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Folk Dance Scene

SEPTEMBER 1992

Volume 28, Number 5



ARMENIAN CULTURAL FESTIVAL, INC.
presents
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6th Annual
**ARMENIAN
CULTURAL
FESTIVAL**

*****New Location*****

Los Angeles City College
855 North Vermont Ave.

Sunday, October 4, 1992

10:00 a.m. to 6:00 p.m.

ARMENIAN BREAKFAST WITH LIVE MUSIC FOR DANCING 10:00 TO 12:00

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Mock Armenian Village Wedding at 1:00 p.m. -

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This Festival is funded in part by the City of Los Angeles Cultural Affairs Department.





SEPTEMBER 1992
Volume 28, Number 5

Folk Dance Scene

EDITORS	Marvin Smith Teri Hoffman
SUBSCRIPTION MANAGER	Jim Fogle
CIRCULATION	Fran Slater
BUSINESS MANAGER	Bob Moriarty
MAILING COORDINATOR	Ed Feldman
ART DIRECTOR	Teri Hoffman
PICTURE EDITOR	Marvin Smith

EDITORIAL OFFICE

(213) 953-4994; (213) 653-2923
845 N. Alfred, L.A. CA 90069

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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.

MANUSCRIPTS AND NOTICES. The Editors will attempt to include all news-worthy items which are consistent with the policy of the magazine. News items should reach the Editors by one week before the 1st of the month of publication for inclusion. Potential authors of feature articles should correspond with the Editors prior to submitting their manuscripts.

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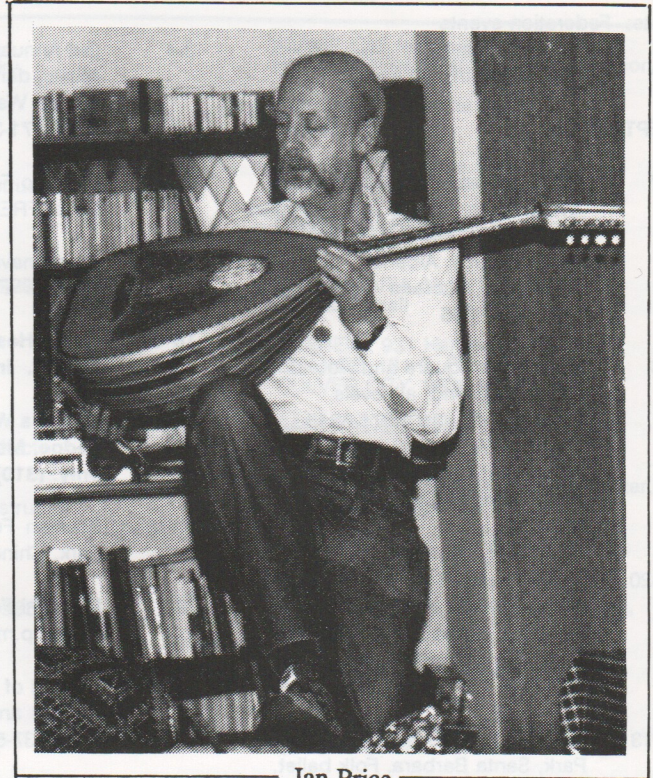
ADVERTISING. Current rates and specifications are available from the Editorial Office. All ads must relate to and be consistent with the purposes of the magazine. All ads must be camera-ready and accompanied by a check for the correct amount.

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.

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH OFFICERS

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VICE PRESIDENT.....Burt Schoelin
TREASURER.....Ruddy Beldner
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CORRESPONDING SECRETARY.....Bill Campbell
MEMBERSHIP.....Steve Davis
PUBLICITY.....Beverly Weiss
HISTORIAN.....Therese Scholin

Federation Information (213) 277-6699



Ian Price

CONTENTS

CALENDAR	
Jay Michtom	2
ON THE SCENE	5
DRITA	
Ian Price.....	8
MUSIC OF ALBANIA	10
INSIDE THE FORBIDDEN LAND	
Interview with Ian Price.....	12
THE PRESIDENT'S MESSAGE	
Eunice Udelf.....	16
CLUB ACTIVITIES	18

Our thanks to Ian Price for providing most of the material for this issue, and especially for his patience.

Note: Federation events
are in bold type.

*** Call to confirm all events

SEPTEMBER

- 2-7 Santa Barbara Folk Dance Symposium, UCSB. Tom Bozigian, Mihai David, Michael Ginsberg, Ventsi Sotirov, Alberto Toldenado, Loreen Arbus. Info: (310) 941-0845
- 4-6 Jamboree: Square and Round Dance weekend, all levels. Oxnard. Info: (310) 371-6343
- 7 Crestwood Dancers Labor Day Party. West L.A. Info: (310) 202-6166
- 10-20 Korean Festival & Parade. Magic, games, dance, performances, literature. Koreatown, Wilshire Ebell, Olympic Blvd. Info: (213) 730-1495
- 12-13 Mexican Independence Day. Oak Park, Santa Barbara. Folk ballet, arts, crafts. (800) 927-4688
- 13 **Beginner's Folkdance Festival. Veteran's Park, Culver City. 1:30-5:30 pm. Outdoors. Teaching. Free. Council meeting at 11 am. Info: (818) 368-1957 or (310) 202-6166**
- 19 **Skandia Workshop (3-5 pm) & Party (7:30-11 pm). Masonic Temple, Culver City. Info: (213) 459-5314**
- 19-20 Salute to California Indian Culture. Songs, dances, crafts. Southwest Museum, (213) 221-2164
- 26 Day of the Drum Festival. Drum and dance artistry, performances. Watts Towers Arts Center. Info: (213) 569-8181
- 27 Jugaremos en Familia (Playing as a family). Food, music, folk dancing, from Mexico and Central America. MacArthur Park. Info: (213) 562-1995

OCTOBER

- 3-4 **Beginner's Festival & Regional Festival, hosted by San Diego Folkdancers, Balboa Park, SD. Council meeting 11 am, Sunday**
- 3-4 German Oktoberfest Festival. Oak Park, Santa Barbara. Folk dancing, food, entertainment. Info: (800) 927-4688

3-4 3rd Annual Watts Festival. Music, dance, art, theatre, food. FREE. Watts Health Center. Info: (213) 671-3465, x-433

9-11 Chicano Festival, Plaza de la Raza. FREE. (213) 223-2475

10-11 Scandinavian Festival, Santa Monica. FREE. (310) 392-0356

16-18 Camp Hess Kramer Seminar. Malibu. Info: (310) 478-4659

16-18 Skandia Weekend at Harwood Lodge, Mt. Baldy. Adv. reg. only. (310) 459-5314

17-18 Scottish Festival & Games. Prado Park, Chino. Info: (310) 866-6760

18 Mariachi Festival. 1st & Pleasant St. 2-6 p.m. FREE. (213) 485-2437

24-25 Festival of the Masks. Hancock Par., 11 am-dusk. FREE. Info: (213) 937-5544

NOVEMBER

3-8 **Workshops with Thea Huijgen in Balkan, Dutch & Russian dance. 3 - Tuesday Gypsies, Culver City 5 - Westwood Coop, WLA 6 - W. Valley FD, Woodland Hills 7 - Veselo Selo, Anaheim 8 - Laguna Dancers, Laguna Beach**

25-29 **Southern California Skandia Festival. Julian, CA Info: (818) 342-7111**

DECEMBER

26 **Skandia Holiday Ball. Masonic Temple, 9635 Venice Blvd., Culver City. (213) 459-5314**

1993

JANUARY

10 **Pasadena Coop Festival. Glendale Civic Aud, 1:30-5:30. Council meeting at 11 a.m.**

FEBRUARY

5-7 **Laguna Festival. Laguna Beach. (714) 646-7082**

APRIL

4 **Westwood Coop Festival. Culver City, 1:30-5:30. Council meeting at 11 a.m.**

NORTHERN CALIFORNIA

9/25-27 Razzamataz. Mendocino. Joe Graziosi, live music. Info: (707) 579-2535

10/23-25 North/South Teacher's Seminar. Invitation only.

11/26-28 41st Annual Kolo Festival. Steve Kotansky, Tony Shay, Tom Bozigian. Info: (501) 481-8481

OUT OF STATE

Arkansas

9/11-12 Annual ACDS FD Festival, Mountain View. (501) 679-2935

Kentucky

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

9/25-26 Square Dance Jamboree, Louisville. (502) 368-1006

Maine

7/4-9/4 Maine Folk Dance Camp. 8 one week sessions with various FD teachers. Info: (207) 647-3424

Massachusetts

9/11-13 Swing Dance Camp, Pinewoods Camp, Plymouth. Info: (617) 491-6083

Nevada

11/20-12/4 International Dance Festival, Las Vegas. Therese & Burt Scholin. Part of Sands Festival with square, clogging, country western. Info: (714) 337-8628

New Jersey

10/15-17 Victorian & Ragtime Weekend, Cap May. Richard & Melanie Powers. (609) 884-8409

New York

9/18-20 Fall Folk Weekend. Baiting Hollow, Long Island. Info: (516) 751-1339

9/25-26 Dance & Music Workshop, Buffalo. Ethel Raim, Martin Koenig. Info: (716) 893-7222

North Carolina

9/18-20 Fiddlehead Fall Weekend, Black Mountain. Info: (704) 353-3917

Pennsylvania

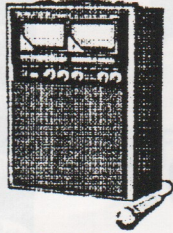
Performances at Longwood Gardens, Kennett Square, (215) 388-6741
9/1 - Corazon Al Sur, South American music

9/5 - Tamburitans

9/26-26 Heritage Dance Festival, Plymouth. Info: (215) 849-5384

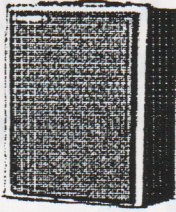
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Beginners Folk Dance Festival

SUNDAY SEPT. 13, 1992

1:30 -- 5:00

Culver City Veterans Memorial Park

Culver Blvd. at Overland ** Dancing Outdoors

NO ADMISSION CHARGE ** TEACHING and DANCING

Experienced dancers and first timers ** Welcome!!

Hosted by Crestwood Folkdancers

(See listing under Club Activities for club information)

For information Call Beverly Barr

(310)202-6166 or (310)478-4659

**Sponsored by Folk Dance Federation of California South, Inc.
and**

Culver City Department of Human Services

THE FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH, INC.

PRESENTS

CAMP HESS KRAMER INSTITUTE WEEKEND

"Camps Review"

Learn dances taught at Summer Camps

October 16 17 18, 1992

TEACHERS:

BEVERLY BARR

RICHARD DUREE

JOYCE HIMES

THE WEEKEND: Includes 2 nights' lodging, 6 meals, snacks, teaching sessions with review sessions, evening dances, a Happy Hour, and if you can find the time, hiking, beach strolling and other outdoor activities.

THE LOCATION: Camp Hess Kramer is located at 11495 E. Pacific Coast Highway, in a verdant canyon, one mile north of the Ventura County Line.

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MAIL APPLICATION TO: Wes Perkins & Gloria Harris, 1621 Bryn Mawr, Santa Monica, CA 90405

Registration on a first come first serve basis

Please make check payable to **CAMP HESS KRAMER COMMITTEE.**

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ADDRESS _____

CITY _____

STATE _____ ZIP _____

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ROOMMATE _____ SMOKER _____ NON-SMOKER _____

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TOTAL.....\$_____

ON THE SCENE

Labor Day Party

Crestwood Folkdancers are hosting a "Labor Day Party" on Monday, 9/7/92 at Brockton School, 1309 Armacost, W.L.A. The party starts at 7 p.m. with the first hour devoted to beginner's dances. An all request program will begin at 8 p.m. Bring pot luck snacks and desserts and join in the fun and good dancing. For info, call Beverly Barr at (310) 202-6166 or (310) 478-4659.

4th Annual Beginner's Festival in Culver City

The next Federation Beginner's Festival will be on Sunday, September 13, 1992, from 1:30-5:30 p.m. at the Veteran's Memorial Park, Culver City. This will be the 4th such festival held under the auspices of the Department of Human Services of the City of Culver City.

There will be new dances taught throughout the afternoon as well as a program of beginning and some intermediate dances. The dance will be outdoors, in the shade, and it will be free. Experienced dancers, beginners, and even first-time novices are welcome. Please publicize this event to non-folk dancers.

Crestwood Folkdancers is the host club. All clubs are encouraged to bring flyers for their club and/or beginner's classes to the festival for distribution. There will be a Federation council meeting at 11:00 am. The park is located at Culver Blvd. and Overland. Take the Culver Blvd. exit from the 405 freeway and go East about a half a mile.

Gala Oktoberfest in San Diego

The San Diego International Folk Dance Club will be hosting an exciting weekend of dance October 3-4, 1992. It will start with a beginner's festival on Saturday afternoon, from 1-5 pm. This will include teaching of dances, and will be a free introduction to folk dancing for new dancers. Local clubs are encouraged to publicize this

event to non-folk dancers and to bring flyers about their clubs and/or beginner's classes to the festival. On Saturday night, 6:30-10 pm, there will be an Anniversary Party. Sunday afternoon's Oktoberfest will run from 1:30-5 pm, with a Federation Council meeting at 11 am.

All events will be in Balboa Park, San Diego. Make your plans now for the weekend, or at least part of it. Let's support our San Diego clubs, and have a lot of fun at the same time.

Camp Hess Kramer Weekend

Camp Hess Kramer weekend will be held in Malibu from October 16-18, 1992. Included in the weekend are 6 meals, all accommodations, teaching of the dances from several of the recent summer camps, and all parties. The teaching staff this year includes Joyce Himes, Richard Duree and Beverly Barr.

Joyce Himes has been teaching international folkdancing in Phoenix for 16 years. We are very pleased to have her back this year teaching dances from Idyllwild Folk Dance Camp.

Richard Duree is an Associate Professor of Dance at Coast Community College District in Costa Mesa as well as Dunaj International Dance Ensemble. This will be Richard's first year at the Camp Hess Kramer and he will be teaching dances from Stockton Folk Dance Camp.

Beverly Barr is one of the most active folkdance teachers in California and is returning by popular demand to teach dances from the Santa Barbara Folk Dance Symposium.

Sign up early for this fun-filled weekend. See the ad in this issue or call Irwin at (310) 202-6166 or Wes or Gloria at (310) 452-1538 for information or registration forms.

America Dancing!

In April and May, 1993, the Public Broadcasting System will air an

8-hour series exploring the diversity of dance as cultural expression throughout the world. It is a co-production of WNET (New York), RM Arts and the BBC. Called *Dancing*, it will attempt to illustrate the many ways in which dance reflects life.

In conjunction with this series will be a nationally-coordinated but community-designed educational and audience development campaign for dance called *America Dancing*. Objectives include encouragement of collaboration between public TV stations' outreach departments and the dance resources in their communities, broadening awareness of the multi-cultural diversity of dance, and making dance a more important part of community life.

Those involved in dance are encouraged to increase their own outreach efforts - establishing educational programs, making dance more accessible, taking on greater social responsibility. Representatives of community folk dance organizations are invited to contact their affiliate station's community outreach coordinator to make known the folk dance resources which are available and to participate in any meetings the affiliate may hold with the local dance community. (If the station does not have funds to produce a follow-up program about the local dance scene, as for "spots" or at least a "trailer" showing names and phone numbers of local non-profit dance organizations which viewers can contact for further information; volunteer your assistance; invite station personnel to an event).

All high schools in the U.S. have been sent visual materials and a 20-page-curriculum guide which can be integrated into Social Studies or Dance. Staff expertise in folk dancing is probably lacking. If you can help, let your local schools know! Here is an opportunity to arouse young people's interest in traditional forms of dance.

ON THE SCENE

The guide will contain illustrated teacher's and student's materials. The guide is to accompany the new 8-part series airing on PBS this fall centered on Dance. For each of the programs in the series, the guide provides background information, lesson plans, class activities and research and performance projects. In addition, the package will include a poster for classroom use, and a list of resources for further information. Those interested in receiving a set of materials and/or high schools that have not received the materials, should write to:

-Dancing Educational Materials,
Educational Publishing Dept.,
PO Box 245,
Little Falls, NJ 07424-9876.

According to the series overview, the first program will convey the primal power of dance; the second will explore how religions have shunned dance or combined it with worship; the third will examine the central role dance played in royal courts; the fourth will look at social dancing; the fifth will explain how the rise of the middle class changed theatrical traditions; the sixth will illustrate the cultural fusion which shaped the popular dances of the New World; the seventh will showcase the modern phenomenon of the individual artist creating dance; and the final program will ask whether we are racing towards a single global culture or whether ancient dance traditions will continue into the 21st century. Although it appears that there will be some emphasis on dance as performance, many of the topics could transition nicely into participatory folk dancing.

The Dancing series is intended to create public interest in and awareness of dance. The America Dancing campaign is meant to reach out beyond the airwaves to involve people in dance. A unique opportunity presents itself. Now is the time to get all of America up and dancing!
-Donna Hurst

ATTN: Dance Teachers in LA

For dance teachers interested in a position with the Los Angeles Unified School District: though there are no immediate openings, Donna Kimura, Physical Education Specialist, is assembling a resource list of dancers who are qualified to teach and would be available as openings occur. B.A. degree is required. California secondary level teaching credential is preferred. If lacking a credential, enrollment in a credential program is a condition of employment. If interested, call (213) 625-6412.

1992 North/South Folkdance Teachers Seminar

Teachers at this 18th North/South Folkdance Teachers Seminar will be Germain Hebert, teaching French Dances and Barry Glass, concentrating on Croatian Dance. The seminar will be from October 23-25, 1992 at Monte Toyon in Aptos (near Santa Cruz). Accommodations are in the Cary Lodge.

The Seminar is open by invitation to active folkdance teachers who have an interest in accurate styling and background of the dances. The master teachers have been asked to concentrate on dances which they have taught before rather than just introduce new material.

Attendance is limited to 60 teachers and teaching partners so that all can see and hear. The invitation is NOT TRANSFERRABLE. Attendees may bring a teaching partner.

If there are other teachers whom attendees think should be invited, please mail their names and addresses to the committee at 563 Humboldt Way, Livermore, CA 94550.

Argentine Tango in "L.A."

For those of you who've been bitten by the Tango bug, there IS a place in the L.A. area to learn and practice Argentine Tango (and eat Argentinian foods!)...the place is called

Marcela's, and it's at 14533 Gilmore St., Van Nuys, (818) 989-2581. There is live music Fridays through Sundays, as well as a show on Fridays and Saturdays that includes dance performances by 3 different couples (including Loreen Arbus and Alberto Toledano). Classes are given at 7 p.m. on Fridays and 6:30 p.m. on Sundays.

Another spot to do Latin dancing is the *Cache* at 2395 Glendale Blvd in Silverlake, (213) 660-6154. Thursday night is Tango night, and all dancing is to live music. There is a cover charge which varies, depending upon the orchestra playing that night. If there's a big-name band, it can go up to \$100 (wow!).

Folk Dance Concert Series

Down the beach from the lighthouse in Port Hueneme sits a municipal theatre which serves as a cultural beacon. The '92-'93 International Series at the Dorill B. Wright Cultural Center features the Shanghai Acrobats and Dance Theatre on 9/28, the Ballet Folclorico Nacional de Mexico on 1/19, and Krasnayarsk Siberian Dance Company on 3/17. There is also an Americana Series, to be highlighted by the Aman Folk Ensemble on 4/24. Ticket prices are lower than in larger cities, viewing is better with less than 600 seats, and free parking is convenient in Lot E. Ushers are volunteers. The box office number is (805) 986-6598. Season brochures are available. Last season was climaxed by a Karpatok performance. When attending, look for the suggestion forms, on which positive feedback about the multicultural dance emphasis can be given!

Santa Barbara Symposium Update

The various options and packages offered at the 17th International Folk Dance Symposium are very attractive to the dance enthusiasts who wish to pick and choose desired Panasonic RX-DS45. Both units have the following features: CD and tape

ON THE SCENE

classes and events. Morning teaching sessions are 55 minutes each and are on portable wood floors. An EV stereo system provides full musical effects. UCSB is an international summer conference known for excellent food. The evening dance program features material presented by instructors since 1975, the first year of the Symposium. The post parties (11 p.m.-1 a.m.) feature live music throughout the entire week (9/2-9/7/92), with record requests played during the orchestra breaks. Snacks are provided. The Balkan Picnic (off campus) on Friday, 9/4 from 3-7 p.m., offers a catered chicken barbecue and music by an ethnic orchestra. The final outdoor event, the Armenian Picnic, will be on campus, and features music by an Armenian orchestra and a deli-food welcome table. For more info or details, call (310) 941-0845.

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Developed by Todd Wagner for use in his own classes, the SR1vs and DS45vs are portable radio, CD and tape

players that have been modified for variable speed operation. The SR1vs is built from an AIWA CSD-SR1 while the DS45vs is modified from a speed can be adjusted from -15% to +15%; there is memory, repeat and high speed music search on the CD player; can record from CD to tape; earphone jack for connecting to PA systems; digital tuner and clock; and, operation from batteries or 110 volts. In addition, the DS45vs also has automatic music search and auto reverse on the tape player, a tape counter, AUX and microphone inputs, higher power (7.5 w rms Woofer, 2.5w rms Tweeter per channel), and a remote control (except speed control). Both units include a 90 day warranty covering parts and labor. For more information, call Todd at (415) 941-0227, or write to him at 27891 Black Mountain Rd., Los Altos Hills, CA 94022.

Armenian Cultural Festival '92

This year's annual Armenian Cultural Festival will be held on Sunday, October 4, on the grounds of

Los Angeles City College, 855 N. Vermont Ave. The site has been changed from Barnsdall Art Park to accommodate the expected crowd of over 7,000 attendees.

Festival attractions will include performances by a number of Armenian dance and music groups, a live orchestra playing music for audience participation during the breaks between performances, and vendors of Armenian foods and ethnic arts.

The event is free to the public and will take place between 10 a.m. and 6 p.m. There is tentative planning for a pre-festival Armenian brunch at the same site, but you should call to confirm. Info: (818) 834-7555 or (213) 254-4892.



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DRITA

When asked to tell us more about *Drita*, Ian filled us in on who they are, why they are, what they do.....

"When I came back to this country in '76, I had all this Albanian material and wanted to do something with it. I worked with AMAN and AVAZ, and did some Greek and Arabic stuff with Joe Carson and Rob Stokes. Around '82, we thought that maybe we'd start a little Albanian group. We've got 10 people in the group right now, and we've done some interesting things. We did a concert for the Albanian community in New York, which was quite an experience. When you have a hall full of 1,000 people from the culture, that's almost overwhelming. It didn't overwhelm me too much because I know the Albanians and how hospitable they are, but the rest of the group was just overcome. At the concert, after every other song, they gave Linda Levin (our lead singer) roses. They just treated us so well. We stayed with people in their houses. We couldn't put our hands in our pockets for anything. They just took care of us.

They could never imagine that a group of non-Albanians could get up and do their own material. So, we went twice to New York, and to Chicago. We've done a few concerts around town here, and we've been to San Francisco. At the moment, we're rehearsing and getting material together to go into a recording studio to do either an audio cassette or a CD and sell it at our next concert. Hopefully, we'll have another concert before the end of the year. We try to do 2-3 concerts a year in town. Usually, it's all singing and instrumental playing, but we did a concert at Cal State L.A. towards the end of last year and included one dance in the performance. That was performed because there was an Albanian guy from Tirana in town who was a folk dancer and happened to meet us, and he expressed an interest in doing *Shota*. So Arleta Stephens and he worked on it and performed it. It was very successful. One of things I do want to do is to develop a dance group associated with our *Drita* orchestra. But, it's just a matter of priorities. When you have so many things you're doing, you have to make decisions. I'm sure I could get the dancers if I needed them, but then I'd need the costumes, and other things. The material would be no problem. I know quite a few dances myself. That's one of the reasons I'd like to organize a folk dance seminar in Albania. I've tried to do that twice already, but the response was poor. Maybe some of the people who went to a seminar like that would be interested in forming the core of a proper dance group. So, I don't know. I'm going again in October. I don't know if things will have improved enough there by then that I could try to organize a seminar. I have a lot of contacts there in Albania and we would be treated very well. They (the Albanians) really want us to come. Every time I go back now, they want to know, "Where's the group so we can work on dancing?" So, it would be very thrilling for them to do such a thing. I have taken dance groups there before. I took one from Britain in the '70's, and I've been on a couple of other ones with Germans and Scandinavian groups, but....when I first asked for a group from America, I thought people would be banging down the doors, but I barely scraped enough people together to go, and then they backed out when they thought the situation wasn't too good.



You ask if there any other performing groups that specialize in Albanian material? Not that I know of.

There's a talented group of musicians in *Drita*. Rob Stokes, an excellent clarinetist, Joan Friedberg, Joe Carson, Arleta Stephens, Linda Levin, Melinda Shami, and David Such, who plays flutes. Rick Alviso and Tom Patton, they sing, as well. So, there's that. So, we have a talented group of musicians, plus, a wealth of material. We've only scratched the surface. Our repertoire has 200-250 pieces, but I have a collection of 300 cassettes and videos that we've yet to use. Linda Levin does most of our transcriptions, along with Joe and Rob, although we all do our share. Sometimes, we don't bother with the transcription. We just listen to it and play. I've been working with some of these people for years. We not only play together in this group...we've played Greek and Arabic and other music together.. it's not as if we were a group of strangers. We're all friends, which is nice. We can play AND socialize together, though

rehearsals are pretty serious. We'd like to get some more singers in the group and a few more musicians. When we sing, we get the words exactly. A lot of times, I take the material to the institute in Albania where the people help write out the Albanian words. There didn't used to be a standard language. In the 70's, they unified the language so that everyone was taught national Albanian in the schools. But the different dialects didn't die out. In different parts of the country, people speak dialects which are mutually understandable only with difficulty. In North-eastern Albania, the language is harsher and more nasal. Understanding would take some careful listening. The vocabulary can be somewhat different as well. "I've had some taped songs that I've taken with me to Albania, to have them write down for me what they're singing on the tapes. I've taken them stuff from, for example, Kosovo, and asked them to put some of the songs into writing, and they've said, "it doesn't even sound like Albanian"...it's that different."

You asked if we perform material at concerts which WE like or material we think the audience will like. And, either way, how does it change from the REAL material? How much are we influenced by the audience? Well, I understand that the audience may not appreciate the actual ethnic content, so, we need to incorporate more than the material from, let's say, one village. In a dance group, for example, you might do a dance that incorporates the steps from several villages from one region. Likewise, we do minor modifications, but retain the ethnicity of the piece. But when you start putting in jazz licks, and stuff like that, that's going a little too far. We keep the jazz and the ethnic music separate. They're both fine, but not mixed. That's like world music....too much mixture and obliterating the individuality of each musical form. When you mix the musical forms together too much, you wind up with a total that is MUCH less than the sum of its parts.

MUSIC OF A

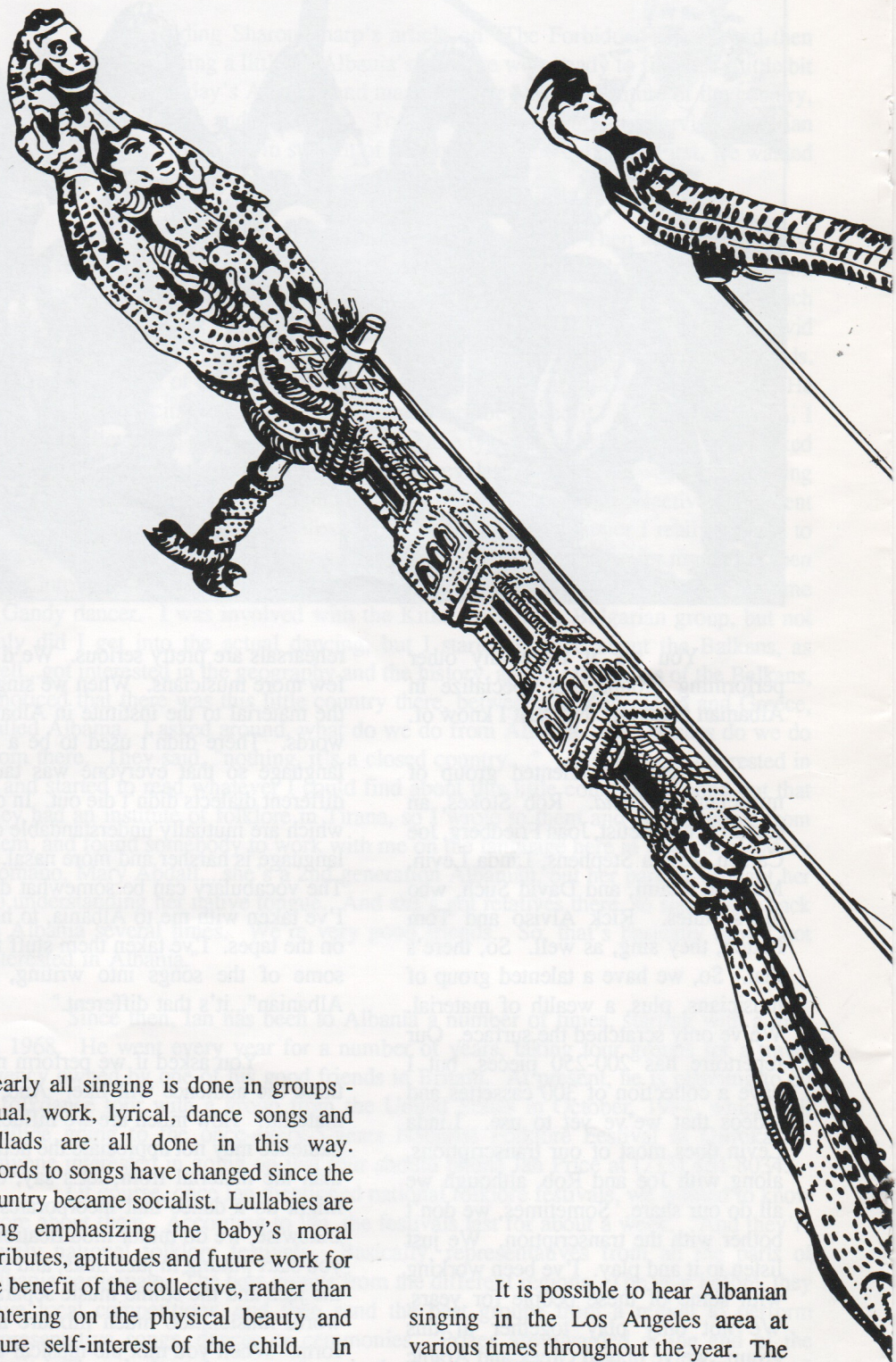
Albania is divided roughly into two halves by the Shkumbin River. There are two major ethnic groupings, the "Gegs" and the "Tosks". The "Gegs", probably the closest surviving ancestors of the ancient Illyrians, live to the north of the river, and the Tosks to the south. In addition, there are smaller groupings of "Labs", "Cams", and Greeks who live south of the Shkumbin.

Divided by the Shkumbin River, the music, songs, dances, instruments and folk costumes of the North are distinctly different from those in the South. North of the river, the music of the *Gegs* is mainly hard, heroic, and rigidly one-voiced (homophonic). The heroic songs, or *kange trimnije*, are chronicles of events or episodes in a particular region of Albania. Often, they tell of vendetta murders or of murder for the protection of women. The underlying motif is honor - murder done to reclaim lost honor. They reveal a society permeated by the old traditional law of the mountain where honor is the highest ideal and shame worse than death. Other themes center around the Albanian wars with the Turks and the Montenegrans. One such cycle, found in Northern Albania, Kosovo, and Metohija (the Mujo-Halil cycle), centers around the heroism of two brothers, Mujo and Halil, during the wars between the agas of Judbina. This song cycle is always accompanied by the *lahuta*.

In contrast, the music of the *Tosks*, *Labs* and *Gegs* south of the river is, for the most part, soft, lyrical and polyphonic. The polyphonic singing style of the southern groups varies. The songs may be sung in two, three, or even four parts, while the drone (or *isso*) may be intoned on a syllable or on words; it may be fixed on one sustained note throughout the piece or it may shift to effect harmonies or dissonances with the melody voices.

Nearly all singing is done in groups - ritual, work, lyrical, dance songs and ballads are all done in this way. Words to songs have changed since the country became socialist. Lullabies are sung emphasizing the baby's moral attributes, aptitudes and future work for the benefit of the collective, rather than centering on the physical beauty and future self-interest of the child. In songs of lament, there are words to reflect the pride of a mother having a child who gave his/her life to the communal cause.

It is possible to hear Albanian singing in the Los Angeles area at various times throughout the year. The group, *Drita*, formed in 1982, does concerts one or more times a year in California. (For more on *Drita*, see accompanying article).



ALBANIA

Ian Price

Throughout most of Albania, the musical folklore is quite distinct and, in some cases, seems entirely original and unmatched elsewhere in Europe. Influence of Yugoslav and Greek folk music appears only along the borders.

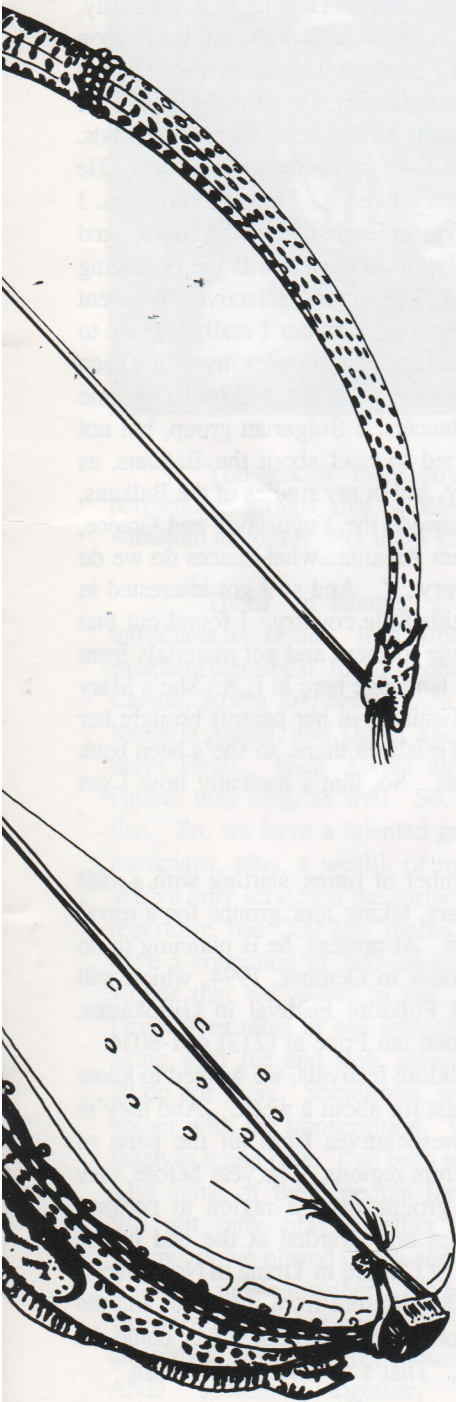
In a recent interview, we asked Ian if he could explain the basic differences between Albanian music and that of the neighboring countries. What was so special about Albanian music? He answered, "...around the borders, you can find some similarities. Especially around the borders of Albania, you have some Macedonian villages within the political borders of Albania. You also have Greeks living in southern Albania. But, what is it about it? That's a hard question to answer. They really developed polyphony to a fine art in the south...a very complicated kind of polyphony. How they developed it, I really don't know. The Greeks also do polyphonic singing, but there's quite a difference between the polyphony of Greece and that of Albania. As I've said, I think the Albanians have developed it to a much higher degree. It becomes very complex when you have 4-part polyphony. You have a lead voice, you have a voice which does a kind of back up to that, and then you have a varying drone, and then you have another drone backing that up, as well. The Bulgarians also do polyphony, but it's still not as complex as the Albanian. There are other countries which have highly complex polyphony, such as Georgia, and Sardinia, but the Albanians polyphony is quite unique. Also, the instrumentation, the kinds of ways in which the instruments are used....and some of the instruments themselves are different. It has a completely different feeling for me. It doesn't negate the music of Bulgaria and Greece and other places, its just that there's something about Albanian that really gets under my skin more than the others. I'm not a great academic, and maybe an academic ethnomusicologist could explain it to you in precise terms, but I can't."

In the past, Albania's economic dependence was based upon sheep and goat rearing. Because of this, shepherd's instruments form the most important group of musical instruments in the country. Fundamental to this group are members of the flute family (*fyej*), which can be subdivided into two types - those with a fipple and, more interestingly, end-blown flutes called *kavali*. There are also various small, single reed instruments found throughout the country which are made from stalks of cane.

Along Albania's eastern borders and in the extreme northwest, the bagpipe (*gajda*) can still be found. Although much of the bagpipe music shows a strong resemblance to that played in Yugoslavian Macedonia, there is a distinct style of playing which seems to be particularly Albanian and where many of the pieces played have more 'portamento' in their execution.

Throughout northern and parts of central Albania, the *Gegs* use a plucked two-stringed lute called a *cifteli*. The instrument has small, pear-shaped body made from one piece of wood, a thin, wooden sound-board, and a long neck with anywhere between 11-13 frets. The two strings can be tuned in various combinations, but the most common is to have them a fourth apart. The melody is played on the upper string, and the lower acts as a drone. From this same family is the *sharki*, which is a much larger instrument, with a deep, rich tone. It usually has five strings tuned (from low to high) ff-C-gg, and, again, the melody is played mainly on the high strings.

Instrument groups known as *saze* in central and southern Albania consist of the *llauto* (which has a large pear-shaped soundbox, a long, fretted neck bent at its uppermost part, lateral pegs and four double strings tuned cc-GG-dd-aa), the *def* or *daire* (a large tambourine), a violin, and a clarinet. In some areas, the accordion is also included.



INSIDE THE FORBBIDDEN

After reading Sharon Sharp's article on "The Forbidden Land", and then researching a little on Albania's past, we were ready to find out a little bit about today's Albania, and maybe a little about the future of the country, politically and culturally. To that end, we set up an interview with Ian Price, a long-term student of Albanian life and culture. First, we wanted to know how Ian ever became interested in Albania.

His first response was, "Do you have enough tape?" Then he went on to say, "Well, I'll begin the saga. I came to this country in 1960 from Britain and fairly soon after that, I was inveigled into going folk dancing. I thought folk dancers were a bunch of weirdos and I didn't want anything to do with them, but I was rooming with an avid folk dancer who finally got me to go dancing with him. His name is Larry Simmonds. He's an old friend of mine, an old folk dancer. He lives up in Sacramento now. He took me folk dancing one night and, believe it or not I liked it. I was so surprised. I couldn't believe it! I was still so conservative, the typical Englishman who still walked around in a suit and tie - this was a complete revelation to me. It was the beginning of the end. After that, we went dancing every night. We weren't selective. We went everywhere....German, Israeli, Balkan....everywhere. That summer I really learned to dance. Over a period of time, it was the Balkan dancing that got under my skin. Then I got into the Village Dancers, which was the precursor to Aman, and I also became a Gandy dancer. I was involved with the Kitka Dancers, a Bulgarian group, but not only did I get into the actual dancing, but I started to read about the Balkans, as well...got interested in the geography and the history, and in my studies of the Balkans, I noticed that there was this little country there, between the Yugoslavia and Greece, called Albania. I asked around, what do we do from Albania...what dances do we do from there. They said, "nothing, it's a closed country....". And so I got interested in it and started to read whatever I could find about this little country. I found out that they had an institute of folklore in Tirana, so I wrote to them and got materials from them, and found somebody to work with me on the language here in L.A. She's Mary Romano, Mary Abdall....she's a 2nd generation Albanian, but her parents brought her up understanding her native tongue. And she's got relatives there, so she's been back to Albania several times. We're very good friends. So, that's basically how I got interested in Albania."

Since then, Ian has been to Albania a number of times, starting with a visit in 1968. He went every year for a number of years, taking tour groups for a travel agency owned by one of his good friends in Britain. At present, he is planning to do a folkdance tour with a group from the United States in October, 1994, which will include going to the once-every-5-years National Folklore Festival in Gjirokaster. Anyone interested in going on that tour should phone Ian Price at (213) 461-8034.

Of course, once Ian mentioned national folklore festivals, we wanted to know more about them. According to Ian, the festivals last for about a week. "And they're purely national folklore festivals. Basically, representatives from all the parts of Albania participate. The best groups from the different regions. The year before, they have local competitions, and then send the best groups from a region to perform representative songs, dances or ceremonies. Prizes are awarded at the end of the festival. Then the best groups perform in the Palace of Culture in Tirana in November." We'd heard that the music and dance were radically different from the north and the south of Albania, and wondered how groups from such different areas could be compared with one another. In response, Ian said, "That's no different from an

LAND

international dance festival where you have participating groups from all over the world. A group gets chosen as the best group. As a judge, there are particular things you look at, not only the material per se. You look at how competent they are in singing or how they perform their dances or play their instruments. You're not being subjective, and choosing something from the south because you like that particular brand of music. You're judging on the way the material is presented. So, a group from the north has as good a chance of winning as one from the south. Usually, the judging is done by people from the Institute of People's Culture, the Institute of Folklore, some of the houses of culture from different regions of Albania. So, in general, they're pretty familiar with the material from all of the regions of Albania. The houses of culture help to perpetuate the local folklore. In the majority of socialist countries, culture and the arts are very much supported, but it's not ONLY socialist countries that do that. Places like Greece do, too. Anyhow, as I said, the next festival is due in October, 1994, and I'm hoping that it will happen. Though, if it happens, it's going to be somewhat different than the last one because the gates have been thrown open and its likely to be inundated with tourists."

That last statement really surprised us. We thought that Albania, after opening her doors briefly to tourism, had again closed its doors to visitors. Ian said they hadn't and that, in fact, Albania had never really been closed to visitors. "Actually, they're quite used to having people jumping all over their country all the time." He went on to say that the country was not closed to tourism before 1990. "...they were closed to certain other countries, but not all. They were closed to



Americans, and Russians, and South Africans, and Israelis, but they were open to most of the Western European countries...I first went in '68. People have said that Albania was an isolated, closed off country. I suppose it just depends on your perspective. If you're somebody that wants to get in and can't, then it's closed and isolated. But for Western Europeans, it was never a closed country. And also, it had so many economic and diplomatic relations with many countries..just because it didn't have those same kinds of relationships with the United States, it was branded as "closed": Britain didn't have relations with Albania. They didn't have any because of the gold situation. Nevertheless, they looked upon Britain as being less of a so-called devil than the United States, even though Britain and the United States in the '50's tried to topple the Communist regime.

But, no, as I say, I went in 1968. Admittedly, individual tourism for people was as hard as it gets. But, if you went with a group, there was no problem. Group tourism to Albania has been going on since the late '50's. So, tourism's not a new phenomenon. Of course, tourism's not all that successful now. I was trying to get a group together to do a folk dance seminar type tour there, but I feel badly because when you go, you're on a different plane than when you go as an individual or if you are Albanian. You stay in a hotel get fed enormous amounts of food - food that the Albanians themselves can't get to feed themselves. I'd have tremendous twinges of conscience if I took a group of, say, 20 tourists over there knowing that we're eating all this fancy food and the people out there are just about starving! Incidentally, did



you see the article in the LA Times the other day? The one that gave a listing of the economic situations of a bunch of countries? The last country on the list was Romania - it was even worse off than Albania. The Romanians...they've got a lot of problems. And Albania's going to be just like that soon.

When asked what made him say that, Ian referred to his last trip to Albania, in December 1991. He said that, for the moment at least, the underworld, the criminal element has taken over there. "I've seen drugs, prostitution, all black market stuff there... The first night I was there, I was visiting with some friends of mine from the Institute. We went out for coffee and at a table across from us, an argument started and words and fists started flying, and pretty soon, bullets were flying. It was a gun fight. And that's something you would have never seen in the past. I've never seen anything so bad. In the small villages, it's still pretty much as it was...this stuff hasn't had a chance to reach them yet. But, give it time....it's inevitable. In the north, though, they had the blood feuds, where if you insulted someone from another family or clan and they would come and shoot the eldest male in your clan or family. Then, the eldest male from that clan would be obliged to come and shoot the next eldest man from the other clan. There have been blood feuds where the entire family would be done in. That only died out recently...the last blood feud in Albania was in the early '50s. It was going on still in Kosovo in the '60s. But now, I understand, it's started again. That's rather worrying...a step backwards. A lot of the people, especially in NE Albania, are not as educated as those in central and southern Albania, though everyone had the opportunity for education. So, a lot of these things, though they were there, were suppressed. Now that they essentially have anarchy there, these feelings have resurfaced. Especially now that they're redistributing the land again. People were given land by the government which had previously belonged to the wealthy clans - land that didn't belong to them. Now it's being taken away from them and being redistributed again. This is causing a lot of problems. Family lands are being given back to the old families and people are being displaced with no place to go, so there's a lot of animosity. It takes away their means of survival."

"Albania had been feeding herself for many years, but now, since 1990, people have been just growing a little bit for themselves and keeping it for themselves. There's been no major planting of crops. Over 50% of the population is unemployed at the moment. When you consider that there was a 50/50 split between industry and agriculture in terms of where they were economically, and now 50% of the people are out of work, and not really with much of an incentive to do any work because they're still able to get 80% of their pay from the government. I understand that the government will discontinue these payments, as well as stopping some of the subsidies on food, so I think there are going to be big problems. There's no superstructure, or infrastructure. Okay, so you worked in a factory, and now you're not working, and you lose your benefits, your unemployment, so you go back to the factory and you find your machinery is all disintegrated from lack of use and maintenance, or even if your machinery is still in good shape, the resources that they would be working with aren't there. For example, people who had been digging the copper out of the mines weren't working, so there's no copper for the factory workers to use to make copper wire and other goods.

At the moment, Albanians have lost their pride in being Albanians. They had this proudness about being Albanian and now that's gone, and what's happening is that they're giving lip service to other countries who will presumably come up with monies to give to Albania. You may agree or you may disagree, but you've seen other countries, what happens to them when they get foreign aid...they become "yes" men to those countries."

After hearing all of this, we wondered what would happen to the folk arts in Albania. It seemed to us that folk culture tends to survive the longest in small, out-of-the-way villages. If this poverty and underworld activity reached the villages, there

would no longer be a stronghold for the folk arts. In response to our comments, Ian said, " Whenever modernization takes over a country, money that's available for the arts dwindles. There's not a lot of money available for the arts. And so, I see that the folk culture in Albania is going to have a hard time surviving. Take a country like France...the French folklore as it is now is based on a revival...it's an artificial revival. It's not something that was there and developed. It died out. Same as in Britain. But it was revived. In other words, it wasn't like a natural continuation. It was gone...boom, and then certain people decided that maybe they should revive this thing. Maybe the same thing will happen in Albania. I don't even know...I was talking to you about the festival that occurs every 5 years in Gjirokaster. Supposedly the next one will be in '94. The last time I was there, the outlook was very pessimistic as to whether or not such a festival will take place. Under the Communist government of Albania, a lot of emphasis was put on the folk arts. Every little town had its group and it was supported, and they put on these festivals. When you consider that now Albania only has a population of about 3 million - it's about the size of Maryland - the amount of money that was spent on the cultural arts and activities in general was quite a high percentage.

Albania is a really interesting country, because in such a small country you have such a wide variety of costumes, instruments, things like that. It's almost unimaginable that you could find such variety in such a small country. I mean, each village has its differences. One of the academics in the 40's or 50's made a study of costumes, and found close to 170 different varieties of costumes, which is quite a lot for a small country. All-in-all, this diversity probably stems from the isolation of villages from one another. When you consider that almost 70% of the country is mountains, you get a lot of isolation. And people develop without a lot of contact with people living just over the next mountain range."

At this point, hearing of the rich and varied Albanian folk culture, and of the turmoil in the country at the present time, we wondered if there were Albanians that had emigrated elsewhere that could carry on the culture, or if there were any 'professional' groups that specialized in Albanian material.

Ian told us that there were Albanian communities in Italy, Yugoslavia, and in some parts of the United States. He knew of no Albanian communities in the Los Angeles area. "Los Angeles being what it is, so spread out, is not really conducive to an Albanian community. There are groups of Kosovars, people from Kosovo, the Albanian-speaking region of Yugoslavia, who have settled in places like Downey. They have soccer teams and stuff like that. But the Albanian Albanians, as I call them, don't really have a community. In New York, Boston, and Wooster, Massachusetts....there are a lot of Albanians in New York, in Chicago, in Detroit, and some in Philadelphia. When they came over, they seemed to stay mostly in the east. Some of Albanias, like Bishop Fan Noli, who was president of Albania in the '20's, came to Boston, lived there and set up the Albanian church of Boston. So that's where they have their major communities. They are primarily centered around the churches or the mosques, because they're mostly Moslem, Eastern Orthodox and Roman Catholics." As far as performing groups were concerned, the only one he knew of that did Albanian songs and performed Albanian music and dances was *Drita*, the Los Angeles-based group that he, Rob Stokes and Joe Carson started in 1982.



Message from the President

Dear Folkdance Friends,

It gives me great pleasure and much pride to address you as President of the Folkdance Federation of California, South. First of all, I thank all of you who were so supportive as I campaigned for this position. I sincerely hope that my tenure will give credence to the trust you have placed in me.

As I looked out over the crowd of about 250 folks at April's Westwood Festival, my memory went back 20 years to an era when a crowd of more than 400 exuberant young dancers, many in full ethnic costume, leaped and whirled around the floor. It was a thrilling spectacle to behold!

Over the years, too many of us have relegated our lovely costumes to the back of the closet. We've opted for cooler, more comfortable clothes. And many young people today opt for other recreational activities (or just become couch potatoes).

I have a vision: some day soon, 500 dancers, young, middle-aged, and golden-aged, wearing lovely ethnic costumes, will dance with vigor and elegance at every folkdance festival. Children will learn to folkdance and then have their choice of young adult dance groups. Master teachers will be busy full time. Folkdance seminars, workshops and camps will abound.

The multi-ethnic interest of the post-war '40's gave birth to America's folkdance movement. In recent years, interest has abated. The '90's can become the One-

World Era. Perhaps, if we of the Folk Dance Federation of California, South apply our efforts to advertising and introducing folkdance to the public in a variety of appealing situations, we can attract more young people to enjoy our favorite recreational activity and, thus, revitalize and rejuvenate the folkdance world.

As a first effort to give our festivals a bit more vitality and a lot more visual appeal, I declare this "The Year of the Costume." I urge you to wear a costume if you own one. Acquire one if you can. Should you possess a costume that doesn't fit, sell it cheap: you'll get a lot more pleasure seeing your costume being worn with pride by someone else than gathering dust at the back of your closet!

There are, no doubt, many ways to attract young folks to begin folkdancing. We need ideas and we need help. In cooperation with our new Revitalization Chairperson, Preston Ashbourne, I have scheduled three "think tank" meetings".

FOLKDANCE REVITALIZATION MEETINGS (Revised)

Saturday, 9/12	1 p.m.	Beverly Barr's home 3200 S. Sepulveda West L.A., CA
Saturday, 9/19	1 p.m.	Eunice Udelf's home 12 N. Madrid Thousand Oaks, CA
Sunday, 9/20	1 p.m.	Ted Martin's home 1724 W. Catalpa Anaheim, CA

RSVP: Eunice	(805) 499-5600
Preston	(310) 423-9408
Beverly	(310) 478-4659
Jay	(818) 368-1957
Ted	(714) 533-8667

Anyone interested in bringing new life to the world of folkdance is welcome at any of these meetings! We hope that you will choose to attend one to offer your ideas to the Revitalization-rejuvenation plan and your help in organizing our efforts. Together, we can share the joys of folkdancing with hundreds, thus increasing our own pleasure a hundred fold.

Happy dancing!

Eunice Udelf
President, Folk Dance Federation

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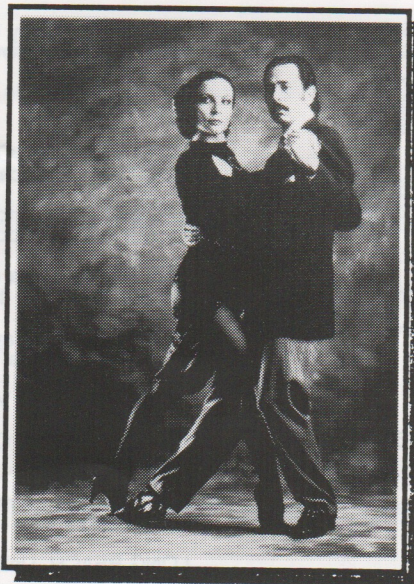
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BARLEYCORN COUNTRY DANCERS	Fri, 7:30-9:30 pm	Tammy Ewing (805) 544-1230	SAN LUIS OBSIPO, Acad. of Dance, 672 Higuera St.
CHINA LAKE DESERT DANCERS	Tues, 7:30-9:30 pm Thur, 7-10 pm	(619) 446-2795 (619) 375-7136	RIDGECREST, High Desert Dance Center, 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	(310) 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, Village Center 538 N. Palm Canyon Dr.
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, Wed, Fri, Sat Call for hours	(619) 281-KOLO	SAN DIEGO, Normal Heights 4649 Hawley Blvd.
FOLKARTEERS	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	(310) 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	Ann Taylor (805) 643-2886	VENTURA, Temple Beth Torah Youth Ctr. 7620 Foothill Rd.
HOLLYWOOD PEASANTS	Wed, 7:30-9:45 pm	(310) 827-3734	WEST HOLLYWOOD, Plummer Park 7377 Santa Monica Blvd. Fiesta Hall
INTERMEDIATE FOLK DANCERS	Fri, 8-10:30 pm	(310) 397-5039	CULVER CITY, Lindberg Park Ocean Ave. & Rhoda Way
KAYSO FOLK DANCERS	Fri, 9 am-noon Sat, 12:30-3 pm	(619) 238-1717 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, Wayne Van Horn School, 5501 Kleinpell Ave.
KYPSELI	Fri, 8 pm-midnite	(818) 248-2020	PASADENA, 2031 Villa St.
LAGUNA FOLK DANCERS	Sun, 7-10 pm Wed, 8-10 pm	(714) 494-3302; 533-8667	LAGUNA BEACH, Community Center 384 Legion Ave.
MOUNTAIN DANCERS	Wed., 7-9:30 pm	Barbara Taylor (310) 454-2877	L.A., Yorkdale Elementary School 5687 Meridian St.
NARODNI DANCERS OF LONG BEACH	Th, 7:30-10:30 pm	(310) 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) 649-2367 Rachel Pratt	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., Manhattan Beach	Tues, 7 p.m.	Wilma Fee (310) 546-2005	MANHATTAN BEACH, Knights of Columbus Hall, 224½ S. Sepulveda Blvd.
ROYAL SCOTTISH COUNTRY DANCE SOC., Pasadena	Th., 7-10 pm	(310) 820-1181 Eve & Jerry Lubin	EAGLE ROCK, St. Barnabus' Parish House, 2109 Chickasaw
ROYAL SCOTTISH COUNTRY DANCE SOC., San Gabriel	Tu, W, Th, Fri 7:30-10 pm	David Hills (818) 354-8741	SAN GABRIEL, Call for location
ROYAL SCOTTISH COUNTRY DANCE SOC., Santa Monica	Fri, 7:30-10 pm	Ann McBride (818) 841-8161	SANTA MONICA, Santa Monica City College Dance Studio

CLUB ACTIVITIES

ROYAL SCOTTISH COUNTRY DANCE SOC.	Mon, Thurs, 7:30-9:45 pm	(714) 557-4662 Shirley Saturensky	IRVINE. Call for location HUNTINGTON BEACH. Call for location
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 (310) 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	(310) 924-4922 Dorothy Daw, instructor	TORRANCE. Torrance Cultural Center, 3330 Civic Center Dr.
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, 8-10:00 pm	(805) 642-3931; 985-7316	VENTURA, Loma Vista Elem. School, 300 Lynn Dr.
TROUPE MOSAIC	Tues, 6:30-8:30 pm	Mara Johnson (818) 831-1854	SEPULVEDA. Gottlieb Dance Studio, 9743 Noble Ave.
TUESDAY GYPSIES	Tues, 7:30-10:30 pm	(310) 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 900 University Ave.
VESELO SELO FOLK DANCERS	Th, 7:00-10:00 pm 3rd Fri, 8-midnite Sat, 8-midnight	(714) 254-7945; Recorded message & schedule	FULLERTON. Hillcrest Recreation Center, 1155 N. Lemon
WAVERLEY SCOTTISH COUNTRY DANCERS	Wed, 7:30-10:30 pm	Jerry Lubin (310) 820-1181	SANTA MONICA. Adams Jr. High, 2425-16th St.
WESTCHESTER LARIATS	Mon, 3:30-5:30 pm Mon, 7-9 pm	Eve Pontius (310) 306-2360	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 4th Wed, 8-10:30 pm	(310) 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) 368-1957	WOODLAND HILLS Rec. Center, 5858 Shoup Ave.
WESTWOOD CO-OP FOLK DANCERS	Thurs, 7:30-10:45 pm	(310) 857-3362	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

ADAT SHALOM ISRAELI DANCERS	Mon, 7:30-10 pm	(310) 478-5968 Edy Greenblatt	WEST L.A., Adat Shalom 3030 Westwood Blvd.
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
CAFE DANSSA BALKAN DANCERS	Wed, 7:30-10:30 pm	(310) 478-7866 Sherry Cochran	WEST L.A., Cafe Danssa 11533 W. Pico Blvd.
CAFE SHALOM INTERNATIONAL DANCE	7:30-10 pm 4th Sat. each month	(714) 886-4818 Darlene Wheeler	SAN BERNARDINO, 3512 North "E" St. (35th & "E" St.)
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

CLUB ACTIVITIES

DANCE WITH MARIO CASSETTA	Wed, 7:30-10:15 pm	(213) 743-5252	LOS ANGELES, Performing Arts 3131 Figueroa
DANCING ROSES	Thurs, 3-4:15 pm Wed, 10:15-11:15 am Thurs, 7:30-8:30 pm	(818) 790-7383 Karila	PASADENA, 85 E. Holly ALTADENA, 560 E. Mariposa LA CANADA, 4469 Chevy Chase
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	(310) 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.
EDY GREENBLATT'S ISRAELI FOLK DANCERS	Tues, 7-10:15 pm	(310) 478-5968 Edy Greenblatt, instructor	VAN NUYS, Valley Cities Jewish Ctr., 13164 Burbank Blvd.
LONG BEACH JEWISH COMMUNITY CENTER	Sun, Wed, 7:30-10 pm	(310) 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	Wed, 8-10:30 p.m.	(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	(310) 548-5929 Andy Crosswhite	SAN PEDRO, YMCA, 9th Street
TEMPLE B'NAI DAVID	Wed, 7:15-10 pm Th, 9:30 am-1 pm	(310) 391-8970 Miriam Dean	LOS ANGELES, 8906 Pico Blvd. CULVER CITY, 4117 Overland Blvd.
WESTSIDE CENTER FOLK DANCERS	Tues & Fri 9 am-12:15 pm	(310) 389-5369 Pearl Rosenthal	WEST L.A., Westwide Jewish Ctr., 5870 N. Olympic Blvd.
WESTSIDE TANCHAZ	4th Saturdays 7:30 pm-midnight	(310) 202-9024	L.A. Gypsy Camp, 3265 Motor Ave.

BEGINNER'S CLASSES

ADAT SHALOM ISRAELI DANCERS	Mon, 7:30-8:30 pm	(310) 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	(310) 941-0845 Tom Bozigian, 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
CONEJO VALLEY FOLK DANCERS	Mon., 7:30 pm	(805) 496-1277	
CRESTWOOD FOLK DANCERS	Mon, 7-8:15 pm	(310) 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	(310) 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, 8:00-10:15 pm	(714) 494-3302; 533-8667	LAGUNA BEACH, Community Center, 384 Legion Ave.
NARODNI BEGINNER'S FOLK DANCE CLASS	Thurs, 7-8 pm	(310) 421-9105 (714) 892-2766	LONG BEACH, Hill Jr. High Gym, 1100 Iroquois
NICHEVO FOLK DANCERS	Wed., 7:30 pm	(805) 967-9991	SANTA BARBARA, Carillo Rec. Center 100 E. Carillo
NORTH SAN DIEGO COUNTY BEGINNERS	Thurs, 7:30-9:30 pm	(619) 747-1163 Faith Hagadorn	ESCONDIDO, Methodist Church Rec. Hall, 4th & Kalmia

CLUB ACTIVITIES

OJAI FOLK DANCERS	Wed., 7:30 pm	(805) 649-1503	OJAI. Ojai Art Center
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
SKANDIA FOLK DANCE CLASSES	Mon, 7:30-10 pm Wed, 7:15-10 pm Wed, 7:30-10 pm	(714) 533-8667 (310) 459-5314 (619) 281-7295	ANAHEIM, Cultural Ctr, 931 Harbor CULVER CITY, Peer Gynt, 3835 Watseka SAN DIEGO, 1934 - 30th St.
SOUTH BAY FOLK DANCERS	Fri, 7-10 pm	Flora, (310) 831-4421 Dorothy, (310) 924-4922	TORRANCE. Cultural Arts Center, 3330 Civic Center Dr., (310) 781-7150
VESELO SELO BEGINNER'S CLASS	Thurs, 7-10 pm	(714) 893-8127-Carol (714) 530-6563-Pat	Call for address.
WESTWOOD CO-OP FOLK DANCERS	Thurs, 7:30-9 pm	(310) 392-3452 (213) 556-3791	WEST L.A., Emerson Jr. High Gym, 1670 Selby, behind Mormon Temple

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