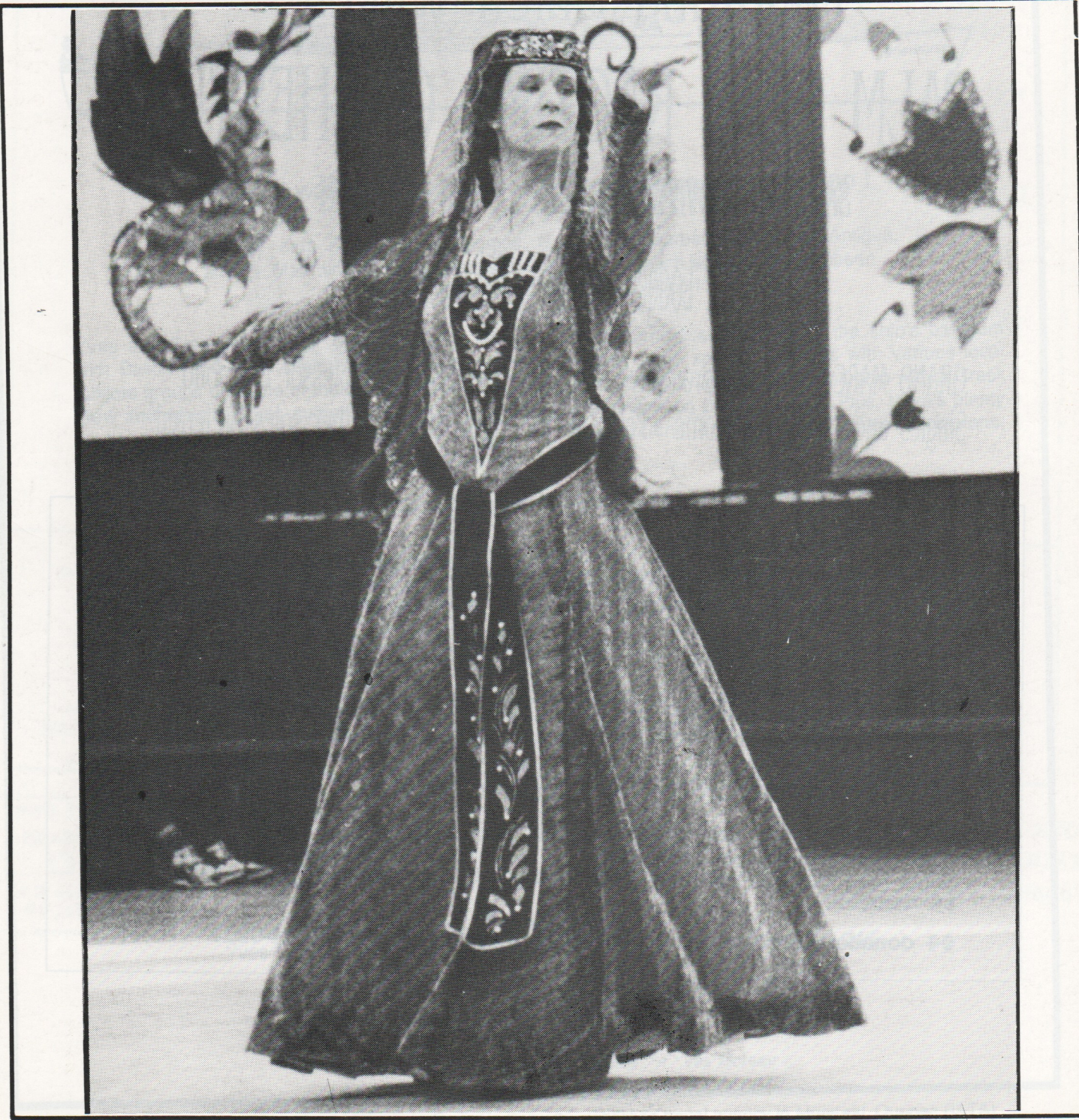




Folk Dance Scene

OCTOBER, 1991

VOLUME 26, NUMBER 6



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OCTOBER, 1991

VOLUME 26, NUMBER 6

Folk Dance Scene

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

The Folk Dance Federation of California, South, is a non-profit, tax-exempt educational organization incorporated under the laws of California. The Federation is dedicated to the promotion of and education about all international folk dancing and its related customs. Membership is open to all races and creeds, and neither the Federation nor FOLK DANCE SCENE shall be used as a platform for prejudicial material. All proceeds from this publication are used to pay the costs of its publication and distribution.

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

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MEMBERSHIP. To join the Folk Dance Federation of California, South, one may either affiliate with a member club or join directly as an associate member by contacting the Director of Membership.

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ON THE COVER:

June Dorr, dancing "Kartuli" at the February, 1991 Laguna Festival.

Note: Federation events are in bold type.

*** Call to confirm all events

OCTOBER

4-6 Margo Albert Festival of the Arts. Plaza de la Raza, Mission & Main St. Chicano music, dance, food. Free. (213) 223-2475

5-6 **Oktoberfest hosted by Kayso Folk Dancers. Balboa Park, San Diego. Council meeting at 11 am. Workshop & dance Sat, 7-10:30 pm. Sun, festival & exhibitions, 1-5 pm. Info: (619) 469-7133 or 238-1771**

6 Family Festival of Mexican Arts. All day long. Music, dance, theatre, crafts, food. Craft & Folk Art Museum, 6067 Wilshire, L.A. Info: (213) 937-5544

11 Ladysmith Black Mambazo. South African a capella choir singing songs of the mine workers. CalTech, Pasadena. Info: (818) 356-4652

11-13 **Skandia Weekend at Harwood Lodge, Mt. Baldy. Scandinavian dance, music and food. Advance registration only. Info: Jim Kahan, (213) 459-5314**

11-13 **All Camps Review Institute at Hess Kramer, Malibu. Info: (213) 478-4659 NOTE NEW DATE!**

15 & 17 Mask Making Workshop Series for Seniors. at Oasis, May Company Wilshire & Fairfax. 10:30 am-noon. Free. Info: 213/931-8968

19. Mask Making Workshops: Artful Sunday All ages, free. 1-4 pm. Plaster gauze technique. Armory Center for the Arts, 145 N. Raymond Ave., Pasadena. Info: 818/792-5101

20 Armenian Festival. Barnsdall Park, 12-2 pm. Info: Susan Ounjian, 818/645-7555

25-27 North-South Teacher Training. Aptos. By invitation only

26-27 International Festival of the Masks, Hancock Park, Wilshire Blvd., L.A. To participate in Parade of Masks, call CARS Office, 213/315-9444. FREE.

26-27 Skandia Folke Music Festival. Solvang, CA. Info: (805) 688-8620

NOVEMBER

1-3 Danza Floricanto presents Epopeya Mestiza (Mestizo Epic). San Gabriel

Civic Aud, 8 pm on Fri & Sat, 2 pm on Sun. 2-hour work of Mexican song, dance & poetry. (213) 223-2475

2 Milladoiro, Master Celtic Musicians of Spain. Music of Galicia, Spain. Show at 8 p.m. at CalTech. Info: (818) 356-4652

2 **5-Cities Festival. Hosted by Tchaika. 7-11 pm. Loma Vista School, Ventura. Info: (805) 985-7316**

2 Milladoiro, Celtic music of Spain. 8 pm, Beckman Auditorium, Cal Tech. Info: (800) 423-8849

2-5 Maria Benitez Flamenco Dance Company. Concerts at 8 p.m. at: 11/2-TBA. Call (818) 902-9900 for info. 11/3-Norris Theatre, Palos Verdes. Call (213) 544-0403 for tix or info. 11/4 & 5-Wilshire Ebell Theatre. Call (213) 939-1128 for tix or info.

3 **Scholarship Ball. West Hollywood Park. 1:30-5:30 p.m. Info: (213) 937-9932**

5-10 **Romanian Workshops with Nico Hilferink**
5 - Tuesday Gypsies, Culver City
6 - Cafe Danssa, West L.A.
7 - Westwood Co-op, L.A.
8 - Orange County F.D., Tustin
9 - Folk Dance Center, San Diego
10 - Laguna Dancers, Laguna Beach
Info: 714/533-8667

16 **Scandia Workshop & Party. Workshop 3-5 pm, party 7:30-11 pm. Women's Club, 121 S. Center, Orange. Info: (714) 533-8667**

DECEMBER

2-11 **Yves Moreau Workshops in Bulgarian, French Canadian, Breton dances.**
2 - Conejo Dancers, Thousand Oaks
3 - Tuesday Gypsies, Culver City
4 - Kern Dancers, Bakersfield
5 - China Lake, Ridgecrest
6 - U. of Riverside, Riverside
7 - Folk Dance Center, San Diego
8 - Laguna Dancers, Laguna Beach
10 - Cal Tech Dancers, Pasadena
11 - Cafe Danssa, West L.A.

JANUARY

12 **Pasadena Folk Dance Co-op Festival, Glendale. 1:30-5:30 pm. Council meeting at 11 a.m.**

FEBRUARY

27,28 Tziganka Russian Gypsy Dance Co. Wilshire Ebell Theatre. 8 p.m. Info & Tix, (213) 939-1128

MARCH

14 Shanghai Rod Puppets, the People's Republic of China's premiere rod puppet theatre. 8 pm at CalTech. Info: (818) 356-4652

APRIL

10 The Flying Karamzov Brothers at Cal Tech. Info: (818) 356-4652

10-12 **Royal Scottish Country Dance Society presents the "First" Southern California Regional Institute, in San Diego. For info, call (805) 529-1027; (619) 275-2375; (714) 842-7650 or (818) 841-8161.**

NORTHERN CALIFORNIA

10/10 Greek workshop with Joe Graziosi, Mandala, San Francisco. Info: (415) 566-9309

10/19-20 Autumn Harvest Festival, Fresno. Info: (209) 255-1786

10/25 Mandala's 20th Anniversary Party. Slavonic Cultural Center. Info: (415) 566-9309

10/27 San Francisco Fall Festival. Info: 415/556-0573

11/2 Redwood City Festival. (415) 368-4479

11/14 Bulgarian workshop with Jaap Leegwater at Mandala. (415) 566-9309

11/23 Mill Valley Festival, (415) 388-2170

11/28-30 Kolo Festival, San Jose State University

12/1 Treasurer's Ball, Sonoma

12/28 Grand Ball, Sonoma. (209) 296-4970

12/31 New Years Eve Dance, Fresno. (209) 255-1786

1/24-25/92 Fusae Senzaki's Birthday. Teaching by Yves Moreau, Atanas Kolarovski, Joe Graziosi, Tom Bozigian, Ahmet Luleci, Hironobu Szenaki. Info: 916/731-4675

OUT OF STATE

Colorado

12/6-12/8 Ragtime & 19th Century Dance Workshop with Richard Powers. Richard will also perform in the Durango Choral Society's show, "A Durango Christmas Ball, One

Hundred Years Ago". Info: Bill or
Debby Widolf, 351 Spruce Mesa Dr,
Durango, CO 81301, (303) 259-5633

Kentucky

Heritage Institute for Tradition-
al Arts. Info: (502) 695-5218

12/26- Christmas Country Dance School,
1/1 Berea. Info: (606) 986-9341 x-5143

North Carolina

10/20- Appalachian Music & Dance Week.
26 Brasstown, NC. Info: (800) 562-
2440

Tennessee

9/6- 5-day and weekend Square Danc-
10/27 ing. English Mountain Square
Dance Retreat. Sevierville. Info:
(800) 633-1281

Vermont

10/11- Oktoberfest in Stowe. Info:
14 (617) 491-6083

Washington

10/3-6 Richland. Bulgarian Weekend with Yves
Moreau

10/19 Seattle. Skandia Ball. (806) 784-4983

10/26 Olympia Festival

FOREIGN

Albania

11/25- Albanian Folk Dance Study Tour, Info:
12/9 Ian Price, 1727 N. Bronson Ave., L.A.,
90028

England

Dance Weekends at Country Houses.
Info: Roy Clarke, 33 Cedar Park Rd.,
Enfield, England, EN2 OHE
11/15- Charney Manor, Wantage,
17 Oxon.

Mexico

12/28- Dance on the Water Cruise to the
Mexican Riviera. Info: 415/526-4033

Foreign Travel

*She dances off to the Balkans,
to a village square where peasants
in horn-rimmed glasses stomp the floor
like restless horses. She dances
into their circle, coy as the music.
Pipes and mandolins plucked from attics
of grandfathers and white-washed lands
tease couples into this night's rites
of courtship. Dancers hold each other
as if fate had matched them; their rhythms
fit, their bodies have every movement
memorized. She dances lightly,
tied to her partner by ropes of arms.
The music quickens like heartbeats.
She twirls under his scarf with steps
that flower her fingers, swirl her hips,
lift her to grace where she glides on air
that billows her skirts like clouds.
Her feet rise with the tempo. Her
partner's eyes caress her as mine do
when something dances in her during our
slow walks home. All the way
back to me her face glows with news.
She tells me where she's been
but the language is foreign, a dance
of breath and laughter. Then she
leads me to the floor and I follow.*

-Sherman Pearl

(Submitted by Meredith Gordon, who notes
that Sherman Pearl, her husband, is the
coordinator of the L.A. Poetry Festival
and has been published in several poetry
journals. He has not begun to dance as
yet, but wrote this poem after seeing
Meredith dance at one of the folk dance
festivals.)

ON THE SCENE

Festival of the Masks/ Parade of Masks 1991

This year's Festival of the Masks will take place October 26 & 27 from 10 am to 5 pm in Hancock Park.

The Festival has one central stage presenting continuous performances of Native American, Mexican, African, Korean, Persian and Contemporary American dance, theater, and music. All feature traditions in which the mask is used. In addition, there is a Children's Area offering interactive workshops and performances for children and their parents. Vendor booths and food booths surround the central stage area, offering ethnic articles and ethnic foods, in that order.

I Love A Parade....

And, hopefully, you do, too, because the Folk Dance Federation has applied to be a participant in the Festival of Masks Parade on October 27th. This will take place on Wilshire Blvd. and the grounds of the Page Museum.

If you'd like to put on a costume and mask, and walk, dance or clown around, carry a banner or dance cards, or possibly carry a tape deck, contact Bunny Hogan at (818) 901-7966 for more information!

Mask-Making Workshops

The L.A. County Department of Parks and Recreation is conducting mask-making workshops for all ages in preparation for the International Festival of Masks. The schedule is as follows:

- Sat., 10/5, 10 am, Val Verde Park, Saugus
- Mon., 10/7, 3 pm, Charles White Park, Altadena
- Sat., 10/12, 11 am, Cerritos Park, Cerritos
- Wed., 10/16, 4 pm, Gunn Ave. Park, Whittier
- Sat., 10/19, 11 am, Mona Park, Compton

Sat., 10/19, 1 pm, Pan Pacific Park, Los Angeles

Mon., 10/21, 7 pm, Dexter Park, San Fernando

Sat., 10/26, 10 am, Belvedere Park, Los Angeles

For more information on any of these, contact Sheila Ortega at 213-738-2961.

For seniors, there will be a free 2-day workshop in Meso-American mask making taught by Alfredo Calderon, Director of the Cuicacalli performing group, at the OASIS (5th floor of the May Co. building on Wilshire and Fairfax) on October 15 and 17, from 10:30 am to 12:30 pm. For more information on this, call (213) 931-8967.

Albanian Folk Dance Study Tour

A 14-day tour of Albania, led by Ian Price, will be going from London on November 25 and returning to London on December 9, 1991. "Ports-o-call" include Tirana, Berat, Gjirokaster and Korca, and the tour will use the services of an English-speaking guide and an experienced folk dance teacher. Included will be visits to ethnographic museums, and it is hoped that there will be talks by Albanian specialists in costume, musical instruments and folk song. For more information, contact Ian Price, 1727 N. Bronson Ave., L.A., CA 90028

NEW! Armenian Night at Michael's

Every Friday night, from 9 pm to midnight, Armenian songs and dances will be presented by the Tom Bozigian Orchestra at Michael's Restaurant, 6309 E. Washington Blvd, City of Commerce. Join in the fun! No cover charge and no minimum for the evening! Also, an 8 week course on Armenian and Greek folk dance will be taught by Tom Bozigian. For more info, call (213) 941-0845.

Camp Hess Kramer Weekend

Camp Hess Kramer weekend will be held in Malibu from October 11-13,

1991. Included in the weekend are 6 meals, all accommodations, teaching of many dances from several of the recent summer camps, and all parties.

For this fun-filled weekend, call Beverly Barr, (213) 202-6166 or Wes or Gloria at (213) 452-1538.

Yugoslav Cultural Events in N. California

-Linda Cain

Saturday, 11/9 - The First San Francisco Tamburiza Kolo Festival at the Russian Center, San Francisco

International Folk Dance Cabaret

A fun-filled evening is planned by the Haverim International Folkdancers on Sat., October 19, 1991, at the Valley Cities Jewish Community Center, 13164 Burbank Blvd., Van Nuys. Starting at 8 p.m. and set up cabaret-style, there will be refreshments and prizes. International folk dancing will prevail, with programming by Beverly and Irwin Barr.

Join the Haverim International Folkdancers each Tuesday evening from 8-10 pm. Beverly Barr teaches. For more info, call (213) 202-6166 or (818) 786-6310.

West L.A. Folkdancers 20th Anniversary Party - New Date - October 4, 1991

The big celebration will take place at Brockton School, 1309 Armacost, WLA, beginning at 7:30 p.m. Enjoy an evening of exciting dancing mixed with nostalgia, and meeting old and new friends. Beverly and Irwin Barr started and have continually taught this group from its inception. They look forward to seeing their old friends from years past join hands in dance with friends of recent years.

For info, call (213) 202-6166 or (213) 478-4659.

New Year's Weekend

Beverly and Irwin Barr will be holding

their annual New Year's weekend from December 28, 1991-January 1, 1992, in San Luis Obispo. This is more than just a weekend away - it's a well-planned 5 day, 4 night mini-vacation with a bonus of a folkdancing New Year's Eve Party.

Sign up early! For info or reservations, call (213) 202-6166 or (213) 478-4659.

Royal Scottish Country Dance Society

The First Southern California Regional Institute, a 2-day workshop sponsored by the Los Angeles, Orange County, San Gabriel Valley and San Diego branches of the RSCDS, is scheduled from April 10-12, 1992 in San Diego. Live music will be featured in all the classrooms, as well as at the Institute Ball on Saturday night. For more info on this event, contact one of the members of the RSCDS at (714) 956-1071, (714) 557-4662 or (714) 856-0891.



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Column inch (2¼" x 1") - \$5 (non-profit)
\$6 (profit)

All ads must be CAMERA-READY.

Deadline is 5 weeks prior to the date of
publication (e.g. 10/25 for December issue)

For all editorial materials,
deadline is 5 weeks prior
to the date of publication.

For Calendar materials,
deadline is 6 weeks prior
to publication date.

LETTER TO THE EDITOR

Dear "Scene",

Your articles in the April and May/June issues on Romanian folklore, tradition, and customs were well-written, comprehensive, informative, and unbiased. I commend you for the fine research and editing. However, I feel compelled to comment on the "Calendar of Festivals" presented on pages 6, 7 and 8 of the May/June issue. The information in this Calendar is from a book published in the 1970's and IN NO WAY should be considered accurate. Many of the festivals have disappeared and others have been replaced by more socio-political activities. But the most disconcerting trend of all is the slow assimilation of modern western styles and influences into the large traditional peasant festivals. It can be extremely disappointing when expectations of nostalgic folkloric displays are supplanted by the cold realities of modern western lifestyles. The truth is simply that traditional unorganized folk events in the countryside contain very little of what we would consider to be folklore. Although inevitable, these events have, for the most part, evolved into picnics, campouts, barbecues, or just plain Woodstock-type "happenings". I speak first hand about this because I have travelled to Romania and seen the folk festivals - both the traditional peasant gatherings and the more organized, sanctioned competition-type festivals. The latter represent the best opportunity for viewing the folk costume, dance, and music, but what you will see and hear is highly choreographed and practiced routines. On the other hand, the traditional peasant gatherings, which is what most of the "Calendar" is composed of, offer only sporadic and random glimpses of the traditional folklore. Witnessing any folkloric activities at all at these events is pure hit-or-miss. But there are many events sanctioned and organized by the Committees for Culture and Socialist Education (at least that is what they used to be called) at the county level and even some at the national level. At these events, amateur and youth folk dance groups come from all over the county or applicable geographic area, and compete as artistic entrants in a festival-type environment. Most likely, there will even be judges and awards. But it is important to check directly with the proper organization at the county government well ahead of time since scheduled dates frequently move. Since the bureaucracy is extremely complex, the telephone/postal system poor, and very few officials speak English in the counties, it's nearly impossible for an American to obtain this information by his own investigations. And forget the Romanian embassy, consulate, or national Tourist Office. The article recommends that you check with them first for confirmation of dates and places, but they know absolutely nothing and can give you no information! The situation has become even more difficult with the post-revolutionary changes in government structure and the de-emphasis on central planning and organization. So don't just drop in on a festival listed on that "Calendar" in the pages of "Scene". Chances are you'll be disappointed.

The foreign visitor wishing to see Romanian folklore and folk dance really only has two options: 1) seek out the traditional restaurants and theaters where professional ensembles perform; The Rapsodia Romana Theater and Baneasa Forest Restaurant in Bucharest are the best examples, or 2) join an organized folklore or dance tour led by a professional guide of Romanian extraction. They can make arrangements for exhibitions or performances by amateur or peasant dance groups. Presently, I only know of two people still leading tours for English speakers: Silviu Ciucumis of the Netherlands and Nico Apetri of Denmark. Independent travel may appear adventurous, mysterious, and romantically appealing, but chances are that you will see very little folklore.

Sincerely,
Edward N. Brown

kartuli

A Soviet Georgian Couple Dance Graham Hempel



Kartuli (pronounced KAR-too-lee), meaning "Georgian", is the most popular among the many dances in the Georgian S.S.R. Said to have originated in the valleys of Kartli, the principal province of central Georgia, this spontaneous couple dance is still done today by Georgians of all ages.

At one time, Kartuli was known as Lezhinka, but has since been renamed Kartuli by the Georgians in an attempt to identify it as their own rather than a dance of the Lezhins. Kartuli was also mistakenly known as a Lekuri, an error since the true Lekuri is a men's competitive dance whereas the Kartuli is a courtship dance for couples. In former times, it was preceded by a slower dance, Davluri, done by a number of couples. When Davluri ended, all the couples moved to the edge of the dance area and formed a circle; then one man would move into the center to choose a partner and dance Kartuli. In more current times, these dances are done separately.

Kartuli has been called a choreographic poem of love or a dance-romance, expressing the chivalrous attitude of Georgian men towards women. It has elaborate rules and requires great skill, plasticity, and expressiveness from the dancers. The dancers must keep to the strict rules and carry out exactly the five parts that make up the dance: entrance of the man into the center and the invitation to the woman to dance; the trial going around the circle together; the solo dance of the man; the solo dance of the woman; and, the concluding dance done together and battle for the advantage.

There are a number of traditional rules governing Kartuli in this spontaneous context, many of them reflecting the Georgian man's intense, almost medieval, chivalrous attitude towards women. He dances strongly and skillfully, but with great respect and attentiveness to his partner. She dances with simple elegance and restraint, but is actually determining the course of the dance, since one of the rules is that the man must never allow himself to lag behind her. In addition, the man must never take his eyes off his partner and must never let so much as the hem of his coat touch her. John Baddeley observed Kartule (c.1901) and noted: "No physical contact was allowed in these native dances...the breach of this observance, even inadvertently, leading to many a fatal quarrel. A husband, brother, or lover, looking with jealous eye, would whip out his kinjal (dagger) at the mere suspicion of a touch...At weddings and festivities at Bairam, lest fatalities should occur when people got excited with drink, a crier ordered all men to leave their kinjals at home. (1940:12-13). At no time

during the dance could the man converse with anyone on the sidelines, and he was not to leave the dance until his partner had finished dancing. If the woman succeeds in getting too far away from him, he must stop dancing, wait until she has finished, and then go up to her and acknowledge his "defeat."

In Georgia, this dance may be accompanied either by group singing (various songs in 2/4 and 3/4 time) or by musical instruments (tunes in 6/8 or 12/8).

The Dance

The dance begins with a young man who glides along the circle in a counterclockwise direction. He holds himself quietly and independently; his body is motionless during the rapid motions of his feet. He takes an attentive glance at the young women, searching for the one who captures his attention. Having found her, he doesn't stop yet, but continues further along the circle. He makes his way towards the musicians and, having stopped in front of them, performs gliding movements with his feet as if to explain to them the tempo of the gasma (stationary sliding movement of the feet) which he will use in his solo. Having come to an agreement with the musicians, the young man continues the dance along the circle. Finally he approaches his chosen one. He advances towards her until he is directly in front of her, retreats a few steps, advances on step, and then performs gasma in place for several measures. After this, he stops and steps sideways (to free a path for her), sets one leg against the other, lowers his heels to the floor, and bows to the woman. He has invited her to dance.

If she accepts the invitation, she answers with a bow. If she does not accept, she does not bow, and at that, the man may once again go around the circle, return to her and again invite her to dance. If she does not accept his invitation this time, the man may invite another. If, however, she accepts the invitation with a bow, she will then rush forward with a gliding motion. With graceful motions of the arms and hands, she and the man move forward along the circle. During the motion along the circle, the man must be closer to the center of the circle than his partner. This first circling around the dance area is called the "trial" because it is here that the woman seems to test the man's resourcefulness and dexterity. The man follows her with a gliding motion, almost touching her. But he understands that not even the edge of his coat must brush against the woman. He is entirely attentive and respectful towards her, for she may suddenly change to a backwards motion; the man in that case is obligated to quickly give her the road and, having changed direction to the right, stands in front of her changing the position of his arms. Or, the woman during the forward motion may unexpectedly do a half turn to the left and move with a backward motion along the circle in a counterclockwise direction. In that case, the man continues his motion forward with his right arm outstretched to the right and his left arm bent at the elbow with the hand held at chest level. During the motion forward, the woman may do an unexpected turn, as if wishing to set off backwards, but actually moving quickly forward and going around the circle in a counterclockwise direction. In this case, the man must be alert enough to guess her intention and not fall behind her. The woman continues along the arc of the circle until she reaches the place from which she had started the dance. She stops, makes a low bow to the man, and allows him to continue to proceed to his solo dance.

Having thanked her with a bow, he backs away from her a few



steps, so as not to direct his back towards her, turns around, and continues the dance. He smoothly goes around the circle, once again goes up to her, and glides backwards to the center of the dancing area. Maintaining an almost motionless body, he quickly and easily changes from one type of gasma to another while not removing his gaze from his partner. Having finished mae moves closer to her with a forward or sideward motion, using additional gasma steps. Not quite reaching his partner, the man stops, lowers his arms, and bows to her. This indicates the conclusion of his solo and an invitation to her to continue the dance with her solo.

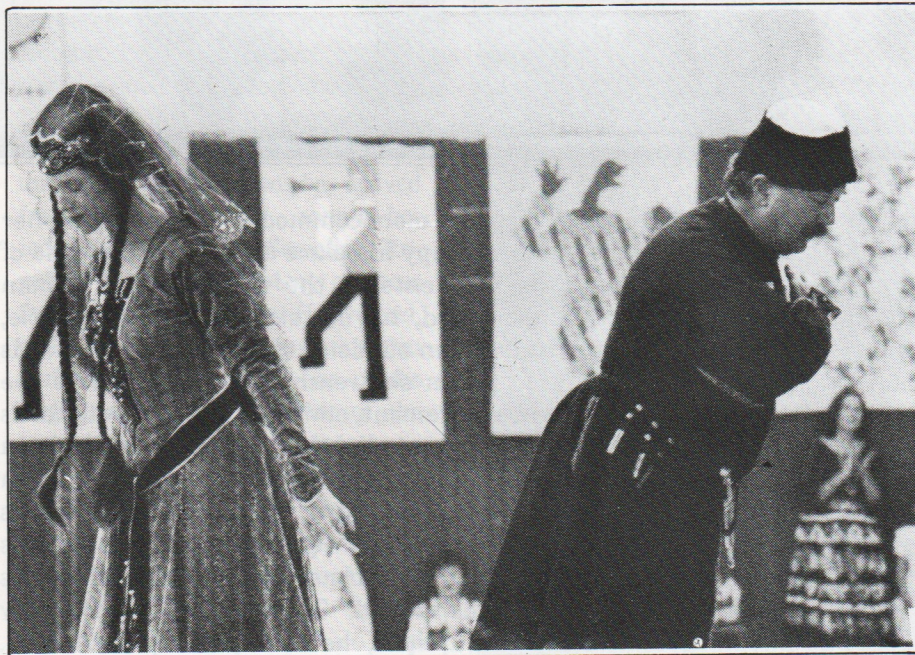
The woman begins her solo with a motion forward along the circle. The man now has the

option of remaining where she stood or, more commonly, accompanying her around half the circle until he can occupy his place on the opposite side of the circle (the place where he first entered the dance). The woman continues around the circle alone and, having started a second circle, traverses only one quarter of it and then suddenly changes to a backwards movement along this same arc. When she reaches the place where she started, she switches to a sideways movement, and smoothly moves towards the center of the dance area. Having bent slightly to the left, she begins a slow counterclockwise turn in place while gracefully changing from one arm position to another. Upon completion of this turn, the woman again moves sideways towards the man and, after very closely approaching him, turns to face him, changes the position of her arms, and once again moves towards the center with a backwards motion. The man must accompany her, but having accompanied her a little, he returns to place where, awaiting a second call, he performs gasma in place.

The woman, gliding, rushes in a straight line at her partner and then moves forward along the arc of the circle. The man, having evaded this "attack" and having occupied a position to her left side, once again follows her side by side around the circle. The woman at any point may turn half around and continue moving along the circle in a backwards motion, face to face with the man. In an attempt to occupy a more advantageous position, the woman may suddenly "flit away" from her partner towards the center of the dance area, do an unexpected full turn in place and, having closed off the man's access to herself, simultaneously



Kartuli as danced by Graham Hempel and his partner, June Dorr, at the Laguna Festival, February 1991



start moving backwards around him. The man then, having guessed her intention, also changes to circling backwards around his partner. Thus, the couple rotate around a common point. When the woman finds herself closer to the center of the dance area than the man, she begins to quickly move away from him along a diagonal. But the man overtakes her and "half closes" her path. She then changes direction and moves along the other diagonal, and again the man overtakes her. A further attempt by the woman results in her moving away towards the center of the dance area and once again her partner overtakes her. The woman makes one final attempt, having turned to go once more around the circle, but again the

man "half closes" her route and, seeing her make a quiet turn in place, lowers her arms, and the dance has concluded. The man then leads her back to her place or they see

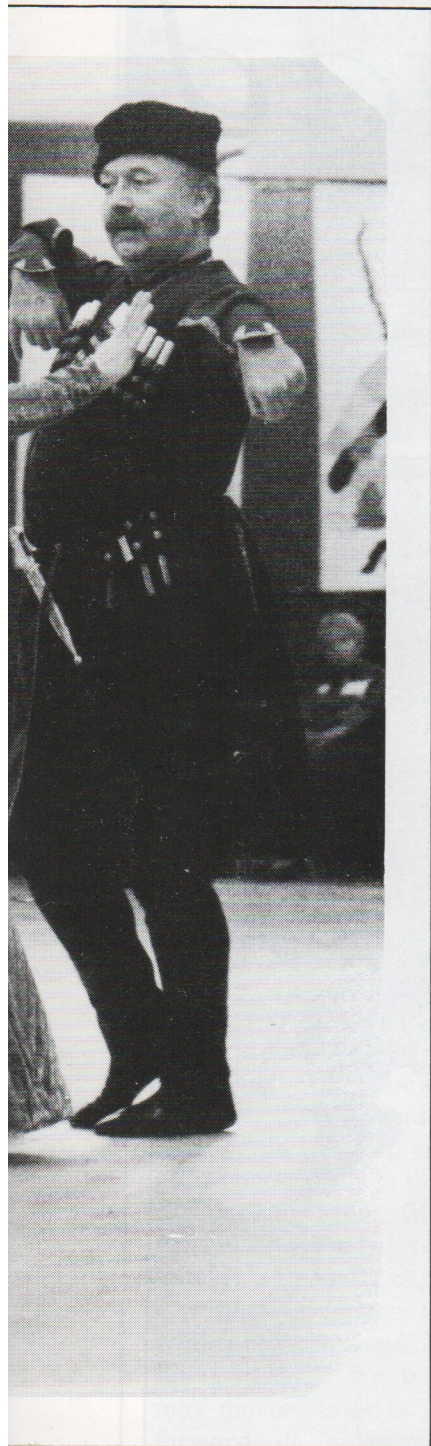
The ideal style for both men and women is a carriage, rigid spine, and little bend in the knees. They glide smoothly and glide across the floor with grace, admired, but expected.

THE TRADITIONAL RULES OF THE DANCE

Dzhavrishvili (1975:128-29) notes that there are eighteen traditional rules governing the dance *Kartuli*. They are as follows:

1. The man is respectful and attentive towards the woman.
2. The man must not touch the woman even with the edge of his clothing.
3. During the dance, the man must not be distracted and speak to anyone.
4. If the man and woman are going side by side, moving forward around the circle, the man must not fall behind the woman.
5. While traveling forward along the circle, the man must always be on the inside of the circle relative to the woman; that is closer to the center.
6. The man, only in the last part of the dance, may "half close" the path of the woman and only when the woman clearly tries to get away and leave him behind. To "half close" the path means not to block her path but, having passed her, allow her to understand that he easily could close her path even though he won't allow himself to do so.
7. When the woman moves with a motion backwards, the man may go away from her for any distance, of course, staying attentive to her face. If the woman changes the motion backward to a motion forward, he must quickly overtake and accompany her, keeping himself to the left side of her.
8. After the entry of the woman into the dance, the initiative belongs to her. Her partner must guess her intentions and respond accordingly.
9. During her solo, when the woman changes to a lateral motion, up to the movement of her slow turn, the man may stand freely but not move from his place. He might clap his hands in accompaniment, not diverting his gaze from his partner.
10. The man must not leave the dance until the woman has finished dancing.
11. When the man and woman go side by side forward around the circle (or along the arc), then the right straightened arm of the man must be turned aside to the right and lowered to the level of the back of the woman (but not lower).
12. When the woman moves backward in a clockwise direction, the man, turning his face towards her, holds his left arm on a level slightly lower than the chest of his partner. If the motion backward of the woman goes counterclockwise, then on the contrary, the man holds his right arm at the higher level.
13. The man must not stand face to face opposite the woman, but slightly to the right or left or her shoulder (to the left of her left shoulder when the woman goes with a motion backward in the clockwise direction. On the contrary, slightly to the right of her shoulder when she moves with a motion backward in a counterclockwise direction.)
14. If the woman tires and, not having finished the dance, leaves her partner (a very unusual occurrence), he should at once invite another.
15. If the man by carelessness allows his partner to "fly away" or she is able to pass around him and leaves him far behind herself, the man must wait until she stops and finishes the dance. Then he goes up to her and acknowledges himself defeated.
16. In the dance *Kartuli*, the man must dance with the woman without headgear be it in a dwelling or in the open air (he may hold his headgear in his hand).
17. The man does not dance on his toes in the dance *Kartuli*.
18. It is not customary to move with motion forward in the clockwise direction during the performance of the solo, both for the man and for the woman. However, with the motion backward movement is allowed in all directions.

Interestingly, most of the preceding rules regulate the actions of the man, leaving the woman free to "lead" parts of the dance.



g him in this position, she does a
d with a bow, lets her partner know
an answers with a bow and either
arate.

men in Georgian dance is restricted
g at the waist. The ability to dance
at any musical tempo is not only

References

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Dzhavrishvili, David L. Gruzinskie Narodnie Tantsky. Tblisi: Izdatel'stvo Ganatleba, 1975.

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Sardarabad

An Armenian Tradition in Los Angeles Marjorie Franken

Most Californians are aware of an Armenian community in their state, if only through the name of their former governor. A more complete profile of the Armenian population might surprise many Californians, and dance enthusiasts will be especially delighted to know of the many opportunities there now are to observe and participate in Armenian dance events.

Armenians first arrived in California shortly after the 1915 and 1921 genocides in Eastern Turkey. Fresno has perhaps the largest concentration of these early immigrants. Another large group chose the Los Angeles area for resettlement after Beirut became a battleground in 1975. Most recently, in the 1980's, a third wave of immigrants has arrived from the tiny and soon-to-be-independent Soviet Socialist Republic of Armenia. Many of these families have settled in Hollywood, and it is chiefly this population that performs in Sardarabad, one of the largest and most prominent of the local Armenian dance troupes.

The Sardarabad (from the name of an ancient city) Dance Ensemble is centered at the Armenian General Benevolent Union (AGBU) in Hollywood. They rehearse twice a week and perform (for expenses only) at local dance festivals, holiday programs, and Armenian social occasions. They have in recent years performed at L.A. City College, the Barnsdale Park Arts Center, for the Refugee Festival of Los Angeles, and at the Pasadena Children's Museum.

Upon entering their rehearsal hall (a pre-school in daytime, one



feels transported to Yerevan itself. All instruction is in Armenian, the first language of virtually everyone in the room. All of the young adult dance group (ages 13-23) were born in Armenia, and many of them have been in the U.S. for only 3 or 4 years. Many of the younger dancers (ages 5-12) were born here in California.

The AGBU sponsors this two-part dance ensemble for a number of fairly obvious reasons. The primary goal is, of course, "to preserve traditional Armenian songs and dances as well as the Armenian culture", according to Adam Avasian, Performance Manager for the group. Another goal, subscribed to by all parts of the AGBU organization, is to provide a place for Armenian immigrants to socialize and maintain contact with one another. According to Adam Avasian, perhaps a more urgent need is to give Armenian youth alter-native activities and social life to that found on the streets of Hollywood.

Since 1988, the instructor of Sardarabad has been Mr. Levon Gasoyan. Sardarabad itself was started in 1980, then fell on hard times a few years later, and was then reborn under Mr. Gasoyan's tutelage in 1985. In that year, he was a guest director on a tourist visa from the Soviet Union. In 1987, he and his family permanently immigrated to Los Angeles.

Levon Gasoyan's background and training reflect the serious level of support given to folk arts in the Soviet Union. As a boy, he danced with the Young Pioneers in Kerovakan, his home town. His teachers encouraged him to attend the Cultural Institute in Yerevan, where he studied ballet as well as folk dance. He became a member and featured soloist in the State Ensemble of Armenia in 1958, under the instruction of Vartkes Rashigian and choreographer, Edward Manovgian. In 1973, he was awarded as an Artist of Merit by the State of Armenia, and also received the Best Dance Artist Award of 1977 for the Soviet Union Youth Dance Competition. In 1977, Mr. Gasoyan founded his own independent dance troupe, "Nork", where he served as artistic director and choreographer. The group danced to a 12-piece orchestra, and many recordings from that time are used here by the Los Angeles group.

Mr. Gasoyan feels that each dance he teaches is unique. Often dances are named for ancient Armenian cities, and use the familiar theme of peasant life. "Geninuru" depicts a wedding in Leninagan, "Dance of Ezerum" shows life in Eastern Turkey, and the popular "Shepherd's Dance" imitates that occupation. According to Gasoyan, every Armenian village had its own dance style and customs. However, he says, "The roots of these dances all look alike. Each village dances a bit differently, but if you put them all together, you can see the similarities."

Armenian social dance in Los Angeles reflects another part of Armenian history - the cultural traditions of the Diaspora. The Armenians from Beirut, Aleppo, Baghdad, Cairo and other Middle Eastern cities dance in a more Western style, with an Arabic influence. In the Diaspora, Armenians adjusted their dance to that of the people and music around them.

The biggest challenge for Sardarabad isn't necessarily the influence of American dance style. Rather, it is American life in general. Retaining dancers after they are trained and know the repertoire is Mr. Gasoyan's main problem. The younger dancers can be counted on to continue for several years. Their parents are eager for them to maintain as much Armenian folk culture as possible. However, the

high school dancers usually only dance for 3 or 4 years before university or marriage draws them away. Mr. Gasoyan feels that people in general have more to do and are busier here in America than they were in Armenia. There, for example, being a student precluded any other employment, but in the U.S., most students have jobs and attend school. It is, therefore, very difficult for most young Armenian-Americans to remain with the troupe.

Mr. Gasoyan believes that it is more challenging to teach Armenian dance to students here. "These kids don't know Armenian folk dance as well, and it takes them longer to catch on to the instructions. It is hard work to teach them the details and the real feel of the movements."

The costumes worn by Armenian dance troupes, including Sardarabad, are distinctive. To the American observer, they may seem rather Medieval, or like court costumes. In fact, much costume design is based on an authoritative book by Arakel Patrik, published in 1967. The volume shows regional differences in clothing ranging over the large area of "traditional Armenia", extending from Turkey to Azerbaijan and into Iran. The author's sources include scenes carved on ancient church walls, illustrations from manuscripts of the Middle Ages, and other historical documents. Surprisingly, the long skirts, aprons, and headpieces of the women were still in use less than 100 years ago. Sardarabad's costumes are made locally, but they have recently ordered a new set from the Soviet Union. where they are able to get the overall embroidery on vests, coat lapels, aprons, and skirt panels that are currently unavailable in America. The group expects to wear their new costumes for the first time in November at the 85th AGBU

Anniversary performance at the Scottish Rite Temple. Some modifications have been made in costumes to accentuate dance movements. Female dance aesthetics are centered on graceful arm, and especially hand, movements; dress sleeves often end in a point or small flap that extends out parallel over the back of the hand. Females often carry handkerchiefs as well. Male dancers wear either traditional baggy pants or black tights with soft knee-high boots.

Finally we come to the question that folk dance enthusiasts have been waiting for--what does Armenian dance look like?--What is it like to do?--What does it feel like? The answer is, as you guessed, it depends. The staged versions of Armenian dance can be quite different in a number of ways from what most Armenians themselves do at parties, picnics, and other social events.

Perhaps the greatest contrast between the performance and social dances is in women's dance. Even the music is distinctive, featuring the *duduk*, an oboe-like instrument (see Armenian International Magazine, vol. 1, no. 3, Nov. 1990) with very Middle Eastern-sounding phrases, sounding somewhat like a *mizmar takasim*. Characteristic dance movements include extended arms, wrist circles and flexions, and tiny steps with heels slightly elevated. Dancers in long, bell-shaped skirts "float and glide" across the stage, their smooth motion punctuated by hand movements and a flat-footed step on every fourth beat. Readers have a version of this type of Armenian women's dance done by the Avaz International Dance Company. Men do not dance in this very feminine style, but sometimes are seen in the background in more masculine poses.

Performance dance that combines men and women is more directly related to ordinary Armenian social dance. Indeed, one Sardarabad member said, "Yeah, we do this same dance at parties, but we hold our arms different." Levon Gasoyan's ballet training is evident in his choreographies and his sophisticated, not to say slick, staging techniques. What may have started as a folk dance similar to dances of Greece or the Balkans - a walk in a counter-clockwise circle, a kick right, a kick left, a hop or two and a grapevine - becomes a fascinating pattern of chains, circles and lines coalescing and scattering in rapid succession.

Folk dance enthusiasts will find several teachers of the folk/social type of Armenian dance listed in the Folk Dance Federation of Southern California Directory. These teachers tend to be second generation Armenians who are passing on traditional dances they learned from their families. Several Armenian dance studios in the area, however, are often directed by Armenians from the Soviet Union, trained much as Levon Gasoyan was, in the Russian tradition. The differences in dance instruction parallel the contrasts between performance and social dance. Indeed, there is some controversy in the Armenian community about what exactly "real" Armenian dance is.

Amidst the controversy, one thing is clear - Armenian Americans consider their dance traditions very important and an integral part of their new life in Southern California. According to Gasoyan, the future of the Sardarabad Dance Ensemble is brighter than ever. And, there are several other large, well-established Armenian dance troupes in the Los Angeles area. *Sevan*, for example, is over 40 years old. All of these, according to Mr. Gasoyan, serve as testimony to the vitality of Armenian cultural traditions in Los Angeles, and a hopeful indication of the survival of Armenian folk dance in America.

Kashi, Artala and Tkemali

FOODS of GEORGIA, SSR (Excerpted from: Eating Well)



Georgian lore celebrates the country's superabundance and its people's passion for the pleasures of the table. According to one myth, God wisely took a break for supper as He was creating the world. He became so engrossed in his meal that he inadvertently tripped over the high peaks of the Caucasus mountains, spilling a little of everything from His plate onto the land below. This is the reason for the wealth and variety of foods present in the land today. The marketplaces abound with fresh produce of every kind, including fruits and vegetables, nuts, cultivated and wild grains, herbs and spices both fresh and dried, and various grinds of corn.

Several dishes made by the Georgians are used to prevent or cure specific ailments. Included in these are *kashi*, a tripe soup thought to be therapeutic for gastric disorders. If an ulcer is diagnosed early enough, it is thought that eating a serving of this soup once a day for a month will cure the problem. *Kashi* is traditionally served for breakfast and has been a folk remedy for hangovers since time immemorial. Another soup, *artala*, made from beef shins, is although thought to be beneficial in fighting gastric problems. Then, to prevent sclerosis, *nadugi*, a fat-free concoction of specially-prepared cow's milk and fresh herbs, is drunk.

There are distinct differences in food preparation between the East and the West of the country. In Eastern Georgia, wheat bread is the starch staple, and dishes tend to rely on combinations of fresh ingredients with few seasonings. On the other hand, cooks in Western Georgia prefer commel and corn cakes for their starch base, and cooks use a greater array (and quantity) of spice to perfume their dishes.

Chicken Tapaka
(Pressed Chicken)

To be eaten with *Tkemali* (sour plum sauce).

4 1-lb Cornish hens salt & pepper to taste
4 lg garlic cloves, crushed
1 T olive oil

1. Pat hens dry and turn breast side down on large cutting board. With sharp knife, cut along both sides of backbone to free it. Then turn hen over and break backbone away from keel bone. Remove backbone and keel bone, along with any adhering cartilage. Then push skin back to reveal thigh joint, and make a cut part way through so you can straighten it out. Next, make small slit on each side of the breast and push the tips of the drumsticks through the slits so that the knobby ends of the drumsticks protrude on the skin side.

2. Next, put the hens between sheets of waxed paper and pound with mallet to flatten. Remove waxed paper, rub with crushed garlic, and sprinkle with salt and pepper.

3. In 1 or 2 large non-stick skillets, heat oil over moderate to high heat. Put hens, skin side up, in the pans, and immediately reduce heat to medium low. Cook one minute and then turn skin side down.

4. Put a smaller frying pan on top of the chickens and weight down with heavy cans. Cook hens over medium-low heat for 20 minutes. Then turn them, weight down again, and cook an additional 5 minutes, or until done. Transfer hens to a platter and serve at once, accompanied with *Tkemali*.

Tkemali
(Sour Plum Sauce)

1 1/2 lbs. ripe plums 3/4 tsp. coriander seeds
1 tsp. fennel seeds 2 lg. cloves garlic
1 tsp. cayenne pepper 1/2 tsp. salt
1 T. finely minced fresh mint
1/3 C. finely minced cilantro

1. Halve and pit plums. Put in saucepan with 1/4 C. water and bring to boil. Reduce heat and simmer, covered, for 15 to 20 minutes. Meanwhile, crush together coriander seed, fennel seed, cayenne, garlic and salt to make a fine paste.

2. When plums are ready, put them through a food mill and then into a clean pan. Bring to boil and cook over moderate heat, stirring, for 3 minutes. Then stir in coriander mixture and continue cooking another 5 minutes. Stir in mint and cilantro and remove from heat. Let cool, transfer to storage container and store for up to 3 weeks. Makes 3 cups.

Kharcho
(Beef Soup with Herbs)

2 lbs. lean stewing beef cut into 3/4" cubes
1 lb. beef bones 2 bay leaves
2 sprigs parsley 1/4 tsp. peppercorns
2 oz. apricot leather 1 T. lemon juice
1/4 C. uncooked rice 3 lg. onions
1 T. olive oil 1 3/4 tsp. salt
2 cloves minced garlic 1/4 tsp. cayenne
1/4 tsp. paprika Freshly ground pepper
3 T. chopped fresh herbs (cilantro, parsley, dill)

1/2 tsp. (generous) each: ground coriander, dried basil, ground caraway seeds)

1. Bring beef and bones to boil in 2 qts. water. Skim foam from surface. Add bay leaves, parsley and peppercorns and simmer, covered, 1 1/2 hrs. Strain broth and return to pot. Remove any herbs or peppercorns clinging to meat and set meat aside.

2. Put apricot leather in bowl and pour 1/2 C boiling water over it. Let stand 15 minutes, til creamy. Add lemon juice. Add rice to broth and simmer 10 minutes. Chop onions fine and cook in non-stick skillet in olive oil until soft. Add onions to soup along with salt. Cook 10 minutes more, til rice is done.

3. Return meat to pot and stir in garlic, coriander, basil, caraway seed, cayenne, paprika, ground pepper and apricot puree. Cook 10 more minutes. Stir in fresh cilantro, parsley and dill and let stand 5 minutes before serving. Serves 4-6 as main course.

Lobio Tkemali
(Kidney Beans with Plum Sauce)

Can be made with *tkemali* or with prepared plum jam.

1 C. small dried kidney beans
2 cloves garlic, 1 minced and 1 cut in half
1/2 tsp. crushed red pepper flakes
2 tsp. fresh chopped cilantro
3/4 tsp. salt 1 bay leaf
4 T. red wine vinegar freshly ground black pepper
1/3 C plum jam

1. Soak beans overnight in water to cover. Next day, drain and rinse them and put in large pot, covered with fresh water. Bring to boil with halved garlic, 1/4 tsp. red pepper flakes, 1/4 tsp. salt, bay leaf and 2 T. vinegar. Simmer until just tender, about 1 hour. Drain. While beans are still warm, stir in minced garlic, 1/4 tsp. red pepper flakes, 1/2 tsp. salt, 2 T. vinegar, black pepper, cilantro and plum jam. Serve at room temperature. Serves 6.



CLUB ACTIVITIES

BARLEYCORN COUNTRY DANCERS	Fri, 7:30-9:30 pm	Tammy Ewing (805) 544-1230	SAN LUIS OBSIPO, Acad. of Dance, 672 Higuera St.
CHINA LAKE DESERT DANCERS	Tues, 7:30-9:30 pm Thur, 7-10 pm	(619) 446-2795 (619) 375-7136	RIDGECREST, High Desert Dance Center. 725 S. Gateway
CONEJO VALLEY FOLK DANCERS	Mon, 7:30-10 pm	(805) 498-2491 Ask for Gene	THOUSAND OAKS, Conejo Elem. School 280 Conejo School Rd.
CRESTWOOD FOLK DANCERS	Mon, 8:15-10:30 pm	(213) 478-4659; 202-6166 Beverly Barr, instructor	WEST L.A., Brockton School 1309 Armacost Ave., WLA
DESERT INTERNATIONAL DANCERS	Mon, 7-10:30 pm	(619) 343-3513 Sam & Vikki, instructors	PALM SPRINGS, Leisure Center 401 S. Pavillion Way
ETHNIC EXPRESS INT'L FOLK DANCERS	Mon, 7-9 pm	(702) 732-4871 Dick	LAS VEGAS, Baker Park Comm. School 1100 E. St. Louis
FOLK DANCE CENTER	Mon, Fri, Sat Call for hours	(619) 281-KOLO	SAN DIEGO, Normal Heights 4649 Hawley Blvd.
FOLKARTËERS	Fri, 8-10 pm	(818) 338-2929 (714) 593-2880	COVINA, Las Palmas School 641 N. Lark Ellen Ave.
HAVERIM FOLK DANCERS	Tues, 8-10 pm	(213) 202-6166; 478-4659 Beverly Barr, instructor	VAN NUYS, Valley Cities Jewish Ctr. 13164 Burbank Blvd.
HAVERIM FOLK DANCERS OF VENTURA	Sun, 7-9 pm	Barbara Rosenberg (805) 643-0897	VENTURA, Temple Beth Torah Youth Ctr. 7620 Foothill Rd.
HOLLYWOOD PEASANTS	Wed, 7-10 pm	(213) 836-3069 (818) 984-1960	WEST HOLLYWOOD, Plummer Park 7377 Santa Monica Blvd. Fiesta Hall
INTERMEDIATE FOLK DANCERS	Fri, 8-10:30 pm	(213) 397-5039	CULVER CITY, Lindberg Park Ocean Ave. & Rhoda Way
KAYSO FOLK DANCERS	Fri, 9 am-noon Sat, 12:30-3 pm	(619) 238-1771 Kayso Soghomonian, instructor	SAN DIEGO, Casa del Prado, Rm. 206 Balboa Park; Sat, 4044 Idaho St.
KERN INTERNATIONAL FOLK DANCERS	Wed, 7:30-9:30 pm	(805) 831-5007	BAKERSFIELD, Franklin School 2400 Truxtun Ave.
LAGUNA FOLK DANCERS	Sun, 7-10 pm	(714) 494-3302; 533-8667	LAGUNA BEACH, Community Center 384 Legion Ave.
LARIATS	Fri, 3:30-6:15 pm	(213) 216-2644 Cozette Vergari	L.A. Visitation Parrish 8740 Emerson Ave.
MOUNTAIN DANCERS	Wed., 7-9:30 pm	Barbara Taylor (213) 454-2877	L.A., Yorkdale Elementary School 5687 Meridian St.
MOUNTAINTOP FOLK DANCERS	Wed, 7:30-10:30 pm	Burt Scholin (714) 337-8628	LAKE ARROWHEAD, Community Presbyterian Church, 351 Hwy 173
NARODNI DANCERS OF LONG BEACH	Th, 7:30-10:30 pm	(213) 421-9105, Lucille (714) 892-9766, Laura	LONG BEACH, Unitarian Church, 5450 Atherton
NORTH SAN DIEGO COUNTY FOLK DANCERS	Fri, 7:30-11 pm	(619) 743-5927 George Bailey	VISTA, Grange Hall 1050 S. Santa Fe
OJAI FOLK DANCERS	Wed, 7:30-10 pm	(805) 649-1570	OJAI Art Center 113 S. Montgomery
ORANGE COUNTY FOLK DANCERS	Fri, 7:30-10:30 pm	(714) 557-4662; 646-7082	TUSTIN, Senior Center 200 S. "C" St.
PASADENA FOLK DANCE CO-OP	Fri, 7:45-11 pm	(818) 794-9493	PASADENA, Throop Memorial Church 300 S. Los Robles
ROYAL SCOTTISH COUNTRY DANCE SOC., San Diego Br.	M, Tu, 7-10 pm Fri, 7:30-10 pm	(619) 270-1595; 276-6064	SAN DIEGO, Casa del Prado Balboa Park
ROYAL SCOTTISH COUNTRY DANCE SOC.	Mon, Thurs, 7:30-9:45 pm	(714) 856-0891 Frank Cannonito	IRVINE. Call for location HUNTINGTON BEACH. Call for location

CLUB ACTIVITIES

SAN DIEGO FOLK DANCERS	Mon, 7:30-10 pm	(619) 460-8475 Evelyn Prewett	SAN DIEGO. Recital Hall. Balboa Park
SAN DIEGO INTERNATIONAL FOLK DANCE CLUB	Wed, 7-10 pm	(619) 422-5540 Alice Stirling, instructor	SAN DIEGO, Balboa Park Club Balboa Park
SANTA BARBARA COUNTRY DANCE SOCIETY	1st & 3rd Sun. 6:30-10 pm	(805) 969-1511	SANTA BARBARA, Carillo Rec. Ctr. 100 E. Carillo St.
SANTA MARIA FOLK DANCERS	Mon, 7-9:30 pm	(805) 925-3981; 929-1514	SANTA MARIA, Vet's Cultural Ctr., Pine & Finnell
SKANDIA DANCE CLUB	Several dates, times	(714) 533-8667 (714) 892-2579 (213) 459-5314	ANAHEIM. 931 Harbor Blvd. ORANGE, 131 S. Center St. CULVER CITY. 9636 Venice Blvd.
SOLVANG VILLAGE FOLK DANCERS	Sat, 7:30-10:30 pm	(805) 688-3397 Dave Heald, instructor	SANTA YNEZ, Valley High, Old Gym Hwy 246 at Refugio Rd.
SOUTH BAY FOLK DANCERS	Fri, 7:00-10:00 pm	(213) 324-0524; 316-1865	TORRANCE. Greenwood Park. 1520 Greenwood
SO. CALIFORNIA ENGLISH COUNTRY DANCE SOCIETY	2nd, 4th Fridays 8-11 pm	(818) 441-6129	SANTA MONICA. Marine Park 1406 Marine St.
TCHAIKA FOLK DANCE CLUB OF VENTURA	Thurs, 8-10:30 pm	(805) 642-3931; 985-7316	VENTURA, Loma Vista Elem. School, 300 Lynn Dr.
TROUPE MOSAIC	Tues, 6-8 pm	Mara Johnson (818) 831-1854	SEPULVEDA. Gottlieb Dance Studio, 9743 Noble Ave.
TUESDAY GYPSIES	Tues, 7:30-10 pm	(213) 556-3791 Dave Slater	CULVER CITY, Masonic Temple 9635 Venice Blvd.
U. of RIVERSIDE FOLK DANCE CLUB	Fri, 8-11:30 pm	(714) 369-6557 Sherri	BARN STABLE, University exit Across from Campus Security.
VESELO SELO FOLK DANCERS	Tu, 7:30-10:30 pm Wed, 7-10 pm Sat, 8-midnight	(714) 635-7365; Recorded message & schedule	ANAHEIM, 716 N. Anaheim Blvd., between Lincoln Bl. & La Palma
VIRGILEERS FOLK DANCE GROUP	Tues, 8-10 pm	Josephine Civello, Director	W. HOLLYWOOD, Plummer Park, Fuller & Santa Monica Blvd.
WAVERLEY	Wed, 7:30-10:30 pm	Jerry Lubin (213) 820-1181	SANTA MONICA. Adams Jr. High, 2425-16th St.
WESTCHESTER LARIATS	Mon, 3:30-5:30 pm Mon, 6-9 pm	Cathy Reid (213) 822-4304	L.A., Visitation School, 6561 W. 88th St. L.A., Vergari Dance Studio, 6216 W. Manchester Ave.
WEST LOS ANGELES FOLK DANCERS	Fri, 7:30-10:45 pm	(213) 478-4659; 202-6166 Beverly Barr, instructor	WEST L.A., Brockton School 1309 Armacost Ave.
WEST VALLEY FOLK DANCERS	Fri, 7:30-10:30 pm	(818) 346-3423; 887-9613	WOODLAND HILLS Rec. Center, 5858 Shoup Ave.
WESTWOOD CO-OP FOLK DANCERS	Thurs, 8-10:45 pm	(213) 655-8539; 392-3452	WEST L.A., Emerson Jr. High, Boy's Gym, 1670 Selby Ave.
WHITTIER CO-OP FOLK DANCERS	2nd, 4th & 5th Sat. 7:30-10:30 PM	(818) 300-8138	WHITTIER, Sorenson Park 11419 Rosehedge Dr.

NON-FEDERATION CLUBS

ALIVE FELLOWSHIP INT'L FOLKDANCERS	Tuesday 7:30-10 pm	(714) 677-7404; 677-7602 Wayne English	MURIETTA HOT SPRINGS Alive Polarity's Resort
CABRILLO INTERNATIONAL FOLK DANCERS	Tues, 7:30-10 pm Thur, 7:30-10 pm	(619) 449-4631 Joe Sigona	SAN DIEGO Balboa Park Club Balboa Park
ADAT SHALOM ISRAELI DANCERS	Mon, 7:30-10 pm	(213) 478-5968 Edy Greenblatt	WEST L.A., Adat Shalom 3030 Westwood Blvd.
CAFE DANSSA BALKAN DANCERS	Wed, 7:30-10:30 pm	(213) 478-7866 Sherry Cochran	WEST L.A., Cafe Danssa 11533 W. Pico Blvd.
CAL TECH HILLEL ISRAELI DANCERS	Sun, 7:30-10:30 pm	(213) 260-3908 (818) 577-8464	PASADENA, Winnet Student Ctr., S. San Pascual, W. of Holliston
CAL TECH INTERNATIONAL FOLK DANCERS	Tues, 8-11:55 pm	(213) 849-2095 (714) 593-2645	PASADENA, Cal Tech Campus, Dabney Hall. Parking off Del Mar
DANCE WITH MARIO CASSETTA	Wed, 7:30-10:15 pm	(213) 743-5252	LOS ANGELES, Performing Arts 3131 Figueroa

CLUB ACTIVITIES

DEL MAR SHORES INT'L FOLK DANCERS	Mon, 6:45 & 8:15 pm	(619) 475-2776 Geri Dukes	DEL MAR, Mira Costa College 9th & Stratford Court
FOLK DANCE FUN	1st & 3rd Sat. 8-10:30 pm	(818) 349-0877 Ruth	SEPULVEDA, 9743 Noble Ave.
GREEK FOLK DANCE CLASS	Thur, 1-3 pm	(213) 769-3765 Trudy Bronson	VAN NUYS, Valley Cities Jewish Comm. Ctr., 13164 Burbank Blvd.
KYPSELI GREEK FOLK DANCING	Fri, 8 pm-midnight	(818) 248-2020, Antoni (213) 660-1030, Jozef	PASADENA, Vasa Hall 2031 E. Villa
ISRAEL FOLK DANCE INSTITUTE	Tues, 8:30 pm-1 am	(818) 710-0298 David Paletz	VAN NUYS, Arthur Murray Studio, 6383 Van Nuys Blvd.
ISRAEL YAKOVEE'S ISRAELI FOLK DANCERS	Tues, 7-10 pm	(818) 786-6310; 873-4620 Israel Yakovee, instructor	VAN NUYS, Valley Cities Jewish Ctr., 13164 Burbank Blvd.
LONG BEACH JEWISH COMMUNITY CENTER	Sun, Wed, 7:30-10 pm	(213) 426-7601	LONG BEACH 3801 E. Willow
LONG BEACH INTERNATIONAL FOLK DANCERS	Tues, 7:30-10 pm	John Matthews	LONG BEACH, Unitarian Church 5450 Atherton
NICHEVO FOLK DANCERS	Tu, 7:30-10:30 pm Wed, 8-10:30 pm	(805) 967-9991 Flora Codman	SANTA BARBARA, Carillo Rec. Center 100 E. Carillo St.
OUNJIAN'S ARMENIAN DANCE CLASS	Tues, 7:30-9 pm Thur, 7:45-9:15 pm	(818) 845-7555 Susan Ounjian	VAN NUYS, 17231 Sherman Way L.A., 4950 W. Slauson Ave.
SAN PEDRO DALKAN FOLK DANCE CLUB	Mon., 7:30-9:30 pm	(213) 548-5929 Andy Crosswhite	SAN PEDRO, YMCA, 9th Street
TEMPLE B'NAI DAVID	Wed, 7:15-10 pm Th, 9:30 am-1 pm	(213) 391-8970 Miriam Dean	LOS ANGELES, 8906 Pico Blvd. CULVER CITY, 4117 Overland Blvd.
UCLA HILLEL ISRAELI DANCERS	Wed, 7:30-11 pm	(213) 478-5968; 206-3081 Edy Greenblatt	WESTWOOD, UCLA Jewish Student Ctr. 900 Hilgard Ave.
WESTSIDE CENTER FOLK DANCERS	Tues & Fri 9 am-12:15 pm	(213) 389-5369 Pearl Rosenthal	WEST L.A., Westwide Jewish Ctr., 5870 N. Olympic Blvd.
WESTSIDE TANCHAZ	4th Saturdays 7:30 pm-midnight	(213) 202-9025 (213) 397-4690	L.A. Hungarian House, 1975 W. Washington Blvd.

BEGINNER'S CLASSES

ADAT SHALOM ISRAELI DANCERS	Mon, 7:30-8:30 pm	(213) 475-4985; 478-5968 Edy Greenblatt	WEST L.A., Adat Shalom 3030 Westwood Blvd.
ARMENIAN DANCE CLASS (8 week series)	M-F, 6:30-10 pm	(213) 467-6341 Tom Bozgian, instructor	Different locations each night. Call for details.
CABRILLO INTERNATIONAL FOLK DANCERS	Thurs, 7:30-10 pm	(619) 449-4631 Kim Ho	SAN DIEGO, Balboa Park Club Balboa Park
CRESTWOOD FOLK DANCERS	Mon, 7-8:15 pm	(213) 478-4659; 202-6166 Beverly Barr, instructor	WEST L.A., Brockton School 1309 Armacost Ave.
DESERT INTERNATIONAL FOLK DANCERS	Mon, 7:30-10:30 pm	(619) 343-3513 Sam & Vikki	PALM SPRINGS, Village Center 538 N. Palm Canyon Dr.
HAVERIM FOLK DANCERS OF VENTURA	Sun, 7-9 pm	(805) 643-0897 Barbara Rosenberg	VENTURA, Temple Beth Torah 7620 Foothill Rd. (corner Kimbal)
ISRAELI & INTERNATIONAL FOLK DANCERS	Tues, 7:45-10 pm	(213) 375-5553 Ginger McKale	REDONDO BEACH, Temple Menorah 1101 Camino Real
KAYSO FOLK DANCERS	Sat, 1-3 pm	(619) 238-1771 Kayso Soghomonian	SAN DIEGO, North Park Rec Center, 4044 Idaho St.
LAGUNA BEGINNER'S FOLK DANCE CLASS	Wed, 8:15-10:15 pm	(714) 494-3302; 533-8667	LAGUNA BEACH, Community Center, 384 Legion Ave.
NARODNI BEGINNER'S FOLK DANCE CLASS	Thurs, 7-8 pm	(213) 421-9105 (714) 892-2766	LONG BEACH, Hill Jr. High Gym, 1100 Iroquois
NORTH SAN DIEGO COUNTY BEGINNERS	Thurs, 7:30-9:30 pm	(619) 747-1163 Faith Hagadorn	ESCONDIDO, Methodist Church Rec. Hall, 4th & Kalmia
PASADENA CO-OP BEGINNER'S CLASS	Fri, 7:45-8:30 pm	(818) 794-9493	PASADENA, Throop Memorial Church, 300 s. Los Robles
SAN DIEGO INTERNATIONAL FOLK DANCE CLASS	Wed, 7-8:15 pm	(619) 422-5540 Alice Stirling	SAN DIEGO, Balboa Park Club Balboa Park
SIERRA MADRE FOLK DANCE CLASS	Mon, 8-9:30 pm	(818) 441-0590 Chuck Lawson	Call for location

CLUB ACTIVITIES

SKANDIA FOLK DANCE CLASSES	Mon, 7:30-10 pm Wed, 7:15-10 pm Wed, 7:30-10 pm Thurs, 7:15-10 pm	(714) 533-8667 (213) 459-5314 (619) 281-7295 (805) 965-5659	ANAHEIM, Cultural Ctr, 931 Harbor CULVER CITY, Peer Gynt, 3835 Watseka SAN DIEGO, 1934 - 30th St. SANTA BARBARA, 100 E. Carillo
SOUTH BAY BEGINNER'S DANCE CLASS	Fri, 7:45-10:45 pm	(213) 324-0524; 316-1865	RANCHO PALOS VERDES, Pedregal School, 6060 Groveoak Pl.
TIKVA'S ISRAELI/ INTERNATIONAL DANCE	Mon, 7:30-9 pm	(213) 652-8706 Tikva Mason	ALHAMBRA, 225 S. Atlantic
VESELO SELO BEGINNER'S CLASS	Wed, 7-10 pm	(714) 893-8127-Carol (714) 530-6563-Pat	ANAHEIM, 719 N. Anaheim Blvd., Between Lincoln & La Palma
WESTWOOD CO-OP FOLK DANCERS	Thurs, 7:30-9 pm	(213) 392-3452 (13) 556-3791	WEST L.A., Emerson Jr. High Gym, 1670 Selby, behind Mormon Temple

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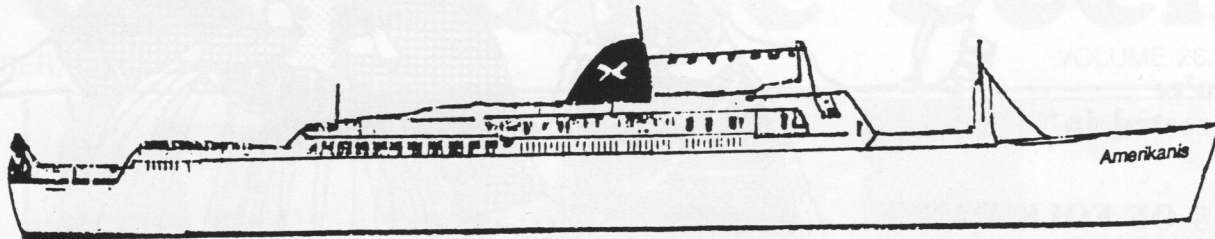
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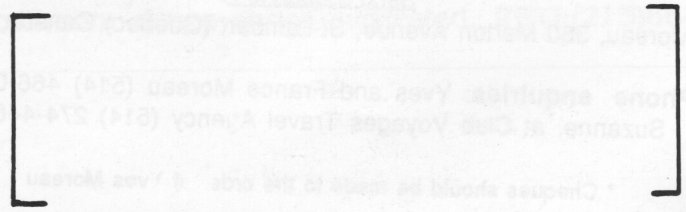
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