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Folk Dance Scene

OCTOBER 1992

Volume 28, Number 6



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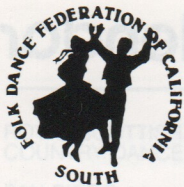
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OCTOBER 1992
Volume 28, Number 6

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.

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH OFFICERS

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We want to thank both Loreen Arbus and Alberto Toledano, for the material for this issue of Scene. In addition to being excellent authors, they are foremost Argentine Tango performers, choreographers and teachers who, though based in L.A., conduct workshops throughout the country and are frequently invited to appear on TV and radio programs.

Note: Federation events
are in bold type.

*** Call to confirm all events

OCTOBER

- 2 Shanghai Acrobats. 8 p.m., Citrus College, Glendora. (818) 963-9411
- 3-4 **Oktoberfest Festival, hosted by San Diego International FD Club. Beginner's Festival Sat. 1-5 pm, Anniversary Party Sat. 6:30-10 pm. Festival Sun 1:30-5 pm, Balboa Park, San Diego. Council meeting 11 am, Sunday. Info: (619) 422-5540**
- 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 from African, Hispanic, Native American and Asian cultures. 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 Park. 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

- 8 International Folk Art Market sponsored by Craft & Folk Art Museum, 10 am-4 pm. Culver City Aud. (310) 399-3987

- 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.**

- 19 Ballet Folclorico de Mexico, 8 pm. Cultural Center, Port Hueneme. (805) 986-6598

FEBRUARY

- 7-9 **Laguna Festival, hosted by Laguna Folkdancers. Laguna High School, Laguna Beach. (714) 646-7082**

MARCH

- 7 **Festival hosted by West Valley Folk Dancers. (818) 368-1957**

- 17 Krasnayarsk Siberian Dance Co., 8 pm. Cultural Center, Port Hueneme. (805) 986-6598

APRIL

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

- 24 AMAN Folk Ensemble, 8 p.m. Cultural Center, Port Hueneme. (805) 986-6598

NORTHERN CALIFORNIA

- 10/3-4 Cajun-Zydeco Festival. Marin area. (415) 775-3444

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

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

OUT OF STATE

Indiana

- 5/28-31 1993 Square Dance weekend, Madison. Info: Grand Recordings, 1709 Belmar Dr., Louisville, KY 40212-1407

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

North Carolina

- 10/4-11 Square dance camps at Fontana
 10/11-18 Village Resort. (800) 849-2258

Tennessee

- 10/14- 2 and 5-day Square Dance camps.
 11/6 English Mountain, Sevierville. Info: (800) 633-1281

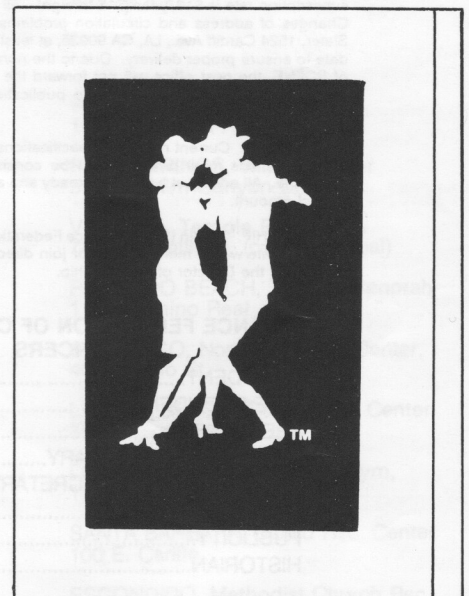
FOREIGN

Canada

- 10/9-12 Harvest Festival, Ottawa. Steve Kotansky, Mary DesRosiers. Info: (613) 232-6026

England

- Dancing weekends
 11/27-29 Cropthorne
 Info: Jack Richardson, Dept. of Ch.E., University College, Swansea SA2 8PP England



A new lady joined me
on the gym bench
Watching our dancers
Move and glide.
"It's like stepping into a fairy tale"
She said; and I nodded my head.

Nearly two years with you
And I am still perplexed
As to which one
My "real" left foot is!

Nearly two years with you
Faithfully attending
The Beginner's Class
Forgetting and relearning
Until I master ONE WHOLE DANCE
So all of me can move together!

Nearly two years with you
And I am so aware
That I deposit
Whatever ails me ANYWHERE,
Right at the doorstep
Together with my mundane footwear
Because I have to concentrate
Wholeheartedly;
So I will not confuse
A two-step with a Tango
Or do a grapevine
On my neighbor's foot.

And now I know
Why Zen Masters and Guru's
Speak of moving meditation,

What Sufi's mean by going in a trance
Or how it is that tribal dancers
Master such awesome rituals.

Nearly two years with you,
Feeling alive and charmed.
Charmed by the Aristocracy
Dancing Alexandrovskia or
A French Cotillion.
Charmed by the ageless dancers
In a Kibbutz or on a Grecian Island
Charmed by the magic
We create together

And slowly, very slowly
I am becoming a part
Of the enchanting fairy tale.

-Susan Ziemer-Breder

Leaps, twirls and fancy steps... Let us introduce you to Ukrainian folk dancing.

Come to the Ukrainian Art Center's November weekend workshops.

- Easy and economical
- No previous experience required
- Small classes by dance experts (private instruction also available)

11 a.m. to 1 p.m. November 7, 14 and 21.
4315 Melrose, Los Angeles (2 blocks east of Vermont)



\$40 total fee for three sessions
covering basic techniques
and one Ukrainian folk dance.
Pre-registration required.
Call 213/668-0172.

We also offer November workshops on traditional music and crafts: playing the Ukrainian bandura (a lute-like instrument), leather tooling, making Ukrainian Christmas ornaments, tole painting (wood decoration) and making Ukrainian decorated eggs (pysanky). Call 213/668-0172 for more information.



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ON THE SCENE

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 (Idyllwild, Santa Barbara, Stockton) and all parties. The teaching staff this year includes Joyce Himes, Richard Duree and Beverly Barr.

Call Irwin at (310) 202-6166 or Wes or Gloria at (310) 452-1538 for information or registration forms.

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 Argentinean foods!)...the place is called *Norah's* and its on Lankershim Blvd. in the "valley". Classes are taught by Loreen Arbus and Alberto Toledano every Thursday evening from 7-9 p.m. *Norah's* is open from Wednesday through Thursday, with a Latin band playing live music alternating with a Tango trio and singer on Saturday evenings. Reservations are a must!

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 Folklorico 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. The box office number is (805) 986-6598. Season brochures are available. When

attending, look for the suggestion forms, on which positive feedback about the multicultural dance emphasis can be given!

Armenian Cultural Festival '92

This year's annual Armenian Cultural Festival will be held on Sunday, October 4, 10 a.m.-6 p.m., on the grounds of Los Angeles City College, 855 N. Vermont Ave. Festival attractions include performances by several 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.

There are tentative plans for a pre-festival Armenian brunch at the same site, but you should call to confirm. Info: (818) 834-7555 or (213) 254-4892.

Partner Dance Class

Beverly and Irwin Barr continue their "Partner Dance Class" for couples and singles - an entire evening of all partner dances.

The class is held on the 4th and 5th Wednesdays of each month. This month's will be on October 28th. Old and new international couple dances are taught at Brockton School, 1309 Armacost in W.L.A. from 8-10:30 p.m.

So. California SKANDIA Festival

Slated for Friday, 11/26-Sunday, 11/29 at Cedar Glen Camp in Julian, CA, this year's SKANDIA festival features Hilde Bjorkum and Victor Underseth from Sogne, Norway teaching dances from Songefjord, including a Vestlandsspringar. Hardingfele and flat fiddle workshops will be led by Sigmund Eikas and Leikny Aasen, with Elizabeth Foster providing additional flat fiddle instruction.

Accommodations are dorm-style, with several bunks and one bath per cabin. 3 meals a day are provided. Floor space

ON THE SCENE

is limited, so it is suggested that people make reservations early. To get an application form, call Michael Goode at (818) 342-7111.

Lithuanian Folk Fair

Vyts Beliajus of *Viltis* magazine will be the guest of honor at this year's annual Lithuanian Festival, October 3-4 at the St. Casimir Church, 2716 St. George St., in Los Angeles. The festival includes folk dance programs, folk singing, competitions and food booths serving traditional foods.

The Olde Time Fiddler's Convention

The 21st annual Old-Time Fiddler's Convention will be held on 10/11 at the Stow House, 304 N. Los Carneros Rd., Goleta, CA, going from 10 a.m. to 5:30p.m. There will be numerous jam sessions, great music, a little dancing, and an old-time fiddle contest. Jam sessions start early and go all day. For more info, contact the Santa Barbara Country Dance Society at (805) 969-9777.

In Memorium

Mary Ann Bodnar Herman

Mary Ann, a folk dance teacher, died of heart failure on March 23, 1992 in North Babylon, New York, at 79 years of age. She grew up with the dance traditions of the Ukrainian community on Manhattan's lower east side. Together with her husband, Michael Herman, she co-founded "Folk Dance House" which became an internationally known organization offering visitors instruction in costume, songs, foods, languages, customs, and dance.

-Bob Moriarty

Message from the President

Eunice Udelf

The Folk Dance Federation of California, South, is one of those organizations that puts out its directory in January, then elects new officers (who sometimes appoint new chairpersons) in April. We want you to be able to contact the right person whenever you have a question, a good idea, or an offer we can't refuse. So here's an updated listing of Federation officers and chairpersons. Use it!

President	Eunice Udelf (805) 499-5600
Vice President	Burt Schoelin (714) 337-8628
Treasurer	Bill Campbell (310) 398-8992
Recording Secretary	Julie Plonas (310) 867-4495
Corresponding Secretary	Ruddy Beldner (805) 499-5600
Membership	Steve Davis (805) 964-5591
Publicity	Beverly Weiss (818) 998-5682
Historian	Therese Schoelin (714) 337-8628

There's real trouble in River City! Lots of people are earning less than they used to - many don't even have a job. And everything costs more. Including places to dance. Many of our old favorite venues are no longer available and many more have a tab that has doubled or tripled. We need to know about anyplace that has a decent (or half decent) floor. If you know of a room that might be available for a weeknight class or a weekend festival, call and ask about availability and cost. Then let us know. We need all the help we can get to keep folk dancing alive and well in Southern California.

Folk Dance Federation has declared this the Year of the Costume, and the Costume Co-op is officially open. Here's how it will work.... If you have a costume you'd like to sell, bring it to a festival. We'll designate a Costume Co-op corner. You and any other who have costumes to sell can share time supervising the Co-op. We'll announce the Co-op at the start and at intermission of every festival. It's that simple! Take advantage of this opportunity to sell your unused costumes and/or purchase some costumes/costume pieces you've always wanted!

Our cover story.

THE NO-NAME BAND

If you've been to Stockton Camp or Mendocino Folklore Camp any time over the past few years, you undoubtedly know them...the members of the "No-Name Band". They're the group that meets with the camp teachers, takes the music they're using for their classes, learns it (within 8 hours or less), and plays it perfectly for the evening's party and afterparty.

The core members, Barbara McOwen (the band director, fiddle, piano and bass), Rebecca Ashenden (Bulgarian accordion, Cape Breton and contra dance piano and Swedish fiddle), Chuck Corman (guitar, bass, prim, brach, kontra and drum), David Skidmore (clarinet, vocals, tupan, dumbek and bass) and Don Sparks (accordion, bass, violin, bracsas and tamburica, as well as music director for AMAN), hail from different parts of the country, coming together during the summer to make music together at these camps.

In addition to these core members, other musicians and singers at the camps are welcomed to join the band at any time. This enlarges and enriches the camp experience for both the band and all the campers.

Any day after about 10 a.m., the band could be found rehearsing, stopping only when they had to change their location to make room for some other activity. And after hours (after the parties and the afterparties), strains of Hungarian or other music could still be heard, beckoning.....

For those who might be interested, Barbara and her husband, Robert, have just come out with a one-hour audiotape of Scottish Country Dance music entitled, "Muckle Carfuffle".



HISTORY

OF THE ARGENTINE TANGO

Alberto Toledano

Tango was born around 1880 in the River Plate region of South America, which covers Argentina to the west and Uruguay to the east. It is an exclusively urban phenomenon whose major development took place in the city of Buenos Aires, the capital of Argentina. Tango was created by the *gauchos* (Argentine cowboys), *Criollos* (first generation inhabitants, generally a mixture of races), and European immigrants. They were mostly lower and working class people in search of a cultural identity and themselves the victims of the ruling oligarchy.

In its infancy, the Tango was danced solely among men, who later took it to the underworld brothels to show off and gain the favors of the prostitutes. Because of its erotic elements, the dance was prohibited in the higher social strata. Music was mostly improvised by amateur musicians who most often played without sheet music. It was usually performed by a small band of violin, flute and guitar, or, in the better places, of violin, flute and piano.

The Law of Universal Suffrage, passed in 1912, opened a new era of freedom and liberation in Argentina. That, together with the enormous success of the Tango in

Paris a year later, allowed the Tango to be accepted by the aristocracy who danced it in the chic ballrooms and cabarets. The dance was made more decent and elegant, devoid of any sexual content. The *bandoneon* became the instrument par excellence of the Tango orchestra, making the music heavy and languid. During the golden decade of the 1920's, the *Sexteto Tipico* (typical sextet) was created, consisting of the piano, bass, two violins, and two *bandoneones*. From this time onward, the Tango musician could boast of being a professional composer. The Tango sextets gained enormous popularity during these years, and the legendary singer, Carlos Gardel, mesmerized the masses with his magical voice and personality.

The development of the Tango was halted by the military coup of 1930 which plunged the country into a depression. However, the *Tango-Cancion* (tango song) was kept alive by a few poets, E.S. Discepolo among them. The lyrics reflect social malaise and injustices that were prevalent during that decade.

The early 1940's witnessed the resurrection of the Tango, brought about by the nationalistic government of Juan and Eva Peron. The Argentine cinema, radio and record industry were instrumental in the popularization of the Tango. The typical orchestras performed for the enjoyment of everyone, and dancers crowded the newly opened clubs, dance halls, and cabarets. Famous Tango singers sang old and new tunes with the best orchestras. Tango was immensely popular. It reached its peak around 1950, having come to represent the culture of the masses.

The death of Eva Peron in 1952 put an end to the sovereignty of Tango. Foreign cultures invaded Argentina, and rock and roll, in particular, became the rage among the new generation. Tango was relegated to shabby local clubs where only a handful came to enjoy it.

However, for the past 30 years, avant-garde composers like Astor Piazzola and Horacio Salgan have given the Tango a new breath of life. The enormous success world over of the show, *Tango Argentino* (which has toured half a dozen times throughout Europe, the Far East and North America), has motivated a new generation of Argentine youth to learn this dance. Today, over 50 Tango clubs flourish in Buenos Aires, where young dancers meet old timers. Once again, Argentine Tango is being exalted as an integral part of Argentine culture, and is celebrated throughout the world.

ADVENTURES

I am a woman obsessed. The Argentine tango cast its spell over me a few years ago, and it has been my all-consuming passion ever since.

The tango is a unique dance of infinite possibilities. It allows the male and female dancer incredible freedom to keep improving, creating, and improvising. It is a means of both discovering and expressing one's deepest self-- including the most personal parts that most of us keep well hidden. Argentine tango is an individualistic art form where attitude and emotion are as important as the intricate steps themselves.

Since first succumbing to this incomparable dance, I've had an intense desire to go to Buenos Aires where I imagined that the tango was as much a part of the culture as the gaucho or beefsteak and red wine. Going to Argentina was tantamount to Dorothy arriving in the Emerald City or Mohammed reaching Mecca. It would be my finding the Holy Grail--a fantasy fulfilled.

Many of my Argentine friends in Los Angeles warned me that I would be disappointed. They claimed that there wasn't much tango being danced these days in their homeland. Ever since American pop music was exported to Argentina in the late 50's, followed by disco dancing in the 70's, a whole generation of Argentines evolved who never learned the tango. My friends said that I would have a hard time finding many venues in which to watch, learn, or practice my beloved Argentine tango.

In spite of all of these disappointing predictions, I went on two extended visits to the country. I was amazed to find that the tango was very much alive and kicking in the city of its birth (Buenos Aires), pulsating everywhere. While some may not be able to execute the dance steps, everyone knows the music and often the words to the classic tangos. Upon mentioning tango to Portenos (the name the city residents use to describe themselves), I saw their eyes light up. Usually, they'd start singing their favorite tango right there in the street, restaurant, office, taxi, or house, and whoever was within earshot would join in.

Argentina was once the second wealthiest nation in the Western Hemisphere, and its capital city was considered an incandescent jewel--one of the world's most sophisticated cities. With its majestic tree-lined boulevards, giant plazas, and European architecture, the city is reminiscent of Paris or Madrid. Unfortunately, the nation slowly eroded, becoming a member of the Third World. Despite a new president, Carlos Saul Menem (elected in July, 1989), there is still dark at the end of the tunnel.

Life is extremely hard for the Argentine people--the average monthly income is approximately \$200. For the tourist, on the other hand, the American dollar stretches far enough in Buenos Aires to provide a 4-course dinner for two, including wine and tip, for under \$20 in the best restaurant in town. Most meals average under \$5 for one. There is very little crime and throughout each of my visits, I saw no more than a dozen beggars or homeless

in TANGOLAND

people. A female could safely walk alone anywhere at any time. However, women are targets for the Argentine male's streetside comments (piropo), which fall somewhere between poetic compliments and obscene catcalls. Though my Spanish is minimal, I was bemused to hear a stranger tell me that he had just dreamed about me the night before!

Besides absorbing the tango scene in Buenos Aires, tourists can take numerous side trips to some phenomenal natural wonders. An under one-hour flight can take you to Iguazu Falls on the Brazilian border, which is the widest waterfall in the world. In two hours, you can hop to the Andean resort of Bariloche, which feels like Aspen in the summer and Switzerland in the winter. In any case, a minimum of a week should be reserved to explore Buenos Aires, to appreciate the varied neighborhoods like Recoleta where drop-dead handsome men flirt at sidewalk cafes with ultra-chic young ladies...or Viejo Palermo with its cobblestone streets and antiquated buildings...or La Boca where artists display their wares among the brightly painted houses overlooking the port. Most of these neighborhoods evolved as separate enclaves where the Italians, Spanish, British, **Germans and other Europeans** established their Argentine foothold. Unlike the American **melting pot** and despite the fact that there are no longer ethnic neighborhoods in Buenos Aires, the Argentines have never melded into a unified people. With so many separate peoples forming the population, I believe that the tango serves as one of the cultural threads which binds the Argentine identity.

In Buenos Aires, you have to reverse your body clock. The city may shine by day, but it virtually glistens at night. No one dines before 10 p.m., and most of the dancing gets going near midnight. At 4 a.m. the cafes are all jammed and the streets are still crowded. One street, Corrientes, is nicknamed "the street that never sleeps", but this could easily be said of the entire city.

Every day at sundown, the locals repair to their favorite confiteria--a combination tearoom/brasserie/cafe, which is where they stoke up for the long night ahead. Most of the confiterias evoke an earlier, less chaotic era. One such place is the century-old Gran Cafe Tortoni, which has a bodega downstairs for afternoon tango and jazz concerts. Another is the pre-World War I Confiteria Ideal, where an organist plays tangos and the second floor holds a ghostly ballroom with a now-silent bandstand on which tangos were played for tea dancing.

Nostalgia for a happier past seems to permeate the Porteno character, and I feel that the tango, too, represents this longing for the glory and grandeur of yesteryear. When wandering through the oldest district in town (San Telmo) on a Sunday, it's common to see bands of musicians playing while young and old Portenos dance the tango in the streets, on the plaza, and in numerous small cafes. The older people are reliving their youth, when tango dancing was a major part of the courtship ritual, while the youth are exploring a facet of their birthright in this uniquely Argentine dance.

There are dozens and dozens of night clubs which offer both elaborate Argentine Tango and folkloric dance spectacles that cater to foreign visitors and some of the wealthier locals. These shows feature at least a dozen musicians and over 20 dancers. Despite the fact that the majority of the audience at some of these clubs are tourists, EVERY club is worth visiting.

Among the clubs frequented by foreigners, I visited El Viejo, La Veda, A Media Luz, San Telmo Tango, Almacen, Casablanca, La Ventana, Michelangelo, Cambalache, and Caminito (which is one of the few clubs where you can dance after the show). Taconeando featured the sensational singer, Beba Bidart (who toured the U.S. in "Tango Argentino"), and Casa Gardel offered an intimate tango and folkloric show in the former home of Carlos Gardel.

The following are the more offbeat places that were primarily frequented by Portenos: El Rincon (appealing to those who love to hear tangos sung), Nostalgia, Los Dos Pianitos, Bar Sur, Che Bandoneon, Sabor Latino, Club Social Rivadavia, Club Social Bamboche, Buenos Aires, Hoy, Cafe Mozart, Savoy Hotel, Hotel de las Americas, Fueye and Tango Sur. Vos Tango was a large, family style restaurant where over a dozen singers performed nonstop for 4 hours. La Casa de Anibal Troilo had a raised dance floor roped off like a boxing ring, allowing for both a show and long dance sets in between, and Cafe Homero was a charming neighborhood spot where every performance of song and dance was a labor of love.

There were many places to dance the tango. Among the best were Centro Akarene, Sin Rumbo, Canning, and Volver. Mi Club mixes tango with Latin and disco dancing. El Salon Argentina is housed in a gigantic former baroque opera theatre with an endless floor and a sizeable tango orchestra alternating with a tropical band.

There was a wide choice of tango instruction in Buenos Aires, with plenty of excellent local teachers. If you see some dancers in a show with an appealing style, you should ask them if they teach. Many do! You can take group or individual classes. Look into Academia del Tango Los Dinzel or Eduardo & Gloria. Miguel & Nelly had a most unusual approach and a huge following--especially of singles and couples who like to mix and do social tango dancing (salon style). For \$3 over the \$7 entrance fee, they'd work individually with each person that wanted instruction, and there was also the opportunity to practice with everyone in a 3-hour practice session. A tango legend with a unique style is Antonio Todaro, who taught the professional dancers and was extremely fast, demanding, and utterly exhilarating.

Tango is the "corazon" of Buenos Aires. It lives in the streets, salons, and soul of its citizens. After all, Tango was meant to be an obsession!!!

NOTE from the Editors: This article was originally written in 1989, so some of the places and names may have changed. If you, by chance, intend to visit Buenos Aires, do not be too disappointed if some of the things described here no longer exist or have changed.



-Loreen Arbus & Alberto Toledano

Many who are obsessed by the Argentine tango never fully recovered from seeing "*Tango Argentino*". For some, Argentine tango became a form of artistic expression; for others, a new diversion; for us, an all-consuming passion.

While the dancers of this phenomenal show were inspiring, they also inadvertently set a precedent for a "showy style" of tango that has been subsequently copied on our local dance floors. Most of us had never seen the Argentine Tango before, so we had no frame of reference for understanding the dress, etiquette and style.

We thought the 'color' of tango was black, black, black. Not true! Vivid hues abound. We assumed tango was only about incredibly intricate, fast footwork. Not true! More on that later...

Unfortunately for the many who dance tango regularly, they now have battle scars and bruises from overly-enthusiastic tango dancers doing what comes close to show-stopping solos on a crowded dance floor.

We have danced in Buenos Aires on a number of occasions, and have never had to worry about getting bruised because of the etiquette practiced by the dancers there. For the native Argentines, the tango represents a way of life, not a vehicle employed to impress or a weapon to be used to brutalize fellow dancers.

Authentic tango dancers, or *milongeros* as they are known in Argentina, have acquired their style, skill and technique entirely on their own by going regularly since their teens, night after night, from about 11 p.m. to the wee hours or closing time, 6 a.m., to the various *milongas*, or tango salons/dance halls. They have obtained a well-defined code of tango manners on and off the dance floor.

The *milongero* never walks over to a woman and never verbally asks her to dance. If she refused, it would be too humiliating in front of the other men. Instead, after he spots a potential partner from across the room, he establishes eye contact with her. When he feels sure that there is a great likelihood that she will say "yes", with an almost imperceptible movement of the head, he invites her to dance. If the lady is willing, she nods back in the same fashion (since she, too, is fluent in the non-verbal language), and they meet on the dance floor.

The music begins and no one dances! A suspenseful passage of time and music ensues and, finally, a few couples, then more, and ultimately all begin to dance. We asked why and whence this custom, to no avail. It is just the way it always is at the beginning of each tango. People listen to and conceptually harmonize with the tango, and then begin to dance.

The *milongeros* dance in a very tight embrace, cheek to cheek, and their bodies rarely separate. They move forward smoothly, taking either small or large steps, but always in a counter-clockwise direction. By following this same, continuous line of movement, the dancers are at all times aware of the other couples on the floor and, therefore, do not bump into each other. Besides being a sign of mutual respect, this also creates a sense of collective harmony.

Also, the tango dancers in Argentina don't attempt any pyrotechnics on the dance floor. Since they honor their partners and other dancers, they simply don't execute the flashy, "curtain-call" steps that are often seen on the free-for-all U.S. dance floors where couples practice one-upmanship instead of just enjoying the movement

and music of the tango.

The *milongueros* style of dancing is simple, elegant and musical. They combine walks and turns while always keeping their thighs and knees close together. The torsos remain immobile while the shoulders are parallel to each other. The dance is thus reduced to movements executed from the waist down. During the entire tango, the man and woman almost never separate.

We talked at length with Argentine friends who live, teach, and perform in Buenos Aires and have traveled to the States several times. They told us: "We have noticed the tremendous number of people who have become tango aficionados and we're thrilled at the growth. We look forward to seeing more and more tango enthusiasts every time we visit Los Angeles. We like the individual styles of the dancers...instead of looking like clones, their individuality comes across; however, we find that dancing on a crowded floor presents a problem for the North American *milonguero*. The reason is the lack of training and experience in floor craft and choosing suitable material for a crowded floor. In doing exhibitions, one can take more poetic license. It's like driving a car. One drives differently when alone on an empty road than when driving in heavy traffic. An experienced tango dancer, like an experienced driver, not only knows what is around him but is aware of the speed at which they are going. It is the rhythm of movement that surrounds him. The idea is to enjoy dancing without interfering with the other dancers...to listen to and interpret the music...it's not about the number of steps one executes. On a crowded floor, the couple dances closer, even bringing their arms closer to the body if necessary, and exhibition moves should be avoided...Ganchos and high kicks should be eliminated under crowded conditions for obvious reasons. The protocol is that one doesn't want to cripple the couple next to you. Our goal is to educate tango aficionados in these matters and to make the dancers of Los Angeles and other cities so proficient that if they were to go to Buenos Aires, they would feel comfortable and would be able to handle themselves in the crowded *milongas* of Buenos Aires as well as on the crowded dance floors of their own cities. As in all good dancing, dance etiquette should prevail when doing Argentine Tango. Select patterns that are suitable for floor conditions; dance counter-clockwise; hold your partner comfortably close; and enjoy the music."

In Buenos Aires, the professional (style) tango dancers spend a lifetime creating and developing a unique dance vocabulary. No one would contemplate or dare to dance the figures of other dancers. Individualism is the essence of the tango. The *milongueros* consider plagiarism to be so offensive that it is utterly unthinkable. Unfortunately, this is not the case north of the border. Where everyone should honor the originality of each couple performing at an exhibition, we have seen couples quickly adopt the "signature" steps of other dancers and use them minutes after the original dancers have finished their routine. In tango, imitation is NOT the sincerest form of flattery.

The Argentines understand that contrast is what makes their indigenous dance so exquisite. They realize that while intricate footwork is awe-inspiring, it is even more powerful when it's interspersed and contrasted with simple walking and pauses. This contrast between the complex and simple creates the tango's dynamic and its meaning.

How many times have all of us been to local exhibitions and seen couples execute hundreds of steps--one after the other--in a 3-minute routine! Worse still, they often perform these steps in exactly the same way that they learned them, regardless



of the rhythmical changes of the music. Tango choreography should consist of a judicious combination of figures and movement selected to fit the music. The technique should accentuate and enhance the high points in the piece of music. Too many eager North American Argentine tango dancers do not listen to and interpret the music.

As individualistic as they are, the Argentine *milongueros* believe in sticking to the vocabulary of the dance and, in the salons (dance halls), keeping everything simple. Lifts, leg extensions over the man's shoulder, or flipping the woman upside down are totally foreign elements. This style of dancing is taboo on the dance floors of Argentina. Danel and Maria once told us that if they did all those crazy things (lifts, dips, and other horrors) they would be kicked out of the dance salons of Buenos Aires.

After illustrating the differences in salon and exhibition tango, we would like to make a few suggestions with respect to style. First, keep your head up and don't look down while dancing. Second, be aware of your foot placement. Our mentor, Orlando Paiva, always said that no matter what steps you are doing or what new combinations you create, you must make sure that your feet are in the right position. Third, keep your knees and thighs together, especially while doing the ochos. Fourth, be careful that your feet and knees are NOT turned out--this is tango, not ballet. Fifth, you must always show respect and appreciation for your dance partner and the other dancers on the floor.

By being conscious of good tango etiquette and style, you will realize that the Argentine Tango is more than a dance. It is a mediation where the man and woman go from two separate entities to being one. Each dance is a new, enriching experience, and as such, it should be lived and enjoyed to its fullest.

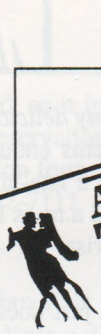
Tango is also a dance of integrity. In the words of Danel and Maria, "Great tango dancers are always true to themselves. They do not do something because the audience is going to applaud. That is irrelevant. Instead, they dance what is right for them."



Biography

Loreen Arbus & Alberto Toledano

Loreen Arbus and Alberto Toledano are genuine authorities on the history and art of Argentine Tango dance and music. Originally trained in Los Angeles with Tango Master Orlando Paiva, they visit Buenos Aires twice annually where they immerse themselves in classes to study and perfect their style. As well as teaching in the greater Los Angeles area at Burt Prival Studios and Norah's Place, they offer special workshops at Santa Monica College, in the Santa Barbara area and through the Learning Annex. In addition, they do professional performances coast-to-coast.



ARGENTINE TANGO

ALBERTO TOLEDANO & LOREEN ARBUS



*A special thanks to Tom Bozigian and Sherree King-Bozigian
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HOT LATIN NIGHTS IN LA

Latin dancing - try it, you'll love it! The Latin dance scene in L.A. is *muy delicioso*, and you can savor it every night--although 7 nights a week hardly seems enough. Early-to-bed people, change your body clocks because this is definitely a late-night recreation. Most clubs generally don't even get going until 10 p.m., and 2 a.m. is like a Latin lunch hour since most parties south of the border last until sunrise.

No excuses! You're never too old, too busy, or too fat--and it just doesn't matter if you come with a partner or not. All you have to do is move to the rhythm of this tropical music--and you'll never be the same again.

Come dressed *muy elegante*! Tight is in, even if it hangs out. Men dress to the *nueves* in costly casual clothes while the ladies, whether giganticus or diminitive, young or old, are poured into micro-mini extravaganzas that are as sleek/chic as any in town.

While representing every age and body type, Latin dancers also have a sixth sense in knowing which dancer belongs to which country. Colombians, who dance their own *cumbia* with a back and forth, side to side movement in a small area, tend to be more laid back with their bodies and feet. Mexicans and Central Americans dance slower and generally aren't as intricate in their moves as South Americans. Folks from the Dominican Republic (those heros who gave us the *merengue*) favor short steps with lots of hips, while the Puerto Ricans don't move their hips or feet much but wow the dance-watchers with their spin turns. And the Cubans--they seem to keep everything in motion--hips, feet, arms, pelvises, and especially their shimmying shoulders.

While discos are about narcissism, striking poses, being oblivious to your partner and being very alone on a crowded floor, Latin clubs are about people respecting and relating to each other. Most Latinos are innately super dancers because their muscles and minds marry to the music when they're just learning how to walk. Except for a few composers, like Ruben Blaces, who writes political songs, most song-writers produce happy music with clean lyrics that extol Latin homelands or paradoxically make light of everyday problems. The music provides an incredible release for Latinos, allowing them to temporarily forget their troubles.

There's an uninhibited warmth and friendliness among Latin dancers--it's like they all have family and cultural ties to one another. When I'm asked to dance by Latin men, I can't get over their courtesy. As I'm escorted back to my table after I've unintentionally mangled my partner's feet, he will inevitably compliment my dancing. Now that's Macho-ism!

Since Spanish has emerged as the second language for pop hits, there's a whole new sense of pride in Latin dance and music for Latinos. Madonna, Sting and Paul Simon are mixing Spanish lyrics and rhythms into their recorded repertory. Linda Rondstadt's album of Mexican songs climbed the charts while "*La Bamba*" became the most successful crossover record of the decade. Rising pop stars include *Los Lobos* (a recreation of Ritchie Valens' group), amongst others.

So, with the confidence that their beat comes from a different (and better) drummer, Latinos are igniting the Anglo world with sparks of *salsa*, *cumbia*, *merengue* and *pachanga*. The following is a sampling of some of the most exciting clubs in town (which are also my personal favorites). These're the places where the customers enjoy a spicy taste in music, where the dancers perform with what the Latinos call

sabor (flavor), and there is no word in Spanish for wallflower. (Please call the clubs to get nights, hours and cost, since the time and cover charge often varies according to what group is appearing.)

Candelas

5061 W. Sunset Blvd., Los Angeles (213) 665-8822
Latin music. Has an after-hours license for dancing.

El Escondite

6508 Santa Monica Blvd., Hollywood (213) 463-1900

After you walk into this very attractive room, you realize that the lighting makes everyone look younger. This club has several levels of tables, flashing lights above the dance floor, and a DJ stand adjacent to the dancing action. On weekends, the club switches gears after 2 a.m. and continues until 6 a.m. as an after-hours club.

There are a large number of tables and booths filled with groups of men or women, and a few tables are mixed. Uncoupled Latinos like to come to their clubs alone or with friends, pair off with the opposite sex for dancing, and then leave with their pals. In the meantime, a tremendous amount of energy gets expended on the dance floor.

Excess

223 N. Glendale Blvd., Glendale (818) 500-1665
Latin music and dance on Wednesday evenings.

Fifth Avenue Club

429 Santa Monica Blvd., Santa Monica (310) 458-5956
Has a "hot" Latin night every Tuesday evening.

El Floridita

1253 Vine (near Fountain), Hollywood (213) 871-8612

Serves Cuban food and has live music on Monday nights, with band playing various Latin music. High energy level makes up for a relatively small dance floor. As an aside, Monday nights are generally the "night off" for most musicians, and many of them come here to "jam" all night.

Guatelinda

4916 Hollywood Blvd., Hollywood (213) 663-2377

This darkly-lit, upstairs room is encircled with alabaster Greek statues in alcoves with Corinthian columns, and colored lights overhang the dance floor. On the nights when there isn't a live band (which often features a Guatemalan marimba), a DJ spins *salsa*, *merenge*, *charanga* and *bolero*. The club's Guatemalan owner and his wife believe that dancing is part of the Latin's birthright, and they go out of their way to make sure everyone has a good time every night. Some of the best *salseros* (*salsa* experts) in the city like to hang out there where they can pick up ideas from watching other dancers and then adapt them to their own style.

***Las Trompetas**

2406 Wilshire Blvd, L.A. (213) 385-8102

The owner of this small, intimate but high-energy club off the Miracle Mile near downtown, boasts a record collection of nearly 12,000 Latin American hits dating back to the 30's. With over 3,500 of these recordings at the club, he's bringing the younger *salseros* back to the basics, showing them how it all began. Interestingly, some people come to listen, not to dance. The unique record collection has attracted such a following that Sunday nights are now devoted to revving up these classics.

Norah's Place

5667 Lankershim Blvd,
North Hollywood (818) 980-6900

This warm, welcoming supper club serves unusual Argentine and Bolivian cuisine. Scenes of the Andes cover the walls and leather, wood and crystal accents echo the *confiterias* of Buenos Aires. A tango trio alternates with a Latin combo playing *cumbia*, *merengue*, and *salsa* music. Beginner and advanced tango classes are taught Thursday evenings at 7 p.m.

Sportsman's Lodge

On Ventura Blvd. near
Coldwater Canyon.

Has live Latin
music on Friday evenings.

**NOTE: All club schedules are subject to change, and some of the clubs listed may have closed before this issue was printed. So...be sure to telephone to confirm scheduling, to check about possible cover charges, and to be sure club is still open before planning an evening in any of these establishments.*





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	(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) 377-6393 Bea Rasof	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	4th Sat., 7:30-10 pm Call to confirm	(714) 886-4818	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
DANCE WITH MARIO CASSETTA	Wed, 7:30-10:15 pm	(213) 743-5252	LOS ANGELES, Performing Arts 3131 Figueroa

CLUB ACTIVITIES

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
OJAI FOLK DANCERS	Wed., 7:30 pm	(805) 649-1503	OJAI, Ojai Art Center

CLUB ACTIVITIES

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	Bea, (310) 377-6393 Ted/Marilyn (310) 370-2140	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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