

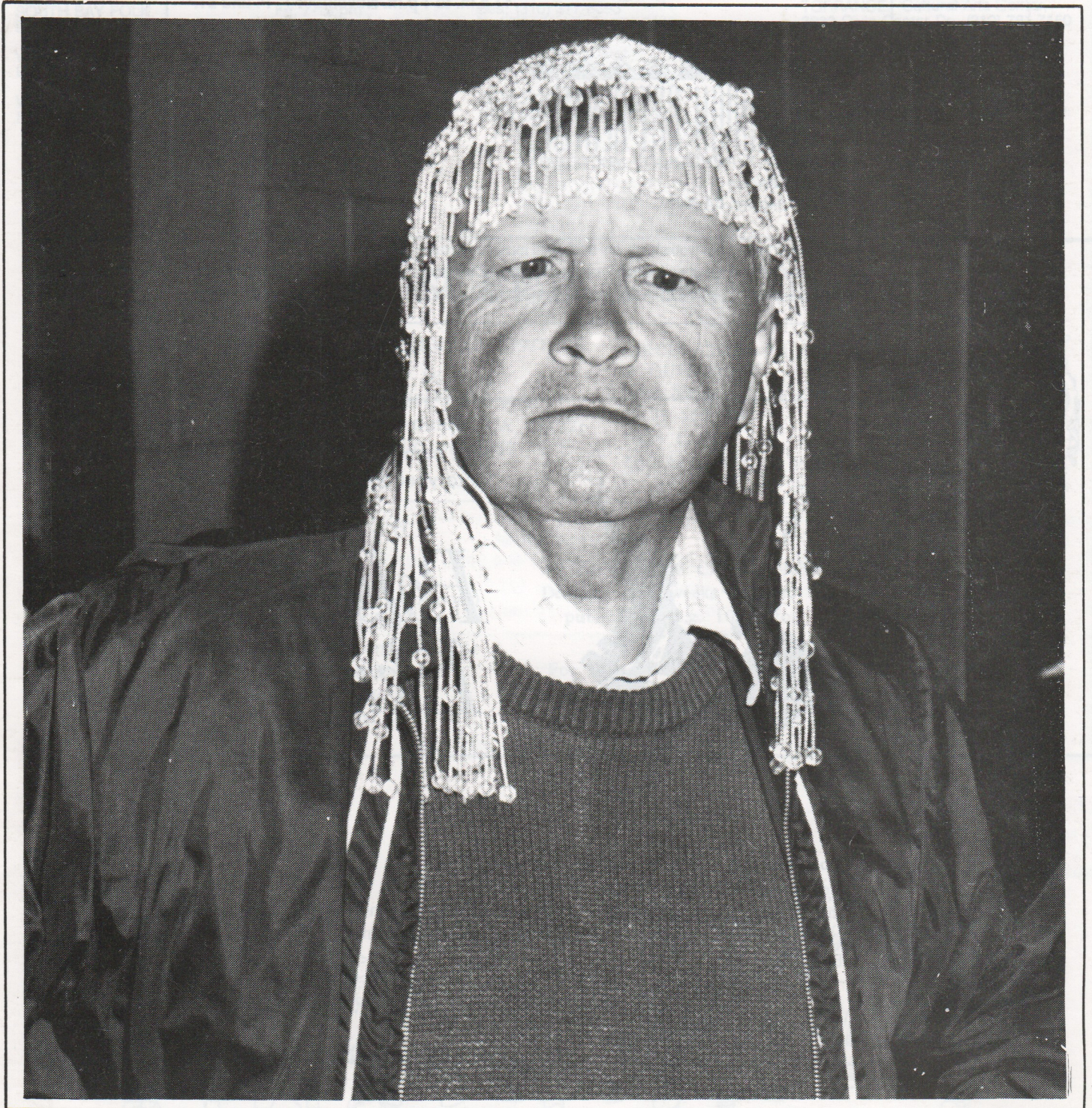
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# Folk Dance Scene

NOVEMBER 1992

Volume 28, Number 7



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NOVEMBER 1992  
Volume 28, Number 7

# 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.

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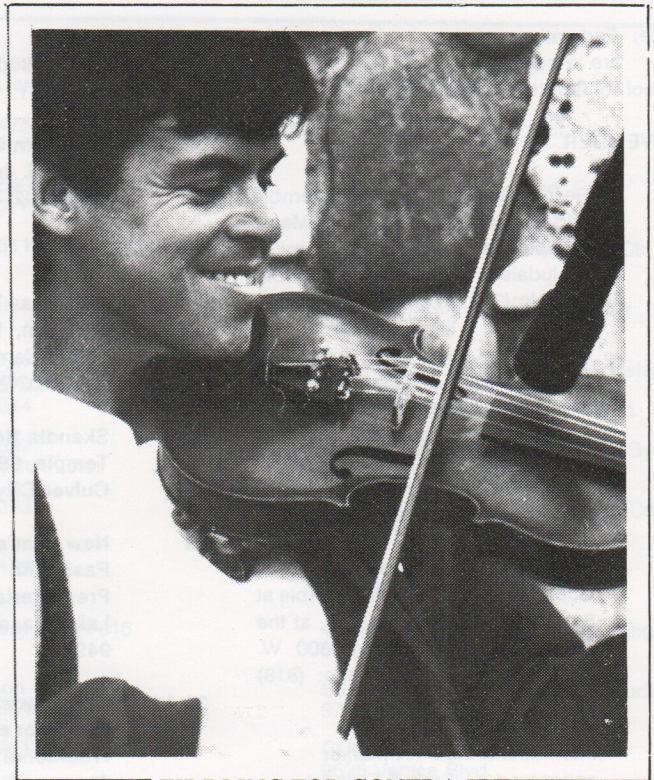
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FIDDLING FOR CONTRA

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Our thanks to Tony Parks for putting up with all of our questions at Mendocino Camp, for providing us with a lot more information than we could ever use in one issue, for editing our transcriptions of his lecture and interview, and for providing us with a lot of fun with his calling and "story-telling" at Mendocino camp.

## ON THE COVER:

Teacher Jerry Helt clowning around at Idyllwild '92

Note: Federation events  
are in bold type.

\*\*\* Call to confirm all events

UCLA, 8 p.m. Ticket info: (310)  
825-2101

**Kolo Hour, concert, festival.**  
Info: (714) 646-7082

## NOVEMBER

- 1 Bejing Song & Dance Ensemble and the Chinese Acrobatic & Magic Troupe at the Gindi Auditorium, U. of Judaism, 15600 Mulholland Dr., LA. Info: (310) 476-9777, x-203.
- 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
- 7, 8 Georgian Youth Dance Ensemble at 8 pm on Sat., 2 pm on Sun, at the Ambassador Auditorium, 300 W. Green St., Pasadena. Info: (818) 304-6161
- 8 International Folk Art Market sponsored by Craft & Folk Art Museum, 10 am-4 pm. Culver City Aud. (310) 399-3987
- 13 "CaliforniaGenerations", celebrating cultural traditions in contemporary California. Beckman Aud, CalTech, Pasadena. Info: (818) 356-4652
- 14 Hungarian Tanchaz Dance Evening. 7:30 pm, teaching; 9 pm, party. Gypsy Camp, 3265 Motor Ave., LA. Info: (310) 202-9024
- 14 Ragtime Dance Party, 8 pm-midnight, at the Danscene, 2980 McClintock, Costa Mesa. Sponsored by Dunaj Int'l Dance Ensemble. Master dance class taught by Richard Duree 4-6:30 pm on 11/7 and 11/14.
- 15 **Folk Dance Federation's Scholarship Ball, 2-6 pm, Fiesta Hall, Plummer Park, 7377 Santa Monica Blvd., W. Hollywood. Council mtg, 1 pm. Info: (310) 392-3452 or (818) 368-1957**
- 15 AVAZ Gala Concert, 7 pm, Wilshire Ebell Theatre, 4401 W. 8th St., LA. Dance of Iran, Uzbekistan, Spain, Argentina, India. Ticket info: (213) 939-1128; Program info: (213) 664-9041
- 21 "Epopeya Mestiza", the 30-century saga of Mexico. At Royce Hall,

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

## DECEMBER

- 12 Hungarian Tanchaz Dance Evening. 7:30 pm, teaching; 9 pm, party. Gypsy Camp, 3265 Motor Ave., LA (310) 202-9024
- 26 **Skandia Holiday Ball. Masonic Temple, 9635 Venice Blvd., Culver City. (213) 459-5314**
- 31 **New Year's Eve Party, hosted by Pasadena Co-op. Westminster Presbyterian Church, 1757 N. Lake, Pasadena. Info: (818) 794-9493**
- 31-1/1 **New Year's Camp at Hess Kramer, sponsored by California Traditional Music Society. Folk dance with Barry Glass; contra, cajun dancing. Folk music workshops, performances; singing, storytelling, crafts. Full or part time. Info: (818) 342-7664**

## 1993

### JANUARY

- 10 **Pasadena Coop Festival. Glendale Civic Aud, 1:30-5:30. Council meeting at 11 a.m.**
- 17 Ballet Folclorico Nacional de Mexico. Shows at 2 and 7:30 p.m. at the Pasadena Civic Auditorium, Info: (818) 304-6161
- 19 Ballet Folclorico de Mexico, 8 pm. Cultural Center, Port Hueneme. (805) 986-6598
- 27 KODO, the Heartbeat Drummers of Japan at Beckman Auditorium, Cal Tech. Starts at 8 pm. Info: (818) 356-4652

### FEBRUARY

- 5-7 **Laguna Festival, hosted by the Laguna Folkdancers. Laguna High School, North Gym, Laguna Beach. Institutes with Atanas Kolarovski, Richard Powers on Fri. nite and Sat. afternoon. Valentine Party Sat, 7:30-11 pm. Afterparties Fri and Sat nites. Sun afternoon,**

- 13 Don Cossack Song & Dance Company. Songs, dances & music of Russia. At Pasadena Civic Aud in Pasadena. Info: (818) 304-6161
- 13, 14 World Festival of African-American Cultures at Gindi Auditorium, U. of Judaism, 15600 Mulholland Dr., LA. Includes performances by Djimbe West African Dancers & Drummers, and traditional Brazilian dancing by Lulu Almeida Afro-Brasil. For more info, call (310)476-9777, x-203.
- 26 Preservation Hall Jazz Band performs as part of Cal Tech, Pasadena's 3rd Annual Tribute to African American History. Info: (818) 356-4652
- 27 Folksinger, guitarist Odetta performs as part of CalTech's 3rd Annual Tribute to African American History. Info: (818) 356-4652

## MARCH

- 7 **Festival hosted by West Valley Folk Dancers, San Fernando Valley. (818) 368-1957**
- 14 Krasnayarsk Siberian Dance Co., 2 p.m., Ambassador Aud., 300 W. Green St., Pasadena. Info: (818) 304-6161
- 17 Krasnayarsk Siberian Dance Co., 8 pm. Cultural Center, Port Hueneme. (805) 986-6598
- 27, 28 Klezmer Conservatory Band at the Gindi Auditorium, U. of Judaism, 15600 Mulholland Dr., L.A. Sat. at 8:30 pm, Sun at 2 and 7:30 pm. Info: (310) 476-9777 x-203
- 27 Lech Lamidbar (Let's Go to the Desert) hosted by China Lake Desert Dancers. 1-4 pm, 8-11:30 pm, Ridgecrest Civic Center, 100 W California St. Info: (619) 375- 4381 or 446-6905

## 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) 986-6593

## Message from the President

### NORTHERN CALIFORNIA

- 11/21 Early Tango Workshop with Richard Powers, San Francisco. Info: (415) 621-3627
- 11/26-28 41st Annual Kolo Festival. Steve Kotansky, Tony Shay, Tom Bozigian. Russian Center, 245C Sutter St. (near Divisadero). Info: (501) 481-8481 or 775-3444

### OUT OF STATE

#### Connecticut

- 11/13-15 "New Haven Intensive" with Richard Powers and New River Dance Orchestra. Info: (203) 387-0571

#### 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

#### Ohio

- 12/18-20 Croatian Christmas in Columbus. 4 performances by Zivili at 3rd Ave. Performance Space. Info: (614) 855-7805

#### Pennsylvania

- 11/7-8 Pittsburgh Vintage Dance Weekend, led by Richard Powers. Info: (412) 242-4597

#### Washington

- 11/21-22 Ballard Nordic Yulefest, 6020-28th Ave. NW, Seattle. Info: (206) 789-5707
- 1/16/93 Playford Ball, sponsored by the English Country Dance Society. 17th-18th Century dress preferred. Info: (206) 329-7289

#### Wisconsin

- 12/27-1/1/93 Christmas Festival at Folklore Village, Dodgeville. Info: (606) 924-4000

### FOREIGN

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

*Many will be shocked to find  
When the day of judgement nears,  
That there's a special place in heaven  
Set aside for Volunteers.*

*Furnished with big recliners,  
Satin couches and footstools.  
Where there's no committee chairman  
No group leaders or car pools.*

*No eager team that needs a couch,  
No bazaar and no bake sale.  
There will be nothing to staple,  
Not one thing to fold or mail.*

*Telephone lists will be outlawed,  
But a finger-snap will bring  
Cool drinks and gourmet dinners,  
And rare treats fit for a king.*

*You ask, "Who'll serve these privileged  
few and work for all they're worth?"  
Why, all those who reaped the benefits  
And NOT ONCE volunteered on earth!*

*-Eunice Udelf*

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# ON THE SCENE

## The Laguna Festival '93

The Laguna Folkdancers will host the 23rd Annual Laguna Festival on the first weekend of February, 1993. The festival will begin at 7:30 pm Friday evening, 2/5, with a workshop featuring Atanas Kolarovski and Richard Powers. Immediately following the workshop will be the first of the two weekend after-parties.

Atanas and Richard will return Saturday morning from 10 am-noon to teach at the advanced workshop. Following the lunch break will be the final workshop of the weekend.

After dinner, from 7:30-11 pm, will be Veselo Selo's Valentine Dance. As usual, there will be a band for this big event. The final after-party of the weekend follows this dance. This is your chance to request some of your favorite dances and visit with friends in a festive, relaxed atmosphere.

Sunday afternoon concludes the festival with a kolo hour, dance concert and festival dance from noon to 5:30 pm.

The Laguna Festival will be at the Laguna Beach High School North Gym at the corner of Park Ave. and St. Ann's Dr. in Laguna Beach.

## Argentine Tango Nights

Una Noche de Tango Argentino y Flamenco, a concert featuring both Argentine Tango and Flamenco, will be presented at 8 p.m. on 11/7/92 at the Landis Auditorium on the Riverside Community College campus. Loreen Arbus and Alberto Toledano will be performing the Tango portion of the show, while the Flamenco portion is led by Juan Talavera and his company of 13 dancers. For more information, call (714) 684-9337.

Argentine Tango will also be

featured at the upcoming AVAZ International Dance Theatre concert on 11/15/92 at the Wilshire Ebell Theatre in L.A. For ticket info, call (213) 939-1128.

## Ragtime Dance

Hosted by Dunaj, there will be a Ragtime Dance Party on November 14 at Danscene, starting at 8 pm. The DJ and Master of Ceremonies will be Jeff Stone, a member of Laguna Folk Dancers and stand-in DJ for the "It's Ragtime" program on KSBR of Saddleback College.

## MEET YOUR OFFICERS

**Burt Scholin**  
Vice President



Burt was introduced to folk dance in 1962 in the San Francisco Bay area and got hooked immediately. Since then, he says it's been a major part of his life. His interest stretched beyond folk dancing and he served in several positions in the Folk Dance Federation. These included chairing the Statewide Festival two times, acting as President of the East Bay Council for 2 years, and serving three terms as the President of the Folk Dance Federation of California, North.

In addition to all of this, Burt taught folk dance in Northern California for around 8 years. He did one night stands for several years at the Freshman Orientation week at Cal State Hayward and at the annual meetings of the Russian Orthodox Church in Danville. He also organized and performed with folk dance groups, doing shows for Church groups, senior groups and service organizations.

Burt met his wife, Therese, at the 1987 Statewide Festival in Pasadena. Since then, they've been

equally involved in sharing the pleasure of dance with others. To date, they've done workshops at the UCLA Conference Center at Lake Arrowhead and taught at the West Valley Folk Dance Club. For the second year running, they will be teaching at the Sands International Dance Festival in Las Vegas. According to Burt, "We live by the motto of Charles Schultz' Snoopy - TO LIVE IS TO DANCE - TO DANCE IS TO LIVE".



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# IDYLLWILD '92

We had a great time at Idyllwild this year!

The teachers were all first-rate - Ahmet Luleci (Turkish), Michael Ginsburg (Balkan), Nicolaas Hilferink (Romanian) and Jerry Helt (American Squares and Contras). So, of course, the classes were terrific - each teacher really worked to help us learn not only the steps, but the style and feeling of the dances.

The schedule this year changed from last year. Afternoons were free for swimming, napping, shopping, etc., though there were a few optional classes like "hula" taught by Merilyn Gentry and Nora Nuckles from Ridgecrest, and clogging taught by Delynn Peay from BYU in Provo, Utah. A few of our teachers also offered reviews of some of their older dances.

One of the nicest times of each day was the "Happy Half Hour" just before dinner, hosted by Carol Maybrier, with help from Caroline Simmonds. We had the chance to sit around and get really mellow over a glass of wine and a snack or two, gossip and tell jokes, and then go off to dinner in a good, relaxed mood. One day "Nico" bar-b-qued some special Romanian "cevapcici" for the

When we get up to about 1800, we start seeing the first and oldest of the contras we're still doing, like Chorus Jig, British Sorrow, and Petronella. All these are proper contras written around 1800. So, contra dance history literally begins around the year 1800, when American dancing, as distinguished from English dancing, really starts. It's very interesting that a lot of these dances are still current. Some survived, and some, like "British Sorrow" (1807), have been revived by callers like Ralph Page from old manuscripts. Others, like "Chorus Jig" and "Petronella", survived on their own in parts of New England. Right around this time, squares started gaining in popularity again over contras. Again, I'm talking mostly about the cities and the upper classes because that's what we have the most of in the written records.

The dancing masters didn't like the contras. We've always suspected that this is because anybody could do a contra once they'd learned the sequence....you don't need anybody to teach it to you, therefore, you don't need to keep going to take your lessons from the dancing master. The dance masters promoted all kinds of tricky dances, mostly squares and couple dances with long, complicated sequences that required you to keep going back to their classes and taking more lessons. If you're familiar with the modern square dance movement, you'll see some parallels. Contras were claimed out of fashion. Up until 1900, the fashionable dances were quadrilles and set dances, with waltzes and polkas in between. Later in the last century, there were fewer set and more couple dances. After the 1900's, there were only couple dances. That was about when people started thinking that square and contra dancing was something that only "hicks" did. In fact, it was only the people in the country, some of the stubborn Yankees, that kept on doing these dances.

From 1850 or thereabouts, several books were published that included a bunch of contras. They were presented in books very casually, as if everybody knew them. They included some of the first "improper" contras like "Lady Walpole's Reel", where the actives crossed over, forming mixed-sex lines. For these dances to have been presented so casually in the 1850's, we suspect that those dances were put together some time in the 1830's or 1840's. I think it's extremely interesting that for a period of almost 100 years, from about 1850 to 1940, absolutely no contra dances were written. That's the longest period in recorded dance history that no new dances were written in that style. The old ones were still being done in the small towns, by people who didn't care as much for fashion as the city folk. In the city, they did what the dancing masters taught, and wore whatever the latest couturier was showing. But in the country, they did it if they liked it. They didn't care what anybody said about them.





*"The dancing masters didn't like the contras. We've always suspected that this was because anybody could do a contra once they'd learned the sequence...*

*you didn't need anybody to teach it to you, therefore, you didn't need to keep going to take your lessons from the dancing master."*



Though new dances weren't being written, some things were happening to the dances. All of a sudden there were people speaking up to remind the dancers of the next figure or move. That developed into the art of calling. We don't know exactly when that happened, but there are several newspaper accounts in the mid-1800's of Black fiddlers who were either slaves or ex-slaves who were engaged as fiddlers and eventually as callers in their own right. There are accounts of fiddlers who would kind of sing along with the fiddle tune, putting in nonsense syllables interspersed with dance directions. This practice caused great controversy among the upper crust dance masters. I have a magazine from that period telling of a big debate about whether or not calling should be allowed. The editor of the magazine said that calling was a dangerous practice because it led to slipshod dancing, allowing people to rely on the caller to tell them what came next. They wouldn't memorize the figures and all their steps because they didn't have to do so. It's taken close to 100 years, but I think calling is pretty much accepted in most places now, though in Scottish and some English Country dancing, it's still not accepted. The other big innovation that took place in the late 1800's was the buzz-step swing. All the contras that we do today that date back to 1800 originally didn't have swinging as we know it today. They had a one hand turn or a two hand turn and it would usually be a walk-around swing. There's one theory that the introduction of the swing in contras coincided with a wave of immigration from Eastern Europe in the mid to late 1800's, from countries where the swing was an integral part of the folk dancing. Not that this can be proved, but it makes sense. I forgot to mention that the city versions of longways dances up to 1800 or 1820 had a lot of fancy footwork where you leapt from one foot to the other, or did a lot of chasseur-ing up and down the line. The footwork degenerated to a walk

beginning some time around 1820 or 1830. By the time of the Civil War, when the social classes mingled and people got sent all over the country, footwork was pretty much simplified and people walked or glided through the dances. That was true until the buzz swing was added in some time between 1850 and 1900. By 1900, contras and squares were pretty much kaput in the cities. Again, the country people were still doing them because they liked them.

During the 20th century, there have been 3 great revivals of contra, square and set dancing in general. The revivals included both of the two major strains of English dancing -- the historical and the traditional. Historical dancing is what people call Playford dancing. These are dances that have been dug up out of old books, (Playford and other old collections), and translated into modern terminology as best as could be done. They've been reconstructed with plausible interpretations because sometimes the meaning of some terms was unknown. Historical dancing tends to be fairly elegant, up off the heels and airy, with a more open feel than is found in dances we now call contras. There's little physical contact. The other major strain of English dancing, the traditional strain, consists of dances that have been collected mostly in the 20th century by Cecil Sharp and other collectors. The traditional English dances feel a lot like contra dances. They're earthier and more robust than the Playford dances. One of the differences between the traditional and the contra dances is that in some of the traditional English country dances, there is stepping. There's the rant step, and in dances that are mostly walking, there will be a skip in some of the figures or a two-step step on some of the turns. But to me, they feel a lot like contras and they use some of the same tunes. They're real close cousins.

The first revival came right around the time of WWI. It was pretty much confined to the schools and YMCA and YWCA's as a component of what was sometimes termed "muscular Christianity". Muscular Christianity embodied the idea of mixing religious values with physical education, building the whole person. There's a monumental book by Elizabeth Burchenal called "American Country Dances", which came out around 1918, which it was the first serious attempt to catalog the dances that were being done in the country. She recorded dance routines and the tunes, pointing out that the correct tune for a dance wasn't always a tune that carried the same name as the dance. She also put in one or two tunes for each dance. That was a milestone in dance publishing in this country.

The second revival, starting in the 1930's, was on a broader base than the school and YMCA/YWCA revival. It came about partly because of the Depression and the second world war. People were looking for cheap recreation, for recreation that didn't use materials critical to the war effort, things that people could do for fun in their own communities without having to travel. Square dancing, contra dancing, and folk dancing were ideal solutions to that.

I think squares and contras evolved side by side, as two sides of the same coin. I'm not sure of the dates on this, but say late 18th, early 19th century, there was a time and a place when the words contra dance and quadrille were almost interchangeable. There would be dances in square formation that would be called contras and there were dances for 4 couples but not in a square, where they would be facing each other, and they'd call that a quadrille. So, they were very close cousins if not brother and sister. I've always thought of them together. When I talk about the square dancing I did when I was a kid, I mean two things. First, we didn't do contras because they hadn't been revived in the places where I was at. The second thing is that up to 10 years later (1970), no matter what you did, you called it square dancing even if you did all contras. For example, in the state of Maine where they did all contras, they called it square dancing. Or if they did foxtrots and the like, they'd call it round and square dancing. They'll do clutch dancing to country/western music, or fox trots, or waltzes ...whatever the local, accepted couple dances are, and then they'll

do some squares throughout the evening. In the state of Maine in the '40s and '50s, they'd do several ballroom dances and then an easy contra called "Lady of the Lake", then 3 more ballroom numbers, and then "Lady of the Lake" again. They'd repeat that pattern all evening. You see, that was the only contra they knew in that "village". I suppose that dances of other areas, like the Balkans, would be very much the same. If you went to a particular village, they'd have maybe 3, 4 or 5 dances that the whole village did. They don't do the dances from other Balkan villages like we do, as a hobby. It's the same with contra and square dancing. In its natural habitat, when contras are done as social dances, there's a very limited repertoire. The idea is not to learn. You already know the dances. The idea is to use them as a means of socializing. There are a couple of clubs in Boston where immigrants from Canada meet every Saturday night to do some country/ western dancing and some squares. But every time they get up for squares, it's the same 3 figures. And that's the only dance they do. That's their "Lady of the Lake".

In New England, skiing became popular in the 1930's. People don't usually realize what a recent phenomenon the skiing hobby is. Skiers would go from New York and Boston up to Vermont and New Hampshire. Since they didn't have apres ski bars in those days, people looked for something to do with the evening after a day of skiing. So, they would go to the local country dances in the town halls. In those days, there were mostly singing squares. People loved it and they started to try to get together in the cities (especially Boston) to do it on their own. They did one of two things, or both. They would either hire a caller like Ralph Page (who started in the 1930's) and bring him back to Boston to call a dance for them in the city, or, some of them would take up calling themselves and listen to Ralph and other old time callers every chance they got, and they would run their own dances. That's how the Boston dance scene, which has since become a strong tradition, began. It's still about the only place I know where you can dance every night of the week to live music.

When the war came, the USO's did a lot to make square dancing popular, and right about that time, PA systems became cheap enough so that a typical group could afford one, and lightweight enough so that they could be carried from place to place. I don't mean the type of portable systems we have today -- I mean a system where you had a huge turntable and amplifier and two speakers, and you needed a 2-wheel truck to cart it around. But that was better than a built-in system that you couldn't move at all. So, the advent of reasonable quality and weight sound systems did a lot for folk dancing as recreation, because it meant that you could get 100 or 200 people in the same room and they could all hear the music and the calls. That had a lot to do with it. And, the World's Fair in New York and I think the one in San Francisco had a lot to do with making it popular. People like Michael Herman and Edgar Durlacher in New York called to thousands of people at a time, and started the ball rolling. There were a lot of strong leaders and strong callers across the country in the 1940's who were in the right place at the right time. Cheap fun, home made recreation.

By 1950, square dancing had become a national fad. Books that are available now on what happened each year from 1900 to the present talk about the fads and fashions totally ignore square dancing, but I've got lots of books and magazine articles and records from that period which show that the whole country was square dancing. It was like the twist or the hula hoop or, not quite like the Beatles, but everybody knew about it. Every major book publisher, every major record label, had books and records out, and famous people like Roy Rogers tried calling for a while. Bing Crosby lent his name to a book of square dances. And so it went.

There were contras being done along with the squares, especially after about 1950. A couple of things happened. Ralph Page started doing the folk dance camp circuit and getting people turned on to contras. Also, in the new square dance clubs

that sprang up after 1950, several of the traveling callers fell in love with contras and started including one or two in each of their programs. After about 1950, contra dances started being written again. New dances. And new forms of contra were invented. One of the people that inspired by Ralph Page, a fellow from Massachusetts named Herbie Gaudreau, invented several new kinds of contra. He was the first to develop the kind of contra where everybody does the same thing rather than having one's active and two's inactive. Both couples would be doing the same thing and doing a symmetrical figure. That has become almost the norm in a lot of groups. He also invented the Becket formation, named after his Becket Reel which was, in turn, named after a YMCA camp in Beckett, Mass. where they had a folk and square dance camp. In the Becket formation (e.g., Mary's Reel), each couple faces a couple across the set and everybody's active at the same time. Herbie also made popular the double progression dance where you move up and down twice as fast as usual, progressing two places rather than one. That was for his square dancers who had been trained to think that waiting out was boring, even for 30 seconds at each end of the contra line, so in a double progression dance, you wait, at most, half a turn at each end. We've discovered since that there are interesting things that you can do with double progression dances, working with 2 couples at a time.



The third great contra dance revival started in the mid-1960's as part of the folk music revival and the "back-to-the-land" movement. The key figure there was Dudley Laufman, who was inspired by Ralph Page. Dudley started calling around 1950 and in the '60's, he got the high



school and college kids turned on to contra dancing. I think that could only be possible in an era when folk music was popular. It would be hard to do now. I've always respected Dudley for the influence he had with the kids. The other great thing Dudley did was to encourage a lot of people to play the old tunes that had been kind of put aside, and the people were playing the simplest tunes they could find since there wasn't anyone who could play contra dances with real technique. Dudley brought that back. He dug up a lot of the old tunes and encouraged people to play them. That has continued to this day. The third revival is still going on. Lots of new dances have been written or are being written. The New England Folk Festival, which started out as an international festival with a little bit of square and contra dancing, has become an unofficial national contra dance convention, every April near Boston. It draws about 5,000 people and about half of them are gung-ho contra dancers from all over the country. By the 1980s, just about every big city and college town in the country had a contra dance group. I'm always amazed. Every time I turn around there's another group that I haven't heard of before. 5-10 years ago, there was no contra group in, for instance, Florida, and now there are at least 4 on-going groups. Who knows where it's going from here? But if the groups that I've seen in my travels, both the camps and the monthly and weekly dances, are any indication, it's in real good shape because it's once again a grass roots thing. It's something people are doing because they want to, not because some dictator of fashion is telling them they should like it. So, congratulations for carrying on a wonderful tradition...not only contra dancing but all the kinds of dancing that you're doing.

With the current surge in popularity of contra dancing across the U.S., we felt lucky to have the chance to meet and talk with Tony Parkes, a rising East Coast contra and square caller.

According to Tony, he's known that he wanted to do contra/square dance calling since he was a kid. "There was square dancing at my school from the time when I was 6-11 years old. It was part of music class rather than of physical education. That was a plus as far as I was concerned, not because physical education teachers are constitutionally unable to teach square dancing, but because they're not trained adequately. The whole mentality of gym class is generally more geared to the exercise than the social aspects of dance, and certainly not to the musical. Somehow, in my school, they were able to avoid that. The music teacher played the piano and called at the same time. It was pretty calm and low key, but somehow it interested me and stuck with me. I'm probably the only kid in my class that didn't end up hating it.

When I was 8 and 9, I went to a camp where there was a caller who also played the accordion. The people who were teaching square dancing had learned from

# HEY-for-FOUR,

## an interview

people out there in the Catskills--old time callers. Lately, I've started going to an event in upstate New York and finding the same square dances there that I did back in grade school. Some of the same customs, like, when you say do-si-do your corner, it means you pass left shoulders. They don't tell you that, you just have to know it. That's how they do it in that village, the village being all of south central New York, over to the Catskills. It's been kind of fun to jog the old memories.

Then, when I was 10, I started going to a summer camp where I really got hooked on square dancing. The camp was one of the Farm and Wilderness Camps in Vermont, where a lot of good musicians came from. The Farm and Wilderness Camps had three components; there was a boy's camp (ages 9-14), a girl's camp across the lake (same age) and a camp for 15 and 16 year olds. They had at least 5 square dances a week in the boy's camp dining hall. (They've since built a hall dedicated to square dance.) When I say square dancing, I'm talking about Eastern square dancing, which is very similar to contra dancing. The formation, of course, is different. What I tell people, in a nutshell, is that in square dancing, you're doing a lot of different things with the same people, and in contra dancing you're doing the

same thing with a lot of different people. So, the pattern repeats in contras, and the squares progress somewhere. The camp had live bands, and the musicians and caller were counselors. It was very exciting and the kids went wild. At that summer camp, I was able to work on calling...just a little. When I was 12, I started playing piano at the camp. And they pushed me out on the stage to call one dance when I was 14. By the age of 15, I was doing a little calling each Saturday night at the dance before the regular caller took over.

In between camps, I was living in New York City where I started calling in the fall of '64. I started going to any square dance I could find (this was before the big contra revival). I was 14 and didn't drive, and was looking for square dancing in New York City. So, I was in the right place at the right time. A lot of people don't realize this, but square dancing was a real fad, I mean, a real big one, in the late 40's and early 50's. Then it got ingrown and became known as the "square dance movement". But for a while, EVERYBODY was doing it. All the big publishers and recording companies had stuff out on square dancing, and in NY City, the "square

# GYPSY, SWING.

with Tony Parks

dancing for everyone movement" lasted until about 1960 before it declined. There were several callers who made a career out of calling through the park systems, calling at the beaches, and so forth, and I caught the tail end of that. I got to know some of the callers who'd been active in the '50s and before, and I also got to know Ralph Page via the folk dance crowd. I met him through Michael and Mary Ann Herman at Maine Folkdance Camp. He came once a year to Folk Dance House in New York where they had an afternoon and an evening -- a Ralph Page Day. So, I got both of those strains. Then I got the strain that became the current contra dance movement starting at the Farm and Wilderness Camps in the 60's. Dudley Laufman, who is the next central figure after Ralph Page, got the high school and college crowd into the movement. He had been at the Farm and Wilderness Camps around 1950, when he was a kid, and he came back in the mid-60's to call an evening of contras for us. Then he invited us to his house in rural New Hampshire where we had a house party where we did contras all night. Between this exposure and what I learned from Ralph Page, I learned to love the contras, but not to the exclusion of the squares.

What I've done ever since is try to give people what they can't easily get from someone else. For instance, when I was still living and calling around New

York City, most of the callers that were still active were doing singing squares and some of the mid-Atlantic square dance calls. So I called the stuff I learned from Ralph, a couple of easy contras, or a couple of squares I'd gotten from the New England tradition. Later, when I moved to Boston, I made sure I always included some mid-Atlantic, Southern and Early Western figures that I'd learned from books or from listening to other callers. Also, when I was in a place like this camp [Mendocino Folklore Camp], I'd throw in history and stories about some of the dances, since I'd been encouraged to do so. A lot of the stories were and are directly from Ralph Page. He had a story for almost every dance he presented. An example is the story about the "Lady Walpole's Reel", alias "Married Man's Favorite". It was often the first dance of the evening, which you did with the person you brought to the dance. Sometimes she was your wife. The reason the boys called it the "Married Man's Favorite" is that you have almost nothing to do with your partner during that dance...it's like a mixer. You nominally keep your partner but the only time you see your partner is when you go down the center and back, and briefly in the middle of the ladies chain. As Ralph used to say, you could flirt with all the women that you met up and down your line. What your partner was doing down the other line never entered your mind.

Now when I call, I often use one or more of a group of "classic contras" in an evening, when I can get away with it. That lets me show people how contras have survived through the years. These classics have been done, in some cases, for up to 200 years without changing much and without dying out. I think that says something. If they've lasted that long, there's got to be something about them that's very attractive to a lot of people. Even the hotshot dancers like to do some of these classics (chestnuts).

What makes a dance that good, gives it the appeal? Well, it's partly the music and partly the fact that the movements and the music fit together so well. Most contra dances do not go to a specific tune as do many of the English country and Scottish dances. In contra dancing, especially nowadays, it's almost unheard of to have a specific tune for a specific dance. The band plays whatever it likes. The caller may suggest a type of tune to go with a dance but, the band picks the tunes. That's not as true of the classics. Almost all of the classic contras have their own tunes. Ralph Page used to say that if a tune was good enough to play once, it was good enough to play for the whole dance. Nowadays, most musicians feel it's more fun to play a sort of medley, changing the tune to keep up the interest and the energy level. But still, for the classic dances, they'll start and end with the classic tune. Part of what makes those dances so enjoyable, so satisfying, is that they have their own tune and that the tune fits the dance. For example, in "Chorus Jig", there are leisurely figures down the outside and back and down the center and back, then contra corners (which is a bunch of short, choppy hand turns, with a raised energy level), and then the balance and swing at the end. The tune, instead of being played twice through a low part and twice through a high part like most contra tunes, has 4 distinct parts....it starts low, gets a little higher, and then builds to a climax in the 3rd quarter of the dance, which is right where the dance figures climax. So, the dance and the tune move together. Another classic, "Hull's Victory", has a balance in an odd place in the music, and the title tune for the dance matches perfectly. So again, it is the music that makes the dance. That's true of any kind of dancing, I think, but it's especially true in the contra dance where the caller isn't very audible, or is just prompting the next figure. Bad music can wreck a contra a lot faster than a bad caller. If the caller isn't so hot, you just ignore the caller and dance to the music. If the music is below par, you can't ignore it. One of the things that distinguishes the Eastern or Northeastern square dancing from other kinds of square dancing is that, in Eastern, you're not dancing to the caller so much as you're dancing to the music. Often the caller will drop out completely after a few rounds, once he sees that everyone knows it. I stay in if I need to but will drop out if I can. It's nice to drop out and let people hear the



music because contra music is more interesting than other square dance music. The tunes aren't as repetitive, and are more interesting harmonically. It's a situation that came about because the music is prominent and the caller never got to be the center of attention as he did in Western dancing.

I've done what research I could though it wasn't from old timers in villages. I'd steal from everyone. If you steal from more than 3 people, I think it's considered research. One is plagiarism, but 3 or more, it's research. I haven't done as much original research as I would have liked. That's because there are fewer and fewer old timers, indigenous survival groups doing squares and contras, at least in the Northeast. When I run into one, of course, I rejoice. Mostly what I do these days is to exchange figures and calls with other revival callers. Sort of like Israeli dancing, where it's all been choreographed since 1948, supposedly based on some older forms of dance. But at least they make no bones about it. They admit that it's all choreographed. Modern contra dance is the same way. Most of the routines you find done by groups across the country have been written in the last 20 years or so. I would tend not to use the older manuscript dances as a rule when I'm calling, except perhaps at a folk dance group like here, because they're not to the taste of the people I'm calling for. People's taste nowadays seems to run to the style where you're moving all the time, where preferably you swing your partner and your neighbor. I can do one or two dances in an evening in the older, more leisurely style, but if I do more than that, I'll lose my following. The following is mostly from the baby boomer generation, though we're starting to see some younger people, now (like in their 20's and '30s). It's not a college thing any more and it's not a retirement home type of activity. There are some older people's groups, but their styling is very different - they take smaller steps to keep their balance, and so on. The dance always gets adapted to the group and the situation-slower and easier for the old, faster, perhaps more complex for the younger. I think that's the key -- the dance is very alive today because it continues to evolve and adapt.

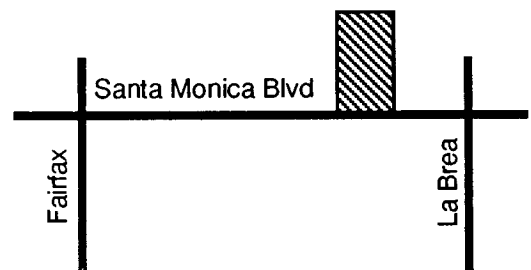
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Leo (310) 392-3452  
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# IDYLLWILD '92

We had a great time at Idyllwild this year!

The teachers were all first-rate - Ahmet Luleci (Turkish), Michael Ginsburg (Balkan), Nicolaas Hilferink (Romanian) and Jerry Helt (American Squares and Contras). So, of course, the classes were terrific - each teacher really worked to help us learn not only the steps, but the style and feeling of the dances.

The schedule this year changed from last year. Afternoons were free for swimming, napping, shopping, etc., though there were a few optional classes like "hula" taught by Marilyn Gentry and Nora Nuckles from Ridgecrest, and clogging taught by Delynne Peay from BYU in Provo, Utah. A few of our teachers also offered reviews of some of their older dances.

One of the nicest times of each day was the "Happy Half Hour" just before dinner, hosted by Carol Maybrier, with help from Caroline Simmonds. We had the chance to sit around and get really mellow over a glass of wine and a snack or two, gossip and tell jokes, and then go off to dinner in a good, relaxed mood. One day "Nico" bar-b-que'd some special Romanian "cevapcici" for the



# *the folk dance camp*

*Dave Slater*

Happy Hour. They were so good and we ate so many that it ruined our appetites for dinner that night.

The evening dances were primarily devoted to practicing all the dances we learned at camp. By doing them all every night, we all went home feeling that we really knew the dances.

After 11 pm, we kicked up our heels at the Afterparties. Sherry

Cochran ran them with her usual attention to everyone's requests, no matter how unusual, 'til the wee hours when even the diehards decided they needed some sleep. Most of the teachers participated in the Afterparties, making them a lot more fun.

One evening we gave up the Afterparty for a very special event.

Both Marilyn and Nora, with the help of many of the campers, put on a South Seas Party. It was held in a dorm decorated and turned into a South Seas paradise, with great entertainment and refreshments for the entire camp.

All in all, what a bargain it was! A weeks vacation, and an increase in our skill and knowledge of our favorite hobby at the same time!



# 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	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, Ebell Club, 226 N. Helena St. 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. Schqol, 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 FOLK DANCERS	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 Dukess	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) 643-2886 Ann Taylor	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, Ebell Club, 226 N. Helena St. CULVER CITY, Peer Gynt, 3835 Watsaka 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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