2713

8/13 Polish Inst. with Ada Dzienanowska, Tues. Gypsies, Felicia Mahood Rec. Ctr., WLA, Fran or Dave 213/556-3791

8/24 Westwind Int'l, auditions, 1pm Coldwater Cyn Pk, N. Hollywood

8/27-9/1 Sta. Barbara Symposium, U.C. Sta. Barbara, Tom Bozigian 213/467-6341

### SEPTEMBER

9/15 Scandinavian Autumnfest, Vasa Pk, 2854 Triunfo Cyn Rd, Agoura, CA

9/21 SDSU Inst. & After-Party; Inst. 1:30pm; Party 7:30pm, West Hollywood Rec. Ctr.

### OCTOBER

10/5-6 Oktoberfest, Kayso F.D., Balboa Pk. Club, San Diego, Sat. 1-5pm Inst 7-11pm Dance; Sun., Fed. Council Mtg. 11am; Fest. 1-5pm

10/5 Viennese Ball, Skandia Club, The Gift Box, Encino

### NOVEMBER

11/1-3 Skandia at Harwood

11/23 American Barn Dance, Skandia

### DECEMBER

12/21 Christmas Party, Skandia

12/29 New Year's Party, Skandia

### 1986

### APRIL

4/12 Hambo Contest, Cal. Lutheran Coll., Thousand Oaks, Ca.

## OUT OF STATE

### JULY

7/4-7 New York-"July 4th Wkend", Edge-wood Inn, Livingston Manor, Jim Gold 201/836-0362

7/5-7 Colorado-"Skandia Workshop", Boulder

7/6-9/2 Maine Folk Dance Camp, 9 sessions

7/18-8/7 Kentucky-Pine Mt. Settlement School Teen-age Dancers in Denmark

7/19-21 Michigan-"Hiawatha Traditional Music Festival

7/27-28 Virginia-"VA Scottish Games & Gathering of the Clans", Alexandria

7/27-8/11 Virginia-"VA Highlands Fest", Abingdon

### AUGUST

8/3-4 Virginia-"Folk Arts Fest", Virginia Beach

- 8/4-10 Kentucky-32nd Annual KY Dance  
Inst., Morehead State U,  
Morehead
- 8/8-11 New Mexico-Int'l FD Aug Damp,  
Armand Hammer United World Coll,  
Las Vegas, NM, 505/233-2125
- 8/18 Pennsylvania-71st Annual Lithu-  
anian Day, Rocky Glen Pk, Moosie
- 8/25-31 No. Carolina-Folk Music Wk, J.C.  
Campbell Folk School, Brasstown,  
837-2775
- 8/30-9/2 Vermont-Champlain Dance Camp,  
Brown Lodge Camp, Lake  
Champlain, Judy 802/425-3620
- 8/30-9/2 No. Carolina-Labor Day Dance  
Weekend, Brasstown

AROUND THE WORLD

JUGOSLAVIA - JULY & AUGUST

- 7/5-14 Three Folk Dance Seminars,  
7/19-28 Istria, contact Ivan Djokovic,  
8/2-11 011-33-80-212813

HUNGARY - JULY & AUGUST

- 7/8-18 Folk Dance Seminar - contact  
American-Hungarian Folklore  
Centrum, P O Box 262, Bogota,  
N.J. 07603
- 7/18-28 Szeged Int'l. Folk Dance  
Festival, Dom Sq., Szeged
- 7/27-8/5 Folk Dance Seminar - contact  
American-Hungarian Folklore  
Centrum, P O Box 262, Bogota,  
N.J. 07603
- 8/19-20 Folk Art Festival, Budapest
- 8/21-28 Folk Dance Camp, Debrecen,  
contact American-Hungarian  
Folklore Centrum, P O Box 262,  
Bogota, N.J. 07603

IRELAND - JULY & AUGUST

- July 2nd week-25th Cobh Int'l. F.D.  
Fest, Cobh, County Cork, Irish  
Tourist Off., 212/869-5500
- August Last week-Letterkenny Int'l.  
Folk Fest, Irish Tourist  
Office 212/869-5500

TURKEY - JULY

- 7/14-20 Dance Seminar, Lake Abant, Bora  
Ozkok, 812/336-2514

SOVIET UNION - JULY

- 7/27-8/3 12th World Festival of Youth  
& Students, Moscow

ENGLAND - JULY

- 7/28-8/4 13th Biennial Summer School of  
Int'l. F.D., Swansea, Jack  
Richardson 0792/295194 or  
0192/403153

CANADA - AUGUST

- 8/11-18 Folk Dance & Music Conf.,  
Windsor, Ontario, Bora Ozkok  
812/336-2514

SQUARE DANCE

ONE WEEK PROGRAMS

- Georgia 7/7-13; 7/14-20; 7/21-27; 7/28-  
8/3; 8/4-10; 8/11-17; 8/18-24;  
8/25-31-tel. Dillard 404/746-2134

TRAINING FOR CALLERS & CUERS - JULY & AUG.

- 7/7-11 Illinois- Gene Trimmer, Dick  
Han, Champaign
- 7/15-19 Washington-Walt Cole, Everett
- 7/18-21 Vermont-Mike's TNT Hall, St. Albans
- 7/21-24 Michigan-Holiday of Hartland  
Hall, Hartland
- 7/21-26 Indiana-Turkey Run State Park,  
Marshall
- 7/28-8/1 Michigan-Al & Earl, Harrisonburg
- 7/28-8/1 Colorado-Ranch Callers College,  
Estes Park
- 7/29-8/1 Utah-Heritage Hall, Ogden
- 8/5-7 Michigan-Holiday of Hartland  
Hall, Hartland
- 8/11-16 Nevada-Bill Peters' Callers'  
School, Las Vegas
- 8/12-16 Mass.-Univ. of Mass., Amherst
- 8/23-25 Nebraska-Camp Calvin Crest,  
Fremont Callers Colleges
- 8/26-30 Kentucky-Promenade Palace,  
Covington
- 8/26-30 Mass.-Kramer's Hayloft, South  
Weymouth

ADVANCED & CHALLENGE - AUGUST

- 8/25-31 Missouri-Kirkwood Lodge, Osage  
Beach

DEADLINE for CALENDAR OF EVENTS listings  
for SEPTEMBER 1985 issue, JULY 19, 1985.  
Send listings to Fran Slater, 1524 Cardiff  
Ave., Los Angeles, CA 90035; 213/556-3791  
AND  
DEADLINE for ARTICLES, ADS, and SUNDRY ITEMS,  
JULY 25, 1985; send to Editor Marvin Smith



# ON THE

## HAMBO CONTEST, 1985

Fran Slater

This year's contest was held on Saturday, April 20th at the California Lutheran College, Thousand Oaks, California. There were 28 couples entered and competing for 3 prizes. It was a beautifully cool day, slightly overcast and windy...just about perfect for the three outdoor trials. Every couple had to dance first out in the meadow. The next event was held out in the playing field and the last on a hilly street. Couples were judged at each event by seven judges, and the results tabulated by a separate committee from the college. The top 5 couples then danced and were judged for the final three prizes in the evening in the indoor gym, on a good wooden floor. The event was very exciting due to the excellent contenders. The judges had a really hard time scoring!

The winners were: Ed & Carol Goller, 1st prize; Beverly & David Curtis, 2nd prize; and Nancy Linscott & Knute Fisher, 3rd prize.

In addition to the contest, the event offered much more to attendees. It was fun to go and get immersed in the Scandinavian atmosphere. There were numerous vendors selling everything from art work to clothing, food, and crafts for children. There were displays of all sorts, as well as joke-telling and other events.

Next year, the Hambo Contest will be held on Saturday, April 12, at the same location. You might consider practicing up on your hambo and entering the contest. There's so much camaraderie, fun and excitement in this event...well worth entering. Not only that...you've got a whole year to practice! Save the date and join us!

## AMAN RECEIVES ARTS ENDOWMENT GRANT

The Aman Folk Ensemble announced that it has received the largest 1985-86 grant awarded by the National Endowment for the Arts Dance Program given to any dance company based in Southern California. The grant, for \$60,000, was given to Aman to support its national tour program and for rehearsal support.

Aman Executive Director Mitchell Allen commented, "The Endowment's continued recognition of Aman as a unique and worthwhile contribution to the American arts scene is reflected in the award. We are greatly honored by this recognition and the implied compliment to our programs contained in it."

## DUSQUENE UNIVERSITY TAMBURITZANS IN SAN PEDRO

Richard Duree

The Dusquene University Tamburitzans have long been my favorite folk dance company. The sparkle so necessary for stage is tempered by an accurate depiction of the ethnic personality. Quite the combination! This being the third consecutive concert tour seen in southern California, it seems a comparative review is in order.

The Tammies' forte is, of course, the dances of Serbia and Croatia. Their staging of them is superb, with village scenes from the Banat, Croatia and Sumadia.

Laszlo Kurti's two works, dances from Sarkoz and the Hungarian Gypsy dance, are nicely choreographed. Kurti is well within the current Hungarian dance movement and the dancers gave his work their exuberant best.

Of particular note was the Dobrudzhanski Tanc, consisting of a women's ruka, and a men's rachenitsa, a difficult dance beautifully depicted. Also, Richard Hladio's choreography of the Ukrainian dances from Bukovina deserves special mention.

The Tammies have also been noted for their vocalists, and that tradition is alive and well. Here we were treated to several songs of Macedonia, Czechoslovakia, and Bulgaria.

The major fault with this concert is one that seems to occur all too often - a "whiz bang" performance...too many perfectly straight lines wheeling and passing through and peeling off and orbiting with great precision. Chorus line gone ethnic. It's too bad choreographers feel impelled to exercise their drill team choreographic tricks. They have little place in folk dance and detract from the character of the dance more than anything else.

Aside from the few incidences of over-choreography, the Tammies did it again. Our thanks and appreciation to them.

## NEW FEDERATION OFFICERS

Marshall Cates, President  
Fran Slater, Vice President  
Karen Fink, Treasurer  
Davida Bornstein,  
Recording Secretary  
Lucie Dubovik,  
Corresponding Sec'y  
Wendy Wetzel,  
Publicity Director  
Kayso Soghomonian,  
Historian

# SCENE



## A PAINLESS (& PROFITABLE) WAY TO HELP THE FOLK DANCE FEDERATION

Dave & Fran Slater

Many folk dancers are not aware of the role of Columbia Savings & Loan Association in helping non-profit organizations such as our Folk Dance Federation. To put it simply, in return for our help in encouraging our members and clubs to save with them, they give us a portion of their advertising budget.

Over the last few years many of the Federation's escalating expenses have been covered by these donations. This year we are getting a check for \$1100, and it will really help. So, we again would like to encourage all folk dancers and clubs to open an account with Columbia.

It must be emphasized that you as a saver still get the same high interest rate that you can get at any other bank or Savings & Loan. All you need to do, when you open an account, is to mention the "Fund-Raiser Account #360". Your account will be strictly private. Not even the Federation will know how much you have in your account. Nevertheless, mentioning the "Fund-Raiser Account Number" will ensure that the Federation will get some of those advertising dollars.

So, you can help us by helping yourself.

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La Mirada, CA 90638

Costa Mesa  
2252 Harbor Blvd.  
Costa Mesa, CA 92626

Beverly Hills  
8800 Wilshire Blvd.  
Beverly Hills, CA 90211

Beverly-Doheney  
9020 Beverly Blvd.  
L.A., CA 90048

Brentwood  
11640 San Vicente Blvd.  
L.A., CA 90049

Santa Monica  
3021 Wilshire Blvd.  
Santa Monica, CA 90403

Wilshire-Fairfax  
5900 Wilshire Blvd.  
L.A., CA 90036

Lake Forest  
23622 Rockfield Blvd.  
El Toro, CA 92630

Palm Desert  
72-996 El Paseo  
Palm Desert, CA 92260

Fashion Island  
80 Fashion Island  
Newport Beach, CA 92260

Palm Springs  
211 E. Palm Canyon Dr.  
Palm Springs, CA 92262

Wilshire-Camden  
9560 Wilshire Blvd.  
Beverly Hills, CA 90212

Tarzana  
18644 Ventura Blvd.  
Tarzana, CA 91356

Third & Fairfax  
145 S. Fairfax Ave.  
L.A., CA 90036

## 8th ANNIVERSARY KAYSO DANCERS

Saturday, July 13, 1985  
12 Noon - 5 pm

NORTH PARK RECREATION CTR.  
4044 Idaho Street  
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Exhibitions, food & drink,  
lots of dancing.

## SEMINAR FOR FOLK MUSICAL INSTRUMENT PLAYERS

LJETNA SKOLA FOLKLORA  
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August 11-21, 1985

In Badija near the island of Korcula.

Instruction on the following instruments:

Diple s mjesinom  
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Tapan  
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Send applications before  
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Kulturno-Prosvjetni Sabor  
Hrvatske

Zagreb  
Socijalisticke revolucije  
17/III  
Zagreb, 18.4.1985

Registration fee: \$120. To be sent to the above address and written to the account: Privredna banka Zagreb, 723-000-442. Room and board will be in private homes, but the price is not included in registration fees.

12th ANNUAL CHULA VISTA  
INTERNATIONAL FOLK DANCE  
FESTIVAL

Evelyn Prewett

The 12th Annual Chula Vista International Folk Dance Festival was held at the Parkway City Gym, May 14th, 9-11 am, under the direction of Doris Dodge, principal and teacher at Bonita School. Seven hundred and forty school children from 29 different schools in the Chula Vista School District, kindergarten-6th grades, performed.

Doris Dodge teaches the dances to the teachers who in turn teach their grades. It is a volunteer program.

The good behavior, cooperation, and enthusiasm of the children should encourage the Chula Vista School District to continue to support this worthy program.



*Let's Dance*

The Magazine of

International Folk Dancing

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## FEDERATION SCHOLARSHIP RECIPIENTS

Laura Sauter

I recently wrote an article for the Scene about Federation Scholarships. It was a dry, tedious article about a dry, tedious subject. Imagine my surprise when I began receiving scholarship applications at an unprecedented rate from some very qualified applicants. Of course, it made the task of selecting the recipients more difficult, but also more satisfying. On behalf of the Scholarship Committee I am pleased to announce the Federation scholarship winners for 1985:

1. Shari Lipson dances at LA Valley College, Cal.Tech. in Pasadena and Cal State Northridge. She will be attending Idyllwild camp and, no doubt, will be teaching the new material to the International Rendezvous Folk Dance Club in Van Nuys.

2. JoAnn Koppany dances at Scandia and Narodni in Long Beach. She also performs with the Queen's Way Morris Dancers. She will be attending the Scandia camp in Mendocino, and I'm sure she'll be available to help teach the new dances. Just let her know whether you want her to be the boy or the girl.

3. Jana Julian dances with Nichevo in Santa Barbara but UCLA dancers haven't forgotten her terrific teaching over the last several years. She'll be going to San Diego camp, and will really be an asset to the Santa Barbara area when she brings back the new camp material.

4. Jim Kahan dances with Scandia and Beseda at UCLA. He'll be going to the coveted Mendocino Folklore Camp, and I know he's available and willing to teach workshops throughout the L.A. area.

5. Pat Carrillo teaches at Veselo Selo. She'll be going to Stockton camp, and hopefully will be incorporating the new dances into her Saturday night class.

6. Glen Campbell (no, not the singer--the folk dancer) is the recipient of the Mazon Memorial scholarship. He dances at Conejo Valley, Tchaika in Ventura, and Camarillo. He'll be teaching some of the Mendocino dances to the groups in his area, and is also adding the gajda to his musical repertoire.

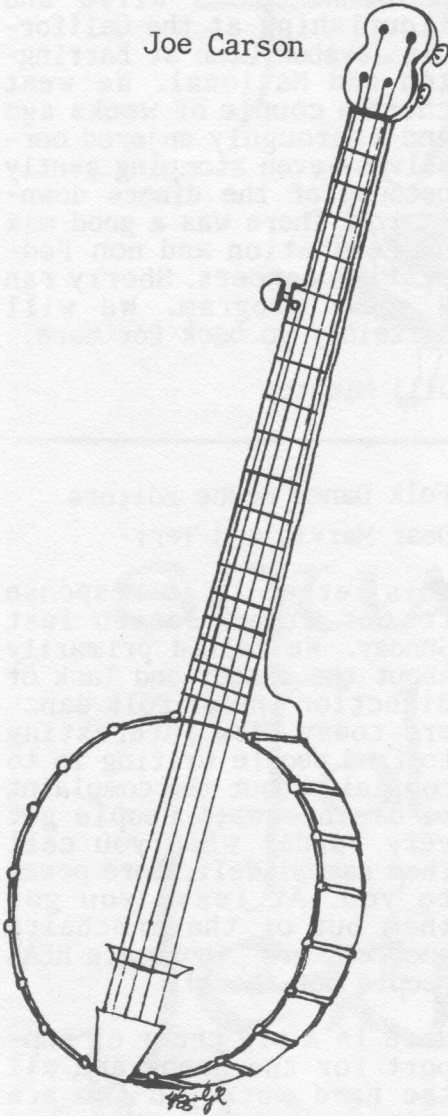
7. Carol Maybrier is receiving the Clendenin Memorial scholarship. She dances at Veselo Selo, Laguna, and JCC in Long Beach. She wants to be an accurate and enthusiastic folk dance leader, and God knows we need more of them!

So, congratulations to all of these people, as well as Vicki Maheu and Ralph Bates (recipients of the Idyllwild scholarships) and Bobby Carr and Sheila Conway and May Ann Smith (recipients of the San Diego scholarships). Its great to have so many vital and talented people involved in the folk dance movement!



# The PIPER'S BAG

Joe Carson



THE BANJO

Over the years, I've studied and played all sorts of exotic music on equally exotic instruments, from distant places and times. There have been the Arabic qanun, the Greek laouto and lyra, the Romanian cobza, the Persian dombak, the Irish bodhran and feadog stain, the Turkish baglama saz, the Basque txistu, the 16th century Dutch side drum and the list goes on. In the course

of years, one of the strangest and most exotic also has a pedigree of four thousand years in its ancestry, and it can be found in our very own ethnic backyard. It is the familiar banjo.

The modern banjo comes primarily in two flavors (with a few variants): the four-string tenor banjo tuned in fifths and still the mainstay of ragtime enthusiasts, and the older five string banjo which is commonly tuned d', d, g, c, g'. The five string banjo is the central member of this family, where as the tenor banjo was developed near the turn of the 20th century for popular music. Other forms appeared and died out, like the deep bodied banjos used in New Orleans early jazz and blues or the seven to fifteen stringed experimental ones from the late 19th century. The design in use today dates from shortly after the Civil War and hasn't changed significantly since 1875.

Going backwards, we find the five string banjo becoming popular around the 1860's and being credited, though erroneously, to a popular banjoist named Sweeney. This earlier banjo had one odd feature: the fingerboard was not straight as in modern instruments, but flame shaped with one curl of flame turning outward to support the short fifth string and its peg. Going further back in time, we arrive at the time of Thomas Jefferson who wrote about his slaves playing upon an instrument that he liked called a "banjar". This instrument had a gourd body with a piece of skin tacked or nailed to the body with a flat stick attached for a neck. Simple pegs held four gut strings tuned in various patterns of fourths and fifths. This instrument survives as the fretless Appalachian banjo which is intermediate between the slave "banjar" and the instrument played by Sweeney in 1860.

The "banjar" was obviously

an import from West Africa where a similar instrument called a "bania" or "banya" is still played. This instrument developed from the North African gunri, played by northwest African peoples who trade along the coast with the Black peoples south of them. The Gunbri is currently a poor man's substitute for the Arabic al-oude, and has 3 or 4 strings tuned in fourths. It is constructed from a tear drop shaped piece of wood with a round piece of wood for the neck and long pegs at the end. It is the direct descendant of the ancient Egyptian nofret.

The Egyptian nofret was also a skin faced instrument with gut frets and played with a large pick that was tied to the end of the instrument by a cord to prevent loss. It seems to have been part of the orchestra used around 1500 B.C.E. and is descended from the older Hittite long lute. Even the Egyptians noted the foreign origins of the nofret.

The Hittites played a long necked lute with what was apparently a skin face and seems to have been in use by 2000 B.C.E. There's a charming figurine in the Berlin Museum of a Mitanni musician playing a long necked lute.

Around 2000 B.C.E., the long necked skin faced lute, disappears into prehistory with only the earliest names to give a clue to the origin. They were called Pantur from Sumerian Pan-Tur, small bow. This implies a simple split from the arched harps (large bow) and the one stringed bow with a resonator stopped against the body of the bow (small bow).

So, from the modern banjo to its earliest supposed ancestor, we have followed a trail of musical begats to Africa, to Egypt, to Asia Minor and eventually into the mists of time. Truly an impressive lineage for a "simple" folk instrument.

# LETTERS to the EDITOR

Dear Scene Editors:

This is just a brief note to commend you for your work. I have found your new outlook refreshing. I am particularly enjoying the cultural articles. Previously, these topics had generally centered around obscure places like New Zealand, the Caribbean. In the midwest, and indeed on the west coast, it is seldom that one does dances from those areas of the world. However, Eastern and Central Europe, the Middle East, Scandinavian countries and the British Isles, and Latin areas..these are some of the more popular dance cultures and it is more interesting to read about them and to retain the SCENE as reference material. It is now a frequent occurrence that I share my magazine with fellow dancers. That is how to boost circulation.

Also, please continue the "Piper's Bag". We have a fair number of folk musicians in the area who are interested in these articles

Donna Dolinan  
Kansas City

---

Dear Editor:

Please do not harangue me.

Please do not publish polemics.

Please do not define apathy for me.

International folk dancing plays an important, tho non-vital part in my life. I am active on the council of the Hollywood Peasants. I dance with the group once a week. I go to festivals, both ethnic and folk dance. I do not go to camps, institutes, coffee houses, etc. I try to spend as little money on folk dancing as I can.

There is more to life than international folk dancing. I teach ballroom dancing once a week. The tango is a folk dance, too. Fortunately I am a better teacher than I am a dancer. I do exhibition dancing with the Antique Academy of Genteel Dance. Old fashioned dancing is also folk dancing. In the past I have done contra dancing, which is also folk dancing. It should be obvious that folk dancing is not about to die out.

I keep busy. I pay my dues. I do my share. I support the Peasants. I have fun. I subscribe to Folk Dance Scene. But I refuse to jump up and down in breathless excitement over international folk dancing.

Very truly yours,

John Simmons

---

Dear John:

WRITE ON!

The Editors

Dear Scene:

In view of all the depressing "folk-dance-is-dying" material lately--and it certainly seems to be ill at least--I would like to tell you that it is alive and flourishing at the California Jukebox Club at Barrington and National. We went there a couple of weeks ago and thoroughly enjoyed ourselves--even stomping gently because of the diners downstairs! There was a good mix of Federation and non-Federation dancers. Sherry ran a great program. We will certainly go back for more.

Jill Michtom

---

Folk Dance Scene Editors

Dear Marvin and Teri-

This letter is in response to our conversation last Sunday. We talked primarily about the apathy and lack of direction in our folk dancers today. How interesting to find people writing in to complain about the complaint of disinterest! People get very verbal when you call them names! Well, more power to you. At least you got them out of the armchairs and rcliners. Those are REAL people out there!

Here is a big cheer of support for the Scene and all the hard work you two are doing to put together this amazing publication each month. Folk Dancing needs a forum as well as a calendar of events. Everyone can benefit. Sometimes we all suffer from being too much of a close family and are sensitive to stepping on the toes of those we have known and danced with for years and years. I think there is room for diversity and debate in every community, no matter how close knit.

Chris Meltzer

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# SQUARE DANCE AS OUR

# NATIONAL

# FOLK DANCE?

(from:Folklife Center News)

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For the past 20 years there has been a movement, generated by the Western style square-dance clubs of the United States, to designate the square dance this country's national dance. Working toward a goal of having the square dance join the ranks of our other national symbols, dance clubs have introduced a total of thirty two bills since 1965.

The most recent bill to be considered in the House of Representatives was introduced on February 28, 1983. The proposed bill finds that square dancing has a long history as a popular tradition in this country, that it is a "joyful expression of the vibrant spirit of the people of the United States" and that square dancing encourages etiquette and is a form of family recreation, and that "square dancing epitomizes democracy because it dissolves arbitrary social distinctions". On the basis of these findings, the proposed bill would designate square dancing as the "national folk dance of the United States".

A public hearing on the bill was to be held by a House Subcommittee, which turned to the American Folklife Center for help in considering the bill prior to the hearing. "Is contemporary American square dancing in fact deeply rooted in the history of this country?" "What would be the pros and cons of so designating the square dance in the U.S.?"

The American Folklife Center prepared a report to reply

to these questions. The general consensus of the Center was that the square dance form is a wonderful expression of human grace and ingenuity, but that to confer an official preeminence upon it risked giving offense to Americans whose heritage included other dances with an equal claim both to aesthetic quality and historical precedent.

On June 28, the public hearing was held, with many proponents and many opponents of the bill being heard. Among opinions voiced by the proponents were: "the square dance is indeed American. It is American American."; "If the square dance is formally made our national folk dance it will become even more visible in our society and will give schools and other institutions further impetus to teach this rewarding activity." One remarked that he could think of no better dance to be our national folk dance and to be carried to other countries as a representation of American tradition. Another person gave what he deemed the five most important reasons that square dancing has the appeal that it has, saying, "It promotes stamina, endurance, and friendliness. It can conveniently fit into one's schedule. It is a year-round activity. It is affordable. And lastly, it is fun set to music with pageantry and beauty." The Editor of a square dance magazine added a patriotic note to these observations: "Whether you square dance in Maine or California, in Tokyo or Stockholm, what you enjoy is the

same brand of friendly folk fun participated in by those who helped weld the 13 colonies into a single nation, by those who danced beside their wagons in the West prairies of America, and by those throughout our country's history who wish to dance to celebrate a victory or to bury a sorrow."

At the hearing, there were as many opponents, with as many opinions to be heard. One noted that it was difficult in a multi-cultural society like ours, to have a national folk dance. Such a term appears to be a self-contradiction, as 'folk' is usually associated with a subculture, and national indicates belonging to or representing all. To make something national would strip the tradition of its folk characteristics. There would be several deleterious effects that this bill would have on the regional variety of American dance forms; alternative dance forms would be perhaps designated as less worthy since they were not chosen as the national dance form.

It is interesting to note that while our states have made official symbols of everything and anything - animal, vegetable and mineral - our Federal government has selected only four such representative entities: the anthem, the great seal, the flag and the eagle. That is as it should be, since no form of dance can be considered to represent all of the peoples in this melting pot of a nation.

# AMERICAN SQUARE DANCE

John Savage

Grab your honey on a heel & toe, square your sets and don't be slow--swing your lady round and round, till the ball of your foot makes a hole in the ground--toss her away like a jitter bug, bring her right back and give her a hug!

Now you're square dancing! American Square Dancing! Square dancing is square dancing no matter what part of the country you're in. It is as American as apple pie and the American Flag. It's a genuine American tradition that grew and developed along with the country. Maybe it was somewhat wilder, more raucous, and more undisciplined a few years back, with the foot stomping, yells and whoops of the dancers, as they let off steam after the spring planting or after the late summer harvest. Dancers bounced around more and kicked up their heels literally in a sort of natural exuberance. Today's dancers are smoother. For good or bad, it has undergone a transition and now may be seen in all its grandeur and technical splendor all over America--also in Europe, Japan, Canada, and in more than just a few other countries. Yes, today's dancers are as smooth and stately as Viennese waltzers. They glide around, executing the most intricate figures with such beautiful elegance that they seem much like a professional dance troupe. It gives some people the mistaken impression that the dancers were born doing these dances whereas in truth, they had perhaps a few months of classes and are doing what now seems natural to them. They're square dancing.

It was in the late 40's and early 50's that state and regional square dance committees began to standardize

the basic patterns, eventually giving a unity to the whole spectrum of calls. Standardization enables caller and dancers who travel the country from coast to coast to know all the hundreds of basic figures in any group they choose to visit. The dances themselves may vary, but will just be a rearrangement of the same, well-known patterns that had been previously learned elsewhere.

Now, I'm not approaching this from an historical point of view, or from a technical point of view. I'm looking at square dancing from a purely recreational point of view. If I get into



the history of square dancing I may get some differences of opinion. If I get into the technical realm, well, there are so many callers with their own well-thought out ideas on the subject. So I'll stick with the recreational point of view. Square dancing is fun! Now, what caller or dancer is going to fault me there? It's a very special and a very enjoyable activity. Yes, and great exercise, too. Not only is it fun, but relatively simple for almost everyone to learn. Whether it's a beginning or advanced dance, the element of plain enjoyment is there. You don't even have to speak English. The calls themselves are in something of a foreign language.

Back a few years ago, when the modern dance movement first began, the calls were quite simple and one could learn to dance in ten easy lessons. Somewhere around 1948, square dance was really booming. I taught many 10-week classes at the time. After about 10 weeks, a dancer knew just about all there was to know about the activity. Some folks never took classes at all. They just picked it up. Believe me, they couldn't do that today! The picture has really changed. Now-a-days when a group of hard core square dancers are dancing up a storm, one almost needs a computer to reckon with the complexity. These super advanced dancers are called challenge dancers. They are indeed complicated. A person will probably need two classes a week for a year or two to do justice to the activity. In addition, one would need a weekly workshop to keep track of the dozens of new movements that come out each year. It's sort of like international folk dancing in that respect--there's always something more to learn. These high level challenge dances, however, are only the tip of the square dance iceberg. Few dancers aspire to reach this apex. The overwhelming majority fall into the category of what many dancers call fun level dancing. The many levels run the gamut from A to Z. There is a level for everyone.

Does one always need a partner? Not necessarily. There are Bachelor and Bachelorette groups that offer classes and regular dances at all levels. Just take yourself there and have a good time. You don't have to be single to go to a B and B group, either. Married couples are welcome.

The one-night-stand, where probably one has never square danced before, offers an ideal evening of fun, socializing, and exercise. A few minutes of instruction and you're in full swing. Just lend an ear to the caller, step to the rhythm of the hoedown music, and you are in for a full evening of whirling and smiling.

Many dancers, having the time, energy and inclination become skillful at both square and folk dancing. Being both gives one more options, doubles the enjoyment and offers additional outlets to express terpsichorean virtuosity. There's enough difference between the two activities to maintain interest while at the same time reaping the benefits of the social, recreational and physical values. So....

Clear the barn and scoot the hen, hire the band for five or ten, the ole square dance is back again.

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# clogging



Preston  
ASNDOURNE

Clogging has its roots in the "fod" (sod) of the Emerald Isle, where it was and is known as "batterin". The Irish Feirmeoirs (farmers) danced in their hobnailed boots, having a stompin' good time. In Eire, it went on to become the higher-stepping, more intricate modern Irish dance. In the meantime, it migrated over here with the multitudes of Irish folk (Leprechauns, and La le Padraig "Saint Patrick's Day") that came to American back in the 1700's and 1800's.

On this side o'the Atlantic, the dance became Appalachian Cloggin' which went on to become Tap Dancing. Of course, the cloggers still didn't have fancy dance shoes with taps. Just sturdy farmers' workboots and shoes.

So while the city slickers were sprucin' up the dance (well, 'twere really the black folks' version of the Clog that gained fame thru vaudeville entertainment, in its Soft-shoe and Tap incarnations), the Cloq jes' kep' on developin' in them thar hills. Now, folks out in them lonesome farmin' communities didn't get much chance to socialize with folks that were too far away so each of 'em started a-dancin' their own way. There still are diff'rences, altho mos likely not as much as in the old days, what with this new-fangled mass communication and better roadways. As a fr'instance, in Northern Clob (that's Virginny and the Carolinas, not Yankee territory!) during the Big Circle Dance, the caller makes up fancy "patter" calls, with rhymin' n' such. They dance it softer than

the more Southern folks do. I figger that's so they can hear the calls!

Now down South, REAL South, in Georgia the caller knows better'n to get in the way of the dancers. He keeps his calls short 'n' sweet, and don't try to make the steps too darn fancy; cause folks want to CLOG, and once they start, they ain't gonna stop to hear no sermon!

And the slickers, tired now of "Tap", and looking back to their granpappies for inspiration, hooked onto the old clog and jazzed it up (they can't help it) with fancy high-steppin and short skirts and cowboy togs; hardly what granma and gran paw would 'prove of. Still fun to watch, though. (Weell, I reckon Granpa might really approve after all, but jes' not in front of Granma).

# CLOGGING TECHNIQUE FOR BEGINNERS?

You've probably seen clogging done by performing groups: all high kicks and yells and swirling (and very short) skirts. While entertaining, that isn't what the folk version is all about. The Appalachian Clog derives from Irish folkdance of a couple of centuries ago, and while not exactly subdued, it is certainly less flashy. It became Tap Dancing in modern urban environments, but for farm folk it lived on in its home territory, without dance shoes with metal taps or fancy clothes or other corruptions. If you haven't learned to clog, you may be missing a dance form you'd enjoy. So to this end, I'll describe some basic aspects of it here to get you started. Now, put on some banjo and fiddle music and get into it!

The first basic step (#1), that is, what the feet are doing almost constantly, is, for each foot: a brush forward, brush back, and fall onto the foot with the body weight going up-up-DOWN. (You gotta bend your knees, it's the bounce that makes it all happen!). Of course, it all happens very fast, and the feet actually do not move very far, so don't try to swing them like kicking a football. And they don't get very far from the floor, either.

The second basic step (#2) is a weight-change. Step on ball of one foot and then step onto flat of other foot (the "flat" foot lifts up while the "ball" foot steps down, creating the weight change). These two steps together (let's call them 1 & 2) form patterns like the following common one (assume starting with right foot):

STEP: 1-1-1-2, 1-1-1-2, 1-2,  
1-2, 1-1-1-2

FOOT: R-L-R-LR, L-R-L-RL,  
R-LR, L-RL, R-L-R-LR

For an idea of the musical rhythm, I will translate this into the official lingo:

dididum dididum dididum dum-  
dum, dididum dididum dididum  
dumdum,  
dididum dumdum, dididum dum-  
dum, dididum dididum dididum  
dumdUM.

This pattern is very common, as I said, but there's nothing sacred about it. You can do it the entire dance if it's all you know, or vary it when inspired to, and there's no harm in stopping it and just doing walking-dancing steps when tired. Now that we've taken care of what you do with your feet, we'll go onto what the rest of you might be doing.

Here are some "dances" that will occur during a session of clogging on a Saturday night in Appalachia. If a band is playing, they'll go on and on and these dances will just sort of 'happen' as the mood strikes someone to start one.

The Big Circle Dance is like a square dance done by several couples in a circle (an even number of couples works best, but it's not limited to 4 as in squaredancing); the patterns are called (and you can either walk it or clog it). The patterns include things like:

"All join hands and circle left" - not hard to figure out, is it?

"Everybody in with a holler and a shout" (circle closes in towards middle).

"Promenade yer lady" (dancers move in LOD with partner in 'iceskaters' hold, otherwise known to you as 'front basket hold').

"London Bridge" (Lead couple holds hands to form a bridge the other dancers go under,

and when each couple reaches the end they become the bridge).

"Odd Gents Circle Up Four" (Large circle breaks up into small circles of 2 couples).

"Chase that Rabbit, Chase that squirrel, Chase that pretty girl round the World" (at this call, one couple stands still, while the man of the other couple chases his partner around them, usually in a figure eight). Of course, to be fair, they change directions when they hear the call: "Chase that possum, chase that coon, chase that pretty boy round the Moon".

The Buck Dance is individual improvisational dance, where the 'bucks' (and the 'does' too) can show off many variations, like: clicking both heels in the air, various stomps, shuffles, pas-de-bas and general tomfoolery. I like hooking ankles with a buddy (right to right or left to left) and, leaning away, doing one-footed hopping circles!

The Running Set, while a sort of square dance (4 couples) isn't called and has to be a memorized routine decided on in advance and done double-time. However, in this one dance, the music is so fast that you DON'T do the basic clog steps. You just RUN, using small steps. It will include typical square dance patterns like dos-a-dos, swing your partner or corner, allemand left with a right and left grand, and circle left or right (as in the Big Circle Dance).

OK. Now you know what to do with that bluegrass album in your club's record collection! Put it on and get 'em cloggin'!

Preston Ashbourne

The first families arriving in Virginia came fleeing debt, not religious persecution. Most became successful tobacco merchants, with sufficient money to send their daughters back to England for education, both academic and social. Thus, Virginia society mimicked English, following the same class lines. Social gatherings and parties also mirrored those of England.

The slave learned and played the country dances and jigs of white society for his master, but with a difference. That distinctive difference was the use of syncopation, which may have resulted from inherited African rhythms, overlaid on the tunes of white America. Whatever the cause, syncopation

became associated with Black music.

In 1880, when Scott Joplin referred to his music as "ragged", he was talking about the syncopated element, the melody which fit unevenly or ragged against the steady two-four rhythm of the accompaniment. Though rags made good listening music, they made even better dance music.

Rags became the mainstay of minstrel shows featuring black-face white actors, as early as the 1820s. A popular finale to these shows was a contest of couples doing a sort of strutting walk or promenade. The couple with the most creative steps won the prize, a cake (originating the expression, "that takes the cake"). This

dance eventually became known as the Cakewalk.

The Cakewalk started out as a Black parody of White society manners, but was soon adopted by young, fashionable Whites, becoming a White parody of a Black parody. The wide popularity of the Cakewalk led to a craze for ragtime music that music publishers were quick to latch on to. Maple Leaf Rag was one of Scott Joplin's compositions (1897) which made the composer famous and his White publisher rich. Rags continued to dominate the music scene well into the 1900s. Even Debussy made a contribution in 1908 when he published "Golliwogg's Cakewalk" as part of his Children's Corner Suite.



# A PARODY OF



The twentieth century danced in with the new beat of ragtime, led by the ever-rest-

less young. The dances generated by this music drove a wedge between the young and old that was exploited by the new science of sales promotion...a 'new market'! There had been the male market, the female market, the family market, and now there was the youth market.

Like a powerful stallion responding to the bit, industry responded to the youth market with a speed that caused an extraordinary acceleration in the pace of social change. Everything was moving fast. Factory work ended the need for long years of apprenticeship; the installment plan allowed you

to spend your money before you earned it; and the Model "T" gave you an unheard-of twenty-five mile an hour mobility. New markets were created, nourished and ex-

ploited in the race for new money.

Entrepreneurs turned their eyes on dance and the new music. Dance academies sprang up across the United States. In their attempts to remain solvent, the dance teachers dumped more and more dances on the market. Dance tradition which had been stable for centuries wobbled under the impact, toppling into the willy-nilly stream of fadishness.

Animal dances became the rage. The Fox Trot, the

Crab, the Kangaroo Dip, the Horse Trot and the Turkey Trot were a few of the popular dances done to ragtime music. The mannerisms of animals were imitated in these dances. Some were considered indecent enough to be banned.

Of the many animal dances so popular in those years, only the Fox Trot is danced today. Ragtime dominated the music scene for about twenty years.

By 1917 the Maxixe, which combined European polka steps with wild Afro-Cuban rhythms, appeared on the scene. With the help of the music industry's commercial machinery, it became the third most popular dance in the country and the forerunner of a new era in American music and dance. This new era later became known as the Jazz era.



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## THE LIBERTY ASSEMBLY

Robin Evanchuk

The idea for a performing group such as the Liberty Assembly was born on July 4, 1970. The United States of America was 194 years old and still growing and changing. That's what America is all about. People, expansion, clipper ships, cowboys and flappers, hymn singers, pitchmen, boogie, jazz and rock, and men on the moon.

At the time the interest in American folklore performance was, in a sense, just beginning and it seemed an appropriate time to form a company of individuals interested in bringing American traditions to the public

The Liberty Assembly has become a company of singers, dancers, and musicians devoted to preserving the dances and songs of America, but, Liberty Assembly is more than just a storehouse for unknown ballads and lonesome tunes. This is a performing group whose purpose is to educate and inform as well as to entertain.

The Liberty Assembly repertoire begins at the Colonial period. Actually, the name "Liberty Assembly" is taken from the dancing Assembly of Philadelphia in 1776. These "Assemblies" were really subscription dances of the period. One Assembly was composed of members loyal to King George III. The other, "The Liberty Assembly," boasting names like George Washington and Benjamin Franklin on its membership roles, were the future creators of the Constitution.

The old Liberty Assembly lasted until before the death of George Washington when the members met for one last time for a "Birthnight

Ball" to celebrate the birth of the country as well as Washington's birthday.

The new Liberty Assembly performs selections not only from the Colonial period but spans American folk music and dance from the 1700's to the present.

One of our more familiar selections is the "Shaker Service". This is a reconstruction of highlights from a Shaker religious dance service of the mid-nineteenth century. Another selection devotes itself to California folklore and includes songs and dances of the California goldminers and items from 1860 to 1880, the era of Phineas Banning, California Senator and founder of the Los Angeles harbor.

"Fad" dancers are a third category of the Liberty Assembly repertoire and are most requested on a program. We have performed segments from the 1920's, 30's, 40's, 60's and 80's. The favorites seem to be the "Jitterbug", "Charleston", "Castlewalk", and "Cakewalk".

Our Charleston comes complete with original 20's costumes, the collection of which began in the early 1970's when period clothing was being offered at many thrift stores for a very reasonable price.

The "Jitterbug" made its debut performance with Liberty Assembly at the old Zorba's restaurant in the San Fernando Valley. At that event two of our members, Kevin Quitt and Neil Segal, presented the group with a real Wurlitzer Juke Box which has been a permanent part of the stage decor ever since.

The "Cakewalk", probably the most popular with audiences and performers alike, is actually a dance contest in which couples compete with one another to see which has the most skill in strutting and walking. The prize at first was a huge decorated cake. The expression "that takes the cake" in all likelihood comes from this dance. Its popularity swept this nation and eventually Europe and the prizes changed from a cake to gold belts for the men and diamond rings for the winning women. If anyone has seen our version of the "Cakewalk" you know that we have remained with the tradition of giving away cake!

Since its inception, Liberty Assembly has performed many times before enthusiastic audiences. These shows have included performances before such critical organizations as the American Folklore Society, the California Folklore Society, and the Congress on Research in Dance.

In 1971 the group toured the State of Louisiana presenting, among other things, a suite of songs and dances once done by the Acadian or "Cajun" people of that state.

In 1976 the group traveled to Wisconsin to their State Fair to celebrate the bicentennial exhibition held in Milwaukee.

This July 4th, as we celebrate our fifteenth year, the ensemble is in the process of beginning a whole new life with a fresh range of activities. For the past year and a half I have been the Administrative Assistant of the Folklore and Mythology Program at UCLA. Cur-

rently the Liberty Assembly has been donating its time to assist graduate students of the Program to develop performances of American material to be given at the University and the surrounding area.

On March 14th of this year, the students performed the Shaker Service at a presentation for the scholarship benefit of the Westwood Women's Bruin Club. Aided by members of Liberty Assembly they received many enthusiastic comments and compliments and are beginning work on two more events to be given in August and November. This new phase of Liberty Assembly activity has allowed everyone to learn and all have profited by their efforts. With new approaches and research and with dedicated, disciplined performers, Liberty Assembly will continue to be a phenomenon among folk ensembles.

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# 4th of July



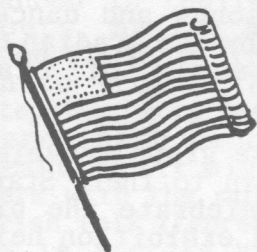
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### A FOURTH OF JULY PICNIC - GEORGIAN STYLE

What could be more all-American than a 4th of July picnic? And what could be more monotonous than a lifetime of hotdogs, hamburgers, and maybe (if you're lucky) bbq chicken, accompanied by coleslaw and potato salad? This year, why not try something different - a traditional Georgian picnic, as in Georgian SSR (and do your bit for detente).

Georgia is located in the Caucasus, north of Iran and Turkey, between the Caspian and Black Seas. Georgian food is similar to the cuisines of its southern and eastern neighbors in many ways. Lamb, yogurt and eggplants are favored foods, as in all of central Asia. Meat is often cooked with fresh or dried fruits, and ground nuts of all kinds are used to thicken sauces. Rose water and pomegranate syrup are important seasonings throughout the region, as are parsley, coriander, dill, basil, oregano, mint, saffron and cinnamon.

But Georgian cooking has its unique characteristics as well. Where neighbor to the south and east grow rice and bulgar, Georgian climate is best suited to wheat. As a result, a Georgian meal is generally accompanied by flat bread, similar to Armenian lavash, or a slightly raised bread like the Arabic pita. Boiled potatoes are also a popular accompaniment but the ubiquitous Middle Eastern pilaf is rare. The Georgians are not Moslems, so their recipes use both wine and wine vinegar, and they eat pork. Where others use almonds, pine nuts or

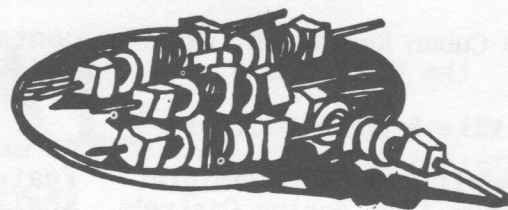
pistachios to thicken their sauces, Georgians are partial to walnuts. They use much larger quantities of fresh coriander (cilantro) than their neighbors, and truly fierce amounts of garlic. Georgians (and their food) are considered wild and daring.

Picnics are popular in Georgia, as in all central Asia. A picnic in Georgia means shashlik (shish kebab) yogurt, flat bread (lavash if you can find it, or pita) a brined cheese like feta, fresh herbs, salad and fresh fruit. If you must have sweets, try to find baklava. To be authentic, leave your silverware at home, and eat with your hands, with the flat bread as your only utensil. (Bring lots of napkins for the less skilled). Appropriate drinks are tea and eastern (Turkish) coffee and, of course, a bottle of wine. The adventurous may consider raki, a near cousin of Greek ouzo, to round out the meal.

#### LAMB SHASHLIK

1/2 lg. onion, diced  
2 T minced dill weed  
2 T minced fresh coriander  
1 T lemon juice  
2 T safflower oil  
2 cloves crushed garlic  
salt & pepper to taste  
3 lbs lamb from leg, cut into cubes (buy a whole leg, cut off the meat and use the bone for soup)

1. Combine all the ingredients for the marinade in a bowl. Add lamb and refrigerate overnight.



2. Place lamb cubes on skewers and cook over charcoal fire until done (5-8 minutes).

#### VEGETABLE SALAD WITH WALNUT SAUCE

1 med. cucumber, seeded, peeled & chopped  
1 med. tomatoe, seeded & chopped  
1/2 C chopped celery  
salt to taste  
1 sm. clove garlic  
1/2 C walnuts  
dash cayenne pepper  
1 T red wine vinegar  
3 T cold water  
2 T finely chopped onion  
2 T finely chopped fresh coriander leaves  
2 T finely chopped parsley  
lettuce leaves

1. Combine vegetables and salt in a bowl.

2. In blender or food processor, make a paste from garlic, walnuts and cayenne. Add water and vinegar. Mix well. Add onion, coriander and parsley.

3. Pour sauce over vegetables. Mix well. Serve cold over lettuce leaves.

#### GEORGIAN APPETIZERS

lavash bread, cut in strips  
1" wide & 3" long  
feta cheese  
fresh mint  
fresh coriander  
fresh chives or scallions  
fresh parsley

Separate the herbs into small sprigs. Arrange the herbs, bread and cheese on a platter. Each person rolls up cheese and herbs in a strip of bread and eats it.

# RESTAURANT REVIEW

The Cuban Restaurant with  
the French Name

Mike & Chris Meltzer

When William Garcia emigrated from Cuba during Castro's rise to power, he left Havana's restaurant scene and a number of good memories behind him. One of his fondest memories was of the food and ambience at Havana's famous Versailles restaurant. Several years ago Garcia started a restaurant on Venice Boulevard and, in a wave of nostalgia, named it the Versailles. It is in our opinion one of the nicest places to eat that we know of in Southern California, as well as one of the most reasonably priced.

Cuban culture is strongly influenced by that of Spain. The meals at the Versailles reflect this fact, for both Cuban and Spanish specialties are included in the menu. The most popular dishes of the Cuban clientele are the Especiales de Puerco (the pork dishes). One of the nicest is Lechon Asada-Cuban style roast pork made with a garlic and orange juice sauce. It's just wonderful! It is served with rice and black beans, and a big mound of platanos (fried bananas). Its price is a reasonable \$5.25.

Also popular among Cubans is the Ropa Vieja (shredded beef) for the same price. After trying many of the restaurants meals, our favorite is Pollo Asada—a huge half of a roasted chicken that has been cooked in the Versailles's delicious orange juice and garlic sauce.

The Versailles serves some especially interesting drink combinations. There are a number of 'milkshakes' flavored with mango, coconut, papaya and another tropical fruit called "guanabana". They also have a carbonated drink called "materva" that

contains mate', a South American plant from which tea is made.

As mentioned, the Versailles features specialities of Spain as well as those of Cuba. These include a number of seafood dishes such as the regional Bacalo a la Viscaina (bacalo=cod), or Serrucho. This is translated on the menu as "kingfish", but after a bit of pantomime the waiter got across to us that the dish was actually made of sawfish. (I finally understood that when the waiter picked up my dinner roll and sawed through it with my knife!)

If you're not in the mood for an encounter with the chainsaw of the sea, but are looking for something very special and have LOTS of room in your stomach, order Paella Valenciana, a dish described as the "pride of Spain's Costa Brava", and whose name is derived from a shallow two-handled pan in which it is traditionally served. It is a potpourri of many seafood tastes.

The Versailles is located at 101319 Venice Blvd. Phone is 558-3168. Most dishes are between \$5 and \$6, though the Paella and shellfish are a bit more. The service is fast and the waiters are friendly and enjoy recommending specialties that you might enjoy. They believe in abundance at the Versailles; I've rarely been able to finish all that was on my plate. Enjoy!

IN SAN DIEGO:

Fay Wouk

Anh Hong (Vietnamese)-3797 Park Blvd., San Diego, CA. (619) 297-5363 or 297-5366. Hours: open daily til 9 pm. Prices: vegetarian \$2-3, noodle dishes \$2-5, meat dishes \$5-7, hot pot \$10-15. Huge menu, with more cate-

gories than the human mind can process: rice dishes, broken rice dishes, rice noodles, rice vermicelli, etc. Recommendations: bo cuon lanho (grape leaves beef skewers) ground beef kabobs; com tay cam (fried rice in earthen pot) rice, chicken, ginger and mushrooms cooked in a clay pot. We didn't try it, but the hot pot (cook at your table) dinner at the next table looked and smelled great.

## ANNOUNCING

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Anyone interested is welcome to join.

Send a note with your name, address and phone to:

Fay Wouk  
4107 Inglewood Blvd.  
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Think about it. This is a great way to get fabulous foods for less work than you would have if you did it yourself, and for less money than you would spend at a restaurant. What more could you ask?

# the LAGUNA FOLK DANCERS



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# music & dance on

*On Sunday, May 5 at UCLA's Sunset Canyon Recreation Center, many had the opportunity to experience the melting pot character of Los Angeles first hand.*

*A whole potpourri of cultures was represented...anything from Polish to Chinese dance troupes, and from Mexican to Greek food vendors could be found.*





# LETTERS to the EDITOR

Dear Scene Editors:

This is just a brief note to commend you for your work. I have found your new outlook refreshing. I am particularly enjoying the cultural articles. Previously, these topics had generally centered around obscure places like New Zealand, the Caribbean. In the midwest, and indeed on the west coast, it is seldom that one does dances from those areas of the world. However, Eastern and Central Europe, the Middle East, Scandinavian countries and the British Isles, and Latin areas..these are some of the more popular dance cultures and it is more interesting to read about them and to retain the SCENE as reference material. It is now a frequent occurrence that I share my magazine with fellow dancers. That is how to boost circulation.

Also, please continue the "Piper's Bag". We have a fair number of folk musicians in the area who are interested in these articles

Donna Dolinan  
Kansas City

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Dear Editor:

Please do not harangue me.

Please do not publish polemics.

Please do not define apathy for me.

International folk dancing plays an important, tho non-vital part in my life. I am active on the council of the Hollywood Peasants. I dance with the group once a week. I go to festivals, both ethnic and folk dance. I do not go to camps, institutes, coffee houses, etc. I try to spend as little money on folk dancing as I can.

There is more to life than international folk dancing. I teach ballroom dancing once a week. The tango is a folk dance, too. Fortunately I am a better teacher than I am a dancer. I do exhibition dancing with the Antique Academy of Genteel Dance. Old fashioned dancing is also folk dancing. In the past I have done contra dancing, which is also folk dancing. It should be obvious that folk dancing is not about to die out.

I keep busy. I pay my dues. I do my share. I support the Peasants. I have fun. I subscribe to Folk Dance Scene. But I refuse to jump up and down in breathless excitement over international folk dancing.

Very truly yours,

John Simmons

---

Dear John:

WRITE ON!

The Editors

Dear Scene:

In view of all the depressing "folk-dance-is-dying" material lately--and it certainly seems to be ill at least--I would like to tell you that it is alive and flourishing at the California Jukebox Club at Barrington and National. We went there a couple of weeks ago and thoroughly enjoyed ourselves--even stomping gently because of the diners downstairs! There was a good mix of Federation and non-Federation dancers. Sherry ran a great program. We will certainly go back for more.

Jill Michtom

---

Folk Dance Scene Editors

Dear Marvin and Teri-

This letter is in response to our conversation last Sunday. We talked primarily about the apathy and lack of direction in our folk dancers today. How interesting to find people writing in to complain about the complaint of disinterest! People get very verbal when you call them names! Well, more power to you. At least you got them out of the armchairs and recliners. Those are REAL people out there!

Here is a big cheer of support for the Scene and all the hard work you two are doing to put together this amazing publication each month. Folk Dancing needs a forum as well as a calendar of events. Everyone can benefit. Sometimes we all suffer from being too much of a close family and are sensitive to stepping on the toes of those we have known and danced with for years and years. I think there is room for diversity and debate in every community, no matter how close knit.

Chris Meltzer

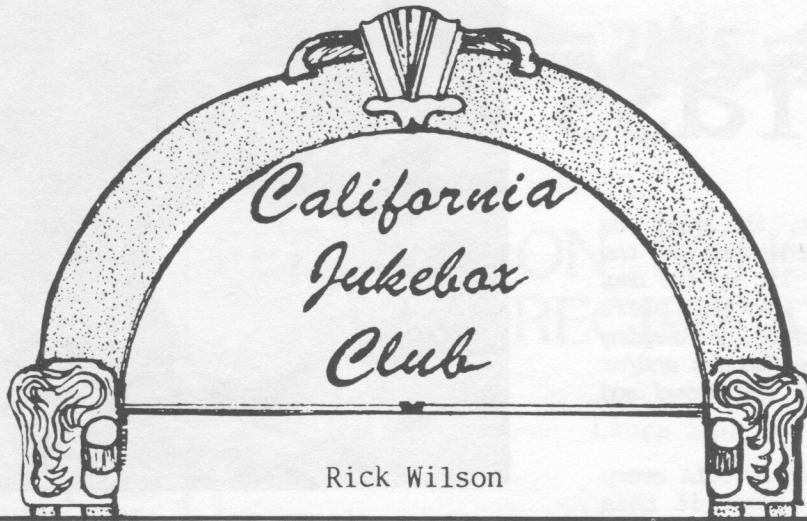
# the grass

*In spite of foggy weather, the mood was bright. The excitement generated by the interaction of the people lit up the day. No one was passive. The watchers were busily talking or picnicking, or keeping track of little ones while dancers and/or musicians entertained both the crowd and themselves.*

*This 'celebration' is hosted by UCLA every year. If by chance you missed it this year, be sure to come in 1986.*

PHOTOGRAPHY: Marvin Smith  
Teri Hoffman





Rick Wilson

In January, 1985, we watched with sadness and dismay as the Intersection closed. Many of us had watched over the years as one folkdance coffee house after another met its demise. What is to become of folk dancing? Where do we go from here? Is the folkdance coffee house a thing of the past?

Many of us knew that we loved dancing too much to be conquered by this dilemma. Sherry Cochran, well-known, talented dance teacher at the Intersection wanted to do her part. She volunteered to organize and run an evening of dance if a place was found.

Was that all we needed? It sounded like a tall order, and it was. But that didn't stop Nancy Tamarin and Ruth Roberts. One Wednesday evening, they happened on a place that would revive our spirits! And the name of the place? The California Jukebox Club.

On February 24, 1985, we embarked on a new experience. And on every Saturday night since then, we've been going strong. The California Jukebox Club has been a totally new experience for lovers of all kinds of dance. From 7-10 every Saturday night, folkdancers from all over the Southern California area have been popping up out of the woodwork to enjoy themselves once again. After 10,

the mood continues as the evening changes over to a night of 50's and 60's music that surprises some and pleases many. Depending on the evening and the crowd, folkdancing and nostalgia mix during the hours after 10.

When asked to compare the California Jukebox Club to past folkdance coffee houses we find few external similarities. It is definitely a place that is geared more to the eighties. We even have a full bar and...would you believe...a go-go booth? But the fun and excitement, not to mention the enthusiasm we all enjoyed, is still a part of our new Saturday nights.

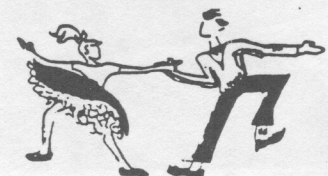
Opening the California Jukebox Club and keeping the evenings a delight was no easy feat, as we quickly found out. Many expenses were incurred at the beginning, including advertising, supplies, and audio equipment. These had to be absorbed by some of us. We found that the five dollar cover charge could be a problem, until people began to realize that it was not unreasonable. Also, many felt pressured to take advantage of the bar. As the weeks went by, many of these problems were alleviated and the new and returning folkdancers could actually feel at home.

The California Jukebox Club attracts a large crowd in-

terested in reliving the music of days gone by. We quickly found that many of them were somewhat attracted to our music and dance. More and more people were asking how they could learn to do some of these dances. Since there is no time to teach on Saturday nights, Sherry Cochran volunteered to teach a combination swing and folk dance class on Tuesday nights at the Club. This should be starting in late May or early June.

The location of the club is handy for many. It's situated near the junction of the San Diego and Santa Monica Freeways, actually at the corner of Barrington and National Blvds., in West Los Angeles. Downstairs from the club is a popular restaurant called "Orleans", specializing in Creole food from the New Orleans area. Many take advantage of this, and enjoy a delectable meal before the evening of dance begins.

We're all hoping the California Jukebox Club will continue to enjoy the success it has had so far. Continued support by the folkdance community will help to assure this. More information can be had by calling (213) 277-1551 or (213) 391-8854.



*California Jukebox Club*  
PRESENTS

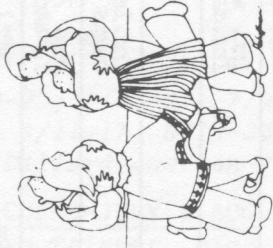
**SHERRY COCHRAN**

<p style="text-align: center;">SATURDAY NIGHTS <b>FOLK DANCE REVIVAL NIGHTS</b> 7:00 - 10:00 P.M.</p> <p style="text-align: center;">Followed by an evening of open dancing</p> <p style="text-align: center;">\$5.00 COVER</p>	<p style="text-align: center;">TUESDAY NIGHTS <b>LESSONS</b> 7:30 - 9:30 P.M.</p> <p style="text-align: center;">FOLK COUNTRY SWING</p> <p style="text-align: center;">\$3.00 - includes admission, lessons and an evening of dancing</p>
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FEDERATION CLUBS		FEDERATION CLUBS	
CARRILLO INT'L FOLK DANCERS	T. TH. 7:30-10pm	(619)449-4631 Vivian Woll, Inst.	SAN DIEGO, Recital Hall Balboa Park. Inter, adv dances -Tues Beg, inter on Thurs
CHINA LAKE DESERT DANCERS	CALL FOR TIME	(619)446-2795 (619)375-7136	Int. workshop Int. dancing; some teaching
CONETO VALLEY FOLK DANCERS	Monday 7:30-9:30pm	(805)498-2491 Ask For Gene	THOUSAND OAKS, Cultural Ctr., 482 Green Meadow Dr.
CRESTWOOD FOLK DANCERS	Monday 8:00-10:30pm	(213)478-4659, (213)202-6166 Beverly Barr, Inst.	Int. level new dances from recent camps -dark July 22
DESERT INT'L DANCERS	Mon. 7-10:30pm	(619)343-3513 Sam & Vikki Inst.	Beg. 7-8, int. 8-10:30 pm; Yakov Eden co-teaching!
ETHNIC EXPRESS INT'L FOLK DANCE	Sunday 8-10:30pm	Ron. (702)732-8743 Dick (702)732-4871	Int'l fd & teaching Members \$1, others \$1.50
FOLKARTERS	Friday 8-10:pm	(213)338-2929	Beg. teaching 1st hr; int/adv. request follows.
HAVERIM FOLK DANCERS	Monday 8-10:30PM	(818)786-6310 John Savage, instr.	VAN NUYS, Valley Cities Jewish Ctr. 13164 Burbank Bl.
HOLLYWOOD PEASANTS	Wednesday 7:30-10:30pm	380-4355 or 292-5632 or Ruth Oser 657-1692	WEST HOLLYWOOD, W. Hollywood Playground 647 n. San Vicente
INTERMEDIATE FOLK DANCERS	Friday 8-10:30pm	(213)397-5039	CULVER CITY, Lindberg Park, Ocean Ave. & Rhoda Way
KAYSO FOLK DANCERS	Fri. 9am-12 noon Sat. 12:30-3pm	(619)238-1771 Sogronian, instr.	SAN DIEGO, Casa Del Prado, Rm 206 Balboa Park. on Sat. 4044 Idaho st.
KIRYA FOLK DANCERS I	Wednesday 10am-1:30pm	(213)645-7509 Rhea Wenke, instr.	WEST HOLLYWOOD, W. Hollywood Rec. Ctr. 647 N. San Vicente
KIRYA FOLK DANCERS II	Tuesday 10am-1pm	(213)645-7509 Rhea Wenke, instr.	LOS ANGELES, Robertson Park 1641 Preuss Rd. cor. Airdrome
LAGUNA FOLK DANCERS	Wednesday 7:15-10:30pm	(714)494-3302, 559-5672	LACUNA BEACH, Laguna Beach Hi Giri's Gym, Park Ave.
LARIATS	Friday 3:30-6:15pm	(213)322-1280 Tom & Nancy Mazzola	WESTCHESTER, United Methodist Church, 8065 Emerson Ave. L.A.
LONG BEACH JEWISH COMMUNITY CENTER	Wednesday 7:30-10:30pm	(714)533-3886	LONG BEACH, Long Beach JC, 2601 Grand Ave. Exit I-405
MORE THE MERRIER FOLK DANCERS	Thursday 8-10pm	(213)293-1304 Ask For Frank.	INGLEWOOD, Rogers Park Aud. Eucalyptus & Beach
NARONI DANCERS OF LONG BEACH	Thursday 7-10:30pm	(213)421-9105	LONG BEACH, Hill Jr. High Gym 1100 Iroquois.
NICHEVO FOLK DANCERS	Mon. 7:30-9:30pm Tues. 8-10:30pm	(805)967-9991	SANTA BARBARA, Carrillo Rec Ctr., QJAI, Ojai Art Center, 113 S. Montgomery
OJAI FOLK DANCERS	Wed. 7:30-10pm	(805)649-1570	SANTA ANA, Santa Ana College W. 17th st. at N. Bristol
ORANGE COUNTY FOLK DANCERS	Fri. 9-11:30pm	(714)557-4662 (213)866-4324	PASADENA, Holliston Methodist Church, 1305 E. Colorado Blvd.
PASADENA FOLK DANCE CO-OP	Fri. 8-11pm	(213)281-7191	SAN DIEGO, Recital Hall, Balboa Park
SAN DIEGO FOLK DANCERS	Mon. 7:30-10pm	(619)460-8475 Evelyn Prewett	Beg 8-8:30 Inter 8:30-9

SAN DIEGO INT'L FOLK DANCE CLUB	Med. 7-10pm	(619) 422-5540 Stirling, Instr.	SAN DIEGO, Balboa Park club Balboa Park	All levels, beg. 7-8:15
SANTA MARIA FOLK DANCERS	Mon. 7-9:30pm	(805) 925-3981 (805) 929-1415	SANTA MARIA, Vet's Cultural Ctr. Pine & Fennell	Beg. 7-8:15 then club requests
SILVERADO FOLK DANCE CLUB	Wed. 7:30-10:30	(213) 498-2059 (714) 892-1440	MIDWAY CITY, Woman's Club, 8241 Bolsa.	Beg. tching 7:30. PARTY nite Last Wed of month.
SKANDIA DANCE CLUB	Jun. 29/Aug 17 July. 20	(213) 892-2579 (213) 459-5314 (213) 459-5314 (714) 533-8667	ORANGE, Womens Club 121 Center. WESTCHESTER 8750 Lincoln Blvd	Special teacher June 29 Call (714) 533-8667 for details
SOUTH BAY FOLK DANCERS	Fri. 7:30-10:30pm	(213) 375-0946 (213) 541-1073	RANCHO PALOS VERDES UU Church 5621 Montemalaga Dr.	Guest tchr Dave/Fran Slater- July Thea Huijgens-Aug. Party 7/26, 8/16
TCHAIKA FOLK DANCE CLUB OF VENTURA	Thur. 7:30-10:30pm	(805) 642-3931 (805) 985-7316	VENTURA, Loma Vista Elen School, 300 Lynn Dr.	7:30-8 adv tching Edith Sewell 8-8:30 tching by Ann Taylor
TUESDAY GYPSIES	Tues. 7:30-10pm	(213) 556-3791 Dave Slater, Instr.	WEST L.A., Felicia Mahood Rec Ctr., 11338 Santa Monica Blvd	Tchg, int/adv. levels, Aug. 13 Guest Tchr. Ada Dzienarowska
VIRGILIERS FOLK DANCE GROUP	Tues. 8-10pm	Josephine Civello Director	WEST HOLLYWOOD, Plummer Park, Fuller Santa Monica Blvd	All request program. tching 8:30 refreshments, inter & adv dances
WEST LOS ANGELES FOLK DANCERS	Fri. 7:30-10:45pm	(213) 478-4659, (213) 202-6166 Beverly Barr.	WEST L.A., BROCKTON SCH., 1309 Armcoast Ave.	Int-level- New dances from recent camps-Erly tch 7:30 Dark July 26.
WEST VALLEY FOLK DANCERS	Fri. 7:30-10:30pm	(818) 347-3423 (818) 887-9673	WOODLAND HILLS, Woodland Hills Rec Ctr. 5858 Shoup Ave.	7:30-8:00 Review Teaching 8:30-9:00 Teach New Dances
WESTSIDE CENTER FOLK DANCERS	Tues. morning 9-12:15pm	(213) 389-5369 Pearl Rosenthal	WEST L.A., Westside Jewish Community Ctr. 5870 N. Olympic.	Int'l dances. Beg. 9-10
WESTWOOD CO-OP FOLK DANCERS	Thur. 8-10:45pm	(818) 343-7621 (818) 998-5682	WEST L.A., Emerson Jr. H.S Boys Gym 1670 Selby Ave.	tching 8-9, 9-10:45 Dance Programs,
WHITTIER CO-OP FOLK DANCERS	2nd, and 4th Sat. 7:30-10:30pm		WHITTIER, SORENSEN PARK, 11419 Rosehedge Dr.	Tching 7:30-8pm
NON-FEDERATION CLUBS			NON-FEDERATION CLUBS	
BESEDA	Friday 8:30-12 am	(213) 477-8343 Ask for Linda	ALL NON-FEDERATION CLUBS PLEASE CONTACT THE SCENE REGARDING YOUR LISTING AND PAYMENTS. (213) 735-0535	ALL NON-FEDERATION CLUBS CONTACT THE SCENE (213) 735-0535 YOUR LISTING WILL NOT RUN UNTIL WE HEAR FROM YOU.
CALTECH INT'L FOLK DANCERS	Tuesday 8-11:55 pm	(213) 849-2095; (714) 593-2645	WESTWOOD, UCLA, Women's Gym, Rm. 200 Meter parking across Ackeman Union.	Teaching 8:30-9:15 pm with danc- ing by request til midnite.
GREEK FOLK DANCE CLASS	Thursday 1-3 pm	(213) 769-3765 Trudy Bronson,	PASADENA, Caltech Campus, Dabney Hall. Parking off Del Mar from Chester.	Teaching 8-9 pm; dancing after. Party last Tuesday of month.
KAZASKA	Sunday 9 pm	(213) 478-1228; Boby Greenblatt	VAN NUYS, Valley Cities Jewish Com- munity Center, 13164 Burbank Blvd.	Beginners 1-2 pm; Intermediate 2-3 pm.
LONG BEACH INT'L FOLK DANCERS	Tuesday 7:30-10 pm	(213) 434-0103 Herb Offner, .	WEST L.A., Japanese Inst., 2110 Corinth, W.L.A.	All request evening for beginners through advanced.
TEMPLE BETH HILLEL DANCERS	Wednesday 10 am - 12 pm	(213) 769-3765 Trudy Bronson,	LONG BEACH, Unitarian Church, 5450 Atherton	Beg. 7:30; Int/adv. 8:30 pm Party last Tuesday of month.
TEMPLE B'NAI DAVID	Wed/7:15-10 pm Thurs/9:30 am-1 pm	Miriam Dean (213) 391-8970	NORTH HOLLYWOOD, 12326 Riverside Dr.	Beg to inter. levels, Int'l folk and fun dances.
UNIVERSITY OF RIVERSIDE F.D. CLUB	Friday 8-11:30 pm	(714) 369-6557 Sherril	LOS ANGELES, 8906 Pico Blvd, CULVER CITY; VA Mem. Aud., 4117 Overland	Int'l, beg., inter. Easy dances 1st hr. Reviews and new dance.
YWCA FOLK DANCE CLASSES	Sunday 7-9 pm	(213) 478-1228 Boby Greenblatt	BARN STABLE, UNIVERSITY exit off 60 East; across from Campus Security	Int'l & beg. tching; beg. 8-8:45; Party last Fri. of mo. Free!
			WEST L.A., Japanese Inst., 2110 Corinth St.	7 pm, beginners. 8 pm, inter. KAZASKA follows at 9 pm.

BEGINNING CLASSES		BEGINNING CLASSES	
CULVER CITY BEGINNERS CLASS	Thur. 7:30-9:30pm	(213) 202-5689	CULVER CITY, Iri Room of Vet. Memorial Bldg., 4117 Overland Ave.
SAN DIEGO INT'L FOLK DANCE CLUB	Wed 7:00-8:15 pm	(619) 422-5540 Alice Stirling	precedes regular club dance.
BEGINNING SCANDINAVIAN FOLK DANCE	M/7:30-10: Wed 7:30-10	(714) 533-8667 (818) 795-4343z	Tchrs Ted Martin, Donna Tripp Bob Olson starts 9/9/85
SIERRA MADRE FOLK DANCE CLASS	Monday 8-9:30 pm	(818) 441-0590 Chuck Lawson,	CALL FOR LOCATION
WESTWOOD CO-OP FOLK DANCERS	Monday 7:30-10 pm	(213) 322-2243 Karen Wilson	W.L.A., Emerson Jr.Hi.,1670 Selby, behind Mormon Temple.
YUGOSLAV-AMERICAN CLUB	Monday 7:30-10 pm	(213) 832-6228 Arne Turkovich,	SAN PEDRO, Yugoslav-Amer. Club, 1639 S. Palos Verdes St., corner of 17th St.
SOUTH BAY BEGINNERS DANCE CLASS	Fri. 7:15-8:30pm	(213) 375-0946 (213) 541-1073	Rancho Palos Verdes Unitarian Church 5621 Montemalaga
TEMPLE ISATAH FOLK DANCERS	Tuesday 8-10:30 pm	(213) 478-4659, Beverly Barr,	WEST L.A., Temple Isaiah, 10345 WPico
THOUSAND OAKS FOLK DANCERS	Thursday 7:30-9 pm	(213) 498-2491 Gene Lovejoy,	THOUSAND OAKS, Conejo Community Center, at Dover & Hendrix
NARDONI BEGINNERS FOLK DANCE CLASS	Thursday 7-8 pm	(213) 421-9105 (714) 892-9766	LONG BEACH, Hill Jr. Hi gym, 1100 Iroquois
P PASADENA CO-OP BEGINNERS CLASS	Friday 8:00-8:30 pm	(818) 281-7191	PASADENA, Holliston United Methodist Ch., 1306 R. Colorado Bl., Scott Mem. Hall
W. VALLEY BEGINNERS FOLK DANCE CLASS	Friday 7:30-8:30 pm	(818) 347-3423 (818) 887-9613	WOODLAND HILLS, Woodland Rec. Ctr., 5858 Shoup, bet. Burbank & Oxnard
KAYSO FOLK DANCERS	Saturday 1-3 pm	(619) 238-1771 Sogfomanians	SAN DIEGO, 4044 Idaho St., North Park Recreation Center
LAGUNA BEGINNERS FOLK DANCE CLASS	Sunday 7-10:30 pm	(714) 553-8667, (714) 494-3302	LAGUNA BEACH, Laguna Beach Hi, Girl's Gym, Park Ave. at St. Anns.
ADDENDUM			
USC ISRAELI DANCERS	Tuesday 7:30-10:30 pm	(213) 747-9135 (213) 478-5968	LOS ANGELES, USC Hillel, 3300 Hoover (across from Hebrew Union College)
CAFE SHALOM INTERNATIONAL EVENING	Thursday 7:30-10:30 pm	(213) 478-5968, Edy Greenblatt,	L.A., FAIRFAX AREA, Cafe Shalom, 531 N. Fairfax Ave.
INT'L RENDEZVOUS FOLK DANCE CLUB	Saturday 8-11 pm	(818) 787-7641 (818) 988-3911	VALLEY., L.A. Valley College Field House, 5800 Ethel Ave.
BNAI DAVID FOLK DANCERS	Monday 10:00-11:30am	(213) 276-9269	L.A., Bnai David 8906 WPico Blvd 1 Block west of Robertson
SANTA MONICA COLLEGE FOLK DANCERS	Wednesday 7:30-9:00pm	(213) 458-8323	SANTA MONICA, City College-municipal pool Rec, Room
BET TORAH FOLK DANCERS	Monday 7:30-9:00pm	(213) 283-2035	Alhambra. Bet Torah, 225 S. Atlantic.

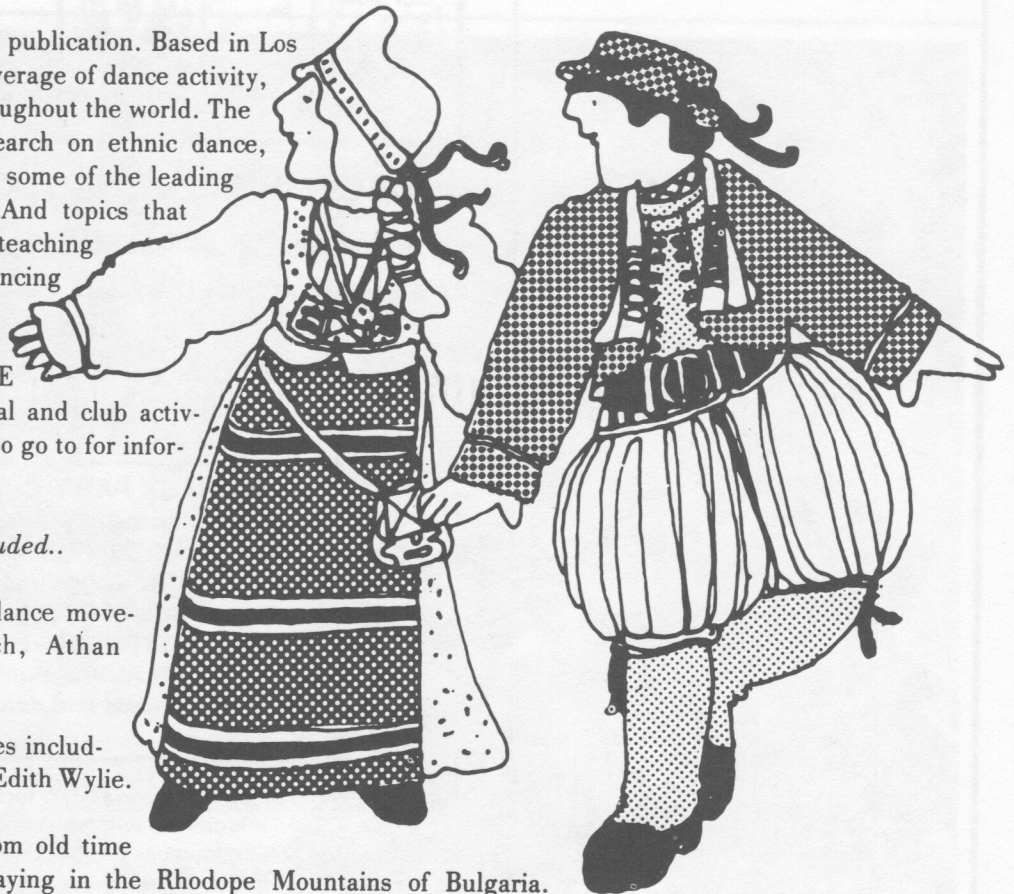
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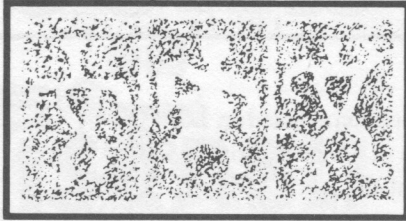
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