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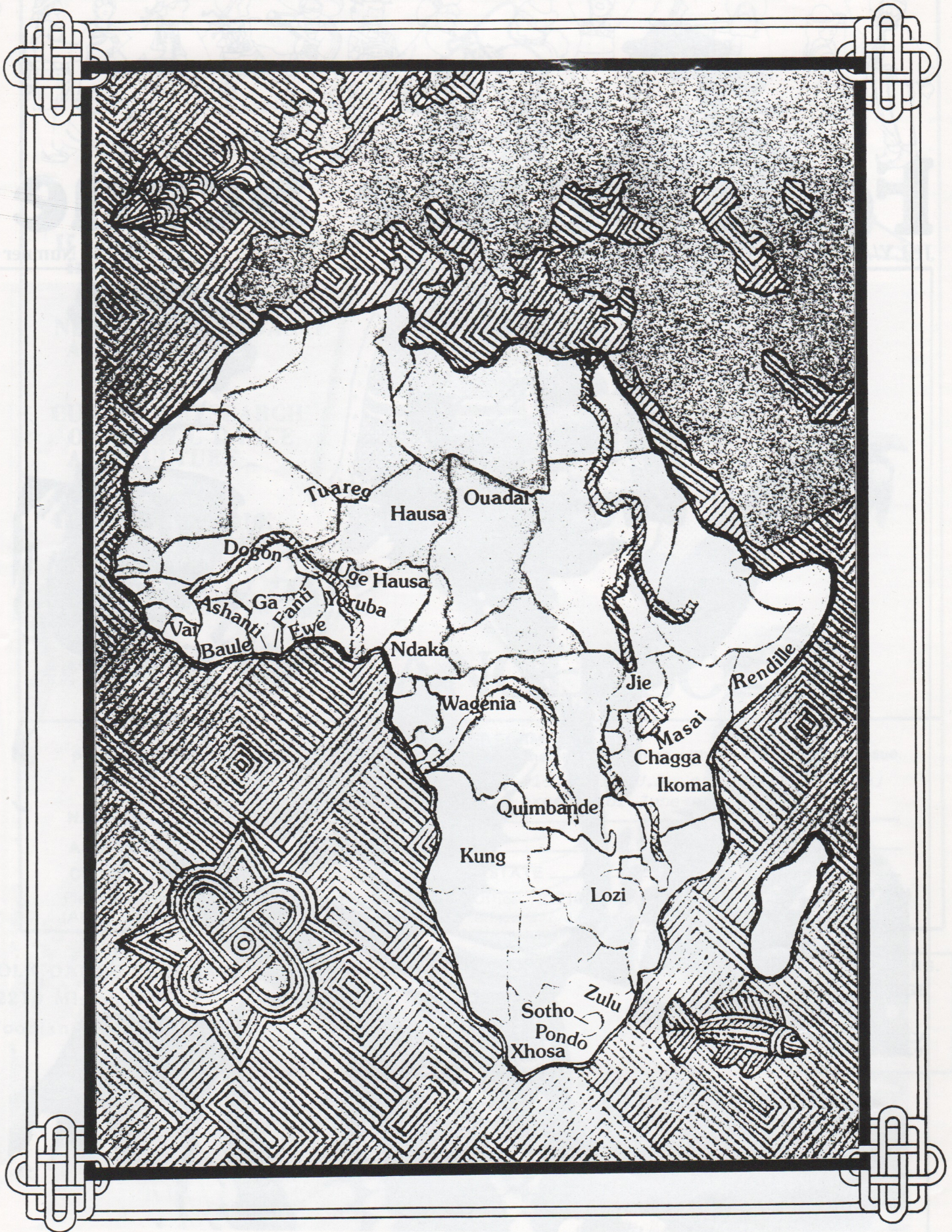
# Folk Dance Scene

JULY/AUGUST 1993

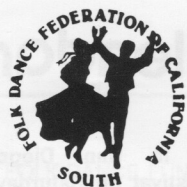
Volume 29, Number 4











**JULY/AUGUST 1993**  
**Volume 29, Number 4**

# Folk Dance Scene

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

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

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

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

SUBSCRIPTIONS. All subscription orders and renewals should be addressed to the Subscription Office, 22210 Miston Dr., Woodland Hills, CA 91364. The subscription rate is \$10/year (\$15 foreign). All subscriptions must be prepaid. Changes of address and circulation problems should be addressed to Fran Slater, 1524 Cardiff Ave., LA, CA 90035, at least one month prior to the mailing date to ensure proper delivery. Due to the non-profit, 3rd Class mailing status of SCENE, the post office will not forward the magazine. Renewals received after the 10th of the month prior to publication will not be started until the following month.

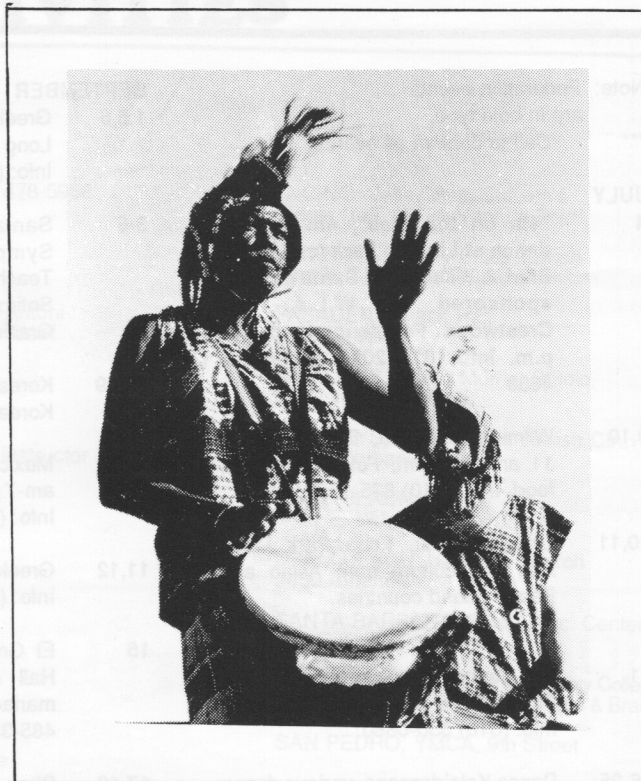
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MEMBERSHIP. To join the Folk Dance Federation of California, South, one may either affiliate with a member club or join directly as an associate member by contacting the Director of Membership.

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**Federation Information (310) 277-6699**



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ON THE COVER: Omowale and Francis performing at wedding reception.



Note: Federation events are in bold type.

\*\*\* Call to confirm all events

## JULY

- 4 **"4th on the Slab", 4th of July dance at Lincoln Park (at Lincoln Blvd. & Wilshire) in Santa Monica, sponsored by W.L.A. and Crestwood Folkdancers. 1-5:30 p.m. Info: (310) 202-6166 or 478-4659**
- 9,10 Wilmington Fiesta, Banning Park, 11 am - 10 pm, Folklorico, crafts, food. Info: (310) 835-1751.
- 10,11 Lotus Festival, Echo Park Lake. Arts and culture from Asian and Pacific Island countries. (213) 485-1310.
- 11 St. Anthony's Croatian Church Picnic at Alpine Village, Torrance. Info: (310) 550-0860.
- 16-25 Dance Kaleidoscope, various dance performances on weekends. State Playhouse, Cal State LA. Info: (213) 343-5124.
- 17,18 French Festival 11 am-7 pm. Oak Park, Santa Barbara. Music, dance, crafts. Free. Info: (805) 564-2525.
- 18 Concert by John Bilezikjian, oud, and Zhenia, Balkan women's choral group. Loyola Marymount College, Westchester. 2 PM. Info:(310) 550-0860.
- 24,25 Ho'olaule'a Hawaiian Festival of the South Bay. Alondra Park, Lawndale, Free. Info:(310) 327-2930.
- 31-8/1 Greek Festival, 11 am-7pm. Oak Park, Santa Barbara. Free. Info: (805) 683-7109.

## AUGUST

- 7-15 Nisei Week, Little Tokyo. Parade, street carnival, performances. Info: (213) 687-7193.
- 14 Festival de Folklore Andino, 10 am-6 pm. Andean music, arts. Macondo Espacio Cultural, 4319 Melrose. Info:(213) 953-0615.
- 21-9/6 African Marketplace and Cultural Faire. Music, crafts, entertainment, food. Weekends, free. Rancho Cienega Park. Info: (213) 734-1164.

## SEPTEMBER

- 1,5,6 Greek Festival at Rainbow Lagoon, Long Beach Convention Center. Info: (310) 494-8929.
- 3-6 Santa Barbara Folk Dance Symposium, UCSB, Goleta. Teachers: Tom Bozigian, Ventsi Sotirov, Toledano & Arbus, Joe Graziosi. Info: (213) 941-0845.
- 10-19 Korean Festival and Parade, Koreatown. Info: (213) 730-1495.
- 11-12 Mexican Independence Festival, 11 am-7 pm. Oak Park, Santa Barbara. Info: (805) 962-5500.
- 11,12 Greek Festival, Cardiff-by-the-Sea. Info: (619) 942-1920.
- 15 El Grito de Dolores Festival, City Hall steps, 5-11 P.M. Dancers, mariachis, food. Free. Info: (213) 485-3335.
- 17-19 **Skandia Weekend at Harwood Lodge, Mount Baldy. Scandinavian music, dance, food. Advance registration required. Info: Jim Kahan, (310) 459-5314.**
- 23-26 Tamburitza Extravaganza, Airport Marriott. Tamburitza music and Kolo dancing. Info: (213) 737-3500.
- 25,26 Watts Towers Festivals: Saturday, Drums; Sunday, Music & Arts. Watts Towers Arts Center, 1727 E. 107 St., 10 AM-6PM. Free. Info: (213) 569-818).
- 26 Greek Festival, Antelope Valley Fairgrounds, Lancaster. Info: (805) 945-1212.

## OCTOBER

- 2 Chinese Moon Festival, noon-10PM, Chinatown. Singing, arts, food. Info: (213) 617-0396.
- 2,3 Third World Art Festival, 10AM-7PM. Watts Health Center, 103 St. & S. Compton. Free. Music, poetry, storytelling, dance, food. Info: (310) 671-3465, Ext. 433.
- 2,3 Lithuanian Fair, Community Center, 7311 Douglas Circle, La Palma. Folk dancers, music, art, jewelry, crafts. Info: (310) 453-2149.
- 2,3 German Octoberfest, noon-6pm. Oak Park, Santa Barbara. Free. Info:(805) 967-6422.

- 2,3 **Oktoberfest in San Diego. Beginners festival on Saturday, dance festival on Sunday. Balboa Park. Info: (619) 238-1771.**
- 2,3 Greek festival at St. Katherine's Church, Redondo Beach. Info: (310) 540-2434.
- 9 Scandinavian Festival, Colorado Place, 2425 Colorado Ave. Santa Monica. 10AM-6PM. Folk dancing, music, arts, food. Info:(213) 661-4273.
- 10-12 Plaza de la Raza Festival of the Arts. Free. Chicano music, dance, food, skits, exhibits. Info: (213) 223-2475.
- 16,17 Fiesta Italiana, 11am-6pm. Oak Park, Santa Barbara. Free. Info: (805) 684-7857.
- 29-31 **Camps Review Institute. Weekend camp at Hess Kramer, Malibu. Info: (310) 202-6166.**

## NOVEMBER

- 14 **Scholarship Ball, 1:30-5:30. Info: (310) 391-7382.**

## NORTHERN CALIFORNIA

- 7/9-9/3 Family Picnic, Down on the Farm. Martinez. Every Friday night, 6-10PM. Pot-luck, teaching, requests. Info:(510) 228-8598.
- 7/16 Tango Week with Richard Powers, others. Stanford. Info: (415) 723-1234.
- 7/25-31 Stockton Folk Dance Camp. Hennie Konings, Theodor Vasilescu, Israel Yakovee, Joe Grazioai, Atanas Kolarovski, Germain and Louise Hebert, Jerry Helt, Danny and Joan Hathaway. 2 identical weeks. Info: Bruce Mitchell University of the Pacific, Stockton, CA 95211.
- 8/22-29 Middle Eastern Music & Dance Camp, Mendocino Woodlands. Info:(310) 390-1934.

## OUT OF STATE

### New Mexico

- 8/11-15 New Mexico August Folk Dance Camp with Theodor Vasilescu and Marianne Taylor. Las Vegas, NM. Info: (505) 293-5343



18th Annual  
**SANTA BARBARA FOLK DANCE  
 SYMPOSIUM**

LABOR DAY WEEKEND  
 SEPTEMBER 3-6, 1993

at the  
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**TOM BOZIGIAN**  
*Armenia/Lebanon*

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*Bulgaria*

**JOE GRAZIOSI**  
*Greece*

**LOREEN ARBUS**  
**ALBERTO TOLEDANO**  
*Argentine Tango*



**LIVE MUSIC**

**AFTERPARTIES**

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Alex Piperkov - Guitarist from Radio SKOPJE-Fri.

Don Sparks with members of Aman Orchestra -Sat.

Tom Bozigian - Percussionist, with his Armenian Orchestra-Sun.

Dimitri Valkanoff - Macedonian/Greek clarinetist extraordinaire-Fri.

**FULL TIME PACKAGE** (Includes room, meals, all classes,  
 parties, afterparties & special events, syllabus additional)

☛ Two night package available; call for info.

If paid in full by July 31

\$295 Double

\$345 Single

After July 31

\$315 Double

\$365 Single

All full-time packages must be paid in full by Aug. 15.

No refunds after that date.

◆OPTIONS◆

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 afterparty. Food at picnic not covered.

**Evenings** -\$20 includes party with teacher  
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**Daily Class Pass** -\$20 includes all  
 classes.

**Afterparties** -\$10 per night with food.

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**Armenian Picnic** -\$20

On campus, with live music,  
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Return form and make checks payable to: FOLK DANCE SYMPOSIUM, P.O. Box 242 La Mirada, Ca. 90637  
 (310) 941-0845

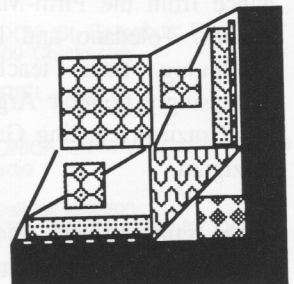
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ADDRESS \_\_\_\_\_

PHONE (HOME) \_\_\_\_\_ PHONE (WORK) \_\_\_\_\_

ROOMMATE PREFERENCE \_\_\_\_\_

SMOKER \_\_\_\_\_ NON-SMOKER \_\_\_\_\_





# ON THE SCENE

## Montreal International '93

Montreal International folk dance camp will run from Tuesday, 8/3 to Sunday, 8/8/93, starting with a get-acquainted party on Tuesday. There are 4 teaching sessions daily - 2 in the morning and 2 in the afternoon. Two classes run concurrently for each session at the easy and intermediate-advanced levels. Evening parties are programmed and hosted by guest teachers from various international groups around Canada and the USA.

This year's staff includes Bianca de Jong (Bulgarian), Ahmet Luleci (Turkish), George Tomov (Macedonian and Croatian), Tineke van Geel (Armenian), Pierre Gingras (Greek) and Steve Csillag (international and novelty).

MIFDC is located at John Abbott College in St. Anne de Bellevue, a short 20-minute drive from the city of Montreal. College facilities are luxurious, modern apartments in a condominium-type dorm setting. Dancers have access to a number of the college's recreational facilities.

For more details, contact:

MIFDC

5635 Hudson Ave.

Montreal, Quebec, CANADA

H4W 2K3

or call (514) 481-3867 (very late evenings)

## Santa Barbara Folk Dance Symposium '93

The 18th Folk Dance Symposium runs from September 3-6 this year. Founder/director Tom Bozigian has invited back many from the "all-star" staff of 1992. Included are Ventsi Sotirov, teaching Bulgarian dance from the Pirin-Macedonia area, Alberto Toledano and Loreen Arbus, continuing their teaching of the increasingly popular Argentine Tango, Joe Graziosi teaching Greek, and Tom Bozigian.

Also returning are the Macedonian musicians Dimitri Valkanoff (clarinet), Alex Piperkov (guitarist), Ara Gholdoian (Armenian clarinet), Mugooch Hagopian

(accordion) and Gevork Sepedjian (guitar). Added to this list of musicians will be Don Sparks, Vic Kolar and Chuck Corman of the AMAN Ensemble Orchestra.

For more information, see the ad in this issue of *Scene* or contact Tom Bozigian at (310) 941-0845.

## 1993 Tamburitza Extravaganza

Slated for September 23-26 and sponsored by ziviLA Tambura, the Tamburitza Extravaganza will be headquartered at the Airport Marriott Hotel in Los Angeles.

This is primarily a "Tamburitza Convention", meaning that it is primarily centered around music and singing. Approximately 20 to 26 groups - Slovenian, Croatian and Serbian - from all over the U.S. and Canada have been invited to attend. Secondly, line dances (kolos) and couple dances (waltzes and Polkas) will be featured. Most of the groups attending will play dances on request.

Morning and afternoon teaching of kolos is slated for Friday, 9/24. Teachers include John Filcich, Elsie Ivancich-Dunin, Dick Crum, Dennis Boxell, Barry Glass and Anthony Shay. In the evening, Concert #1 will take place, with half of the attending Tamburitza groups performing music and singing. Each group has 10-12 minutes "on stage". After the Concert, 10-12 groups will be playing simultaneously in each of the hotel's meeting rooms, and a group will be assigned to the main ballroom. Generally, groups rotate every couple of hours from one meeting room to the next, allowing the musicians a break! During this time, the musicians will honor dance requests without payment or tipping. This can go on until 2 or 3 a.m. After this, for those who can keep their eyes open, one room is set aside where a group or two may play until dawn.

On Saturday, 9/25, the other half of the attending groups will play in Concert #2, followed by a banquet. After the banquet, the ballroom and meeting

rooms will again house the various musical groups and dancers until 2-3 a.m.

On Sunday, 9/26, those wishing to attend church will go. This is to be followed by some sort of get-together (picnic?) with dancing and music.

It is requested that all who attend pull out their Slovenian, Croatian and/or Serbian costumes (if they have any) out of storage and wear them during the event!

For more information, write to ziviLA Tambura, 3053 Shasta Circle North, Los Angeles, CA 90065

## JADE '93

JADE '93 (Japan Asia Dance Event) will take place this year in Tokyo and Akita, Japan from August 1-11. The theme of this international dance conference and festival is "Asian Dance Today - Town and Country".

The conference section of the event (August 1-7 in Tokyo at Nakano Zero) features presentations on such topics as "Asian Animal Dance", "Dance Aesthetics in Asia", "Comparison of Dance Education in Asia and the West", "Dance History Research: East and West", "Interculturalism and Dance", "Japanese Folk Dance: An International View", and "Shamanistic Dance", amongst others.

The International Dance Festival section of the event takes place in Tokyo (8/2-8/7) and Akita (8/8-8/10). Performances of dances from India, Indonesia, Hong Kong, and Japan form the core of this section of the event.

Anyone interested in attending this event should write to the JADE '93 secretariat, 58 Roppongi International Building, 7-3-12, Roppongi, Minatoku, Tokyo 106, JAPAN, or send a FAX to 81-3-3423-6984. They have information on registration, travel and housing for the event and can make arrangements for anyone planning to attend.



# ON THE SCENE

## "Down on the Farm"

### Folk Dance Events in Martinez, CA

Max and June Horn of Martinez, CA, are hosting a series of folk dance events at their farm. Every Friday evening from 6-10 pm is a pot-luck barbecue and an all-request dance party. Everyone is encouraged to bring their tapes to add to the variety of music available. Teaching and reviews are scheduled as requested.

On the 4th of July (Saturday) and on Labor Day (Monday), coffee and cinnamon buns are served from 10 am, and music and dance go from 10 am to ??? On Labor Day, the "best" of the camp dances will be taught and/or reviewed.

For more info, contact Max or June Horn, 6200 Alhambra Ave., Martinez, CA 94553; (510) 228-8598.

### Concerts in the Park

Free Sunday summer concerts (except July 5) will be given from 5:30-7:30 pm in Warner Park, located at Topanga Canyon Blvd and Califa St. in Woodland Hills. Parking is \$1, or you can park free at the shopping mall on Oxnard, a block north. Bring a picnic, something to sit on, and sunscreen. Included in the schedule (tentative) are:

July 11	Ellis Island Band
July 18	Trinidad Tobago Steel Band

August 15	Ballet Folklorico
September 5	The Limelinters

Call for further info and possible changes: (818) 704-1587.

### Travel & Dance with Beverly and Irwin Barr

A Fall Foliage Trip is planned for the end of September and early October. Included will be Eastern Canada, the New England states, Niagra Falls and a historical guided tour of Washington, D.C., Williamsburg, PA, etc. Included, of course, will be plenty of folkdancing! For information and details, call (310) 202-6166 or 478-4659.

### Update on Melvin Mann Tours

Mel and Paula Mann report that

they have a delightful low price trip around Hawaii scheduled this September. The trip includes free round-trip flights from Portland (and other major West Coast cities). They also still have some space on their July 4th Alaska Inside Passage cruise. Another low-price cruise is planned for the end of December, going around the Caribbean Islands. All their trips are escorted by the Mann's and always include a qualified folk dance teacher to lead and teach dancing.

For more information, contact the Mann's at 1301 California St., Berkeley, CA 94703, or call them at (510) 526-4033.

### Albanian Folk Dance Study Tour

Ian Price will be leading a 14-day tour to Albania from October 6-20, 1993. Participants will spend time learning the folk dances of the country while visiting Tirana, Berat, Tepelena, Gjirokaster, Permet and Korca.

The tour originates in New York. Arrangements for traveling to and from there should be made independently, but Ian can arrange flights to and from New York for travelers originating in Los Angeles. The tour includes all travel, accommodations in Albania, one overnight stay in Zurich, meals, visa costs, the services of an English-speaking guide and an experienced folk dance teacher. In addition, talks by Albanian specialists from the Institute of Folk Culture in Tirana will be arranged.

Arrangements will also be made (where possible) to meet with local folk groups in the towns to be visited as well as visits to ethnographic museums and other places of interest.

For further information, contact Ian Price, 1727 N. Bronson Ave., Los Angeles, CA 90028; (213) 461-8034.

### Camp Hess Kramer October 29, 30, 31, 1993

SAVE THE DATES!!! The Camp Hess Kramer Weekend in Malibu is scheduled for the last weekend in

October. The weekend is a "Camps Review" workshop with excellent teaching, great parties, wonderful food, hiking, walking, reading, visiting with old friends and making new folkdancing friends. The warm, friendly atmosphere makes this weekend very special. This year promises to be extra fun with the addition of a Halloween Dance Party Night.

Watch for more information in the Scene and flyers at your dance group. For info, call Beverly Barr at (310) 206-6166 or 478-4659.

### Westwood Co-op Elects New Officers

The new officers for the Westwood Co-op are:

Rita Sklar	President
Beverly Weiss	Vice President
Roy Seidler	Treasurer
Gloria Harris	Recording Sec'y
Beth Perkins	Corresponding Sec'y

### Contra & Folk Dance to Live Music in Santa Barbara

(A letter to the editor from Steve Davis)

I would like to inform your readers about an ongoing activity in Santa Barbara which has a goal of revitalizing local folk dancing by reaching out to the contra dance community. For 3 Sundays in March, April and May (3/21, 4/18, 5/16), an hour of folk dance instruction has been (and is being) offered prior to the evening of contra dance. Contra dancing has become very popular in Santa Barbara, with upwards of 100 dancers per evening. Some of these dancers have had prior folk dance experience, while others welcome the chance to learn a new form of dancing. If they like the folk dancing, they might decide to continue with our regular Wednesday night folk dancing!

The first evening, held in March, was an unqualified success. There were 35 people learning dances like Ersko Kolo, Alunelul, Setnja and Lesnoto. Linelle Glass, whose father, Buzz Glass, virtually started the folk dance movement in California, did the teaching. The evening in May promises to bring in even more dancers



# ON THE SCENE

There will be live music for BOTH folk and contra dancing. Linelle's contra dance band, Kitchen Junket, has former members of Ethnotones, a folk dance band she directed in the past. They will play the music for the entire evening.

We invite dancers from the Southern California area to join us at the Carillo Ballroom in Santa Barbara, 100 E. Carillo, starting with folk dance at 5:30 pm and moving to contra at 7 pm. Call me at (805) 964-5591 for additional information.

*Steve Davis*  
*Director of Membership*

## **Regional-Dress Center Opening at UCLA's Fowler Museum**

*(from UCLA TODAY Newsletter 13(16): May 20, 1993)*

The first-ever research center dedicated to an in-depth investigation of the cultural histories of indigenous people through the study of their garments, textiles and weaving techniques opened June 6 at UCLA's Fowler Museum of Cultural History. According to founding director Patricia Rieff Anawalt, "The use of regional dress to reconstruct the past is a novel approach that has established UCLA as a pioneer in devising new methods for the interpretation of cultural history."

Through access to museum's collection of over 10,000 textiles, anthropologists, costume and textile scholars will be able to do comprehensive research, and students will learn a unique methodology for analyzing clothing as a barometer for social change. Additionally, visiting scholars will add their expertise. The first visiting professor, Brigitte Menzel, a specialist on West African textiles, will be on campus in the fall quarter of 1994.

## **Hungarian Dance Workshops**

Presented by Dunaj Folk Ensemble, there will be a series of 4 Hungarian dance workshops, starting June 27th, and running July 11, July 18 and July 25th. Though the workshops will be progressive, anyone missing one

of the sessions will still be able to pick up the dances, since each session will include a review section. Three essential Hungarian dance cycles will be taught - the Szeki cycle (composed of 6 relatively easy dances), the Mesoseg cycle, and the Forgatos section of the Szekely cycle. Though all sessions are geared towards people with some folk dance experience, participants do not need any prior knowledge of Hungarian dance. Bob Altman of Dunaj Folk Ensemble will be teaching for the first three sessions. It is hoped that one of the members of Karpatok Ensemble will teach the fourth. All workshops will take place at the Danscene studio, 2980 McClintock Way, Costa Mesa (take the 405 Freeway and exit at Fairview....).

If you plan to attend or want more information, call Bob Altman at (310) 924-8587. There is an answering machine at that number, so leave a message if no one is there, and Bob will return your call as soon as possible.

## **4th on the Slab - Dancing in the Park in Santa Monica**

Get ready for a fun day of dancing outdoors at Lincoln Park in Santa Monica (Lincoln & Wilshire Blvds), sponsored by the Folkdance Federation of California, South and co-hosted by West Los Angeles Folkdancers and Crestwood Folkdancers. Dancing is from 1-5:30 pm, led by Beverly and Irwin Barr.

Don't forget, this is on SUNDAY, July 4th! For info, Call Beverly Barr at (310) 202-6166 or 478-4659.

## **Labor Day Party**

Crestwood Folkdancers are hosting a Labor Day Party on Monday, 9/6/93 at Brockton School, 1309 Armacost in West L.A. The party begins at 7 p.m. with the first hour devoted to beginner's dances. An all request program follows at 8 pm. Bring pot luck snacks and desserts and join in the fun and good dancing. For info, contact Beverly Barr at (310) 202-6166 or (310) 478-4659.

## **DISCOVER THE DIFFERENCE !**

**9th Annual**

## **MONTREAL** **INTERNATIONAL**

**August 3-4-5-6-7-8, 1993**

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<b>AHMET LULECI</b>	Turkey
<b>GEORGE TOMOV</b>	Macedonia Croatia
<b>TINEKE VAN GEEL</b>	Armenia
<b>PIERRE GINGRAS</b>	Greece
<b>STEVE CSILLAG</b>	International

For more information contact  
**MIFDC**  
5635 Hudson Avenue,  
Montreal, Quebec, Canada H4W2K3  
TEL (514) 481-3867 late evenings



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**PO Box 1282**  
**Alameda, CA 94501**  
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# Message from the President

Eunice Udelf

It has been a great honor to lead the Folk Dance Federation of California, South, Inc. during the past year. I look forward to continuing in this capacity through the coming term. We have embarked on a course of revitalization which we hope will bring a whole new generation of folkdancers into our circle as the new century approaches.

Statewide is always the crowning event of our organizational year. This year's Statewide program reflected some of the major tenets of revitalization, including emphasis on beginner teaching, use of live music, and a greater diversity of national dances represented (particularly evidenced at our concert). I sincerely hope that all future festivals and institutes will reflect efforts in these areas. The next Statewide to be held in the South will be in 1995, celebrating the 50th anniversary of California Statewide Festivals. Efforts are already underway to make it an unforgettable event!

This year, we have enhanced our lines of communication with Folk Dance Federation of California, North. We are working together to make International Folkdance Weekend, scheduled for the 2nd weekend in November, a focal point in the revitalization of the international folkdance world. It is our hope that every folkdance group in California will schedule a few varied events for that weekend. And who knows, President Clinton might drop by to observe and/or participate; we've invited him!!

While you're planning, save Sunday afternoon, November 14th. We've scheduled our annual Scholarship Ball in West Hollywood for that day. This summer, 7 deserving dancers will use Federation scholarships to enhance their folkdance skills. We trust they will apply those skills to our benefit as teachers and/or as performers. Your attendance at the November 14th Scholarship Ball will help to fund next season's scholarships.

There are 3 Beginner's Festivals planned for early autumn. One will be in Culver City, one in Ventura, and one as part of San Diego's annual Oktoberfest Weekend. We look forward to such events all around Southern California throughout the year. Area teachers are happy to lend their skills, regular dancers enjoy the day and new dancers are attracted by the promise of simpler fare. The Federation will assist with coordinating and advertising these events. (We do need a new Beginner's Coordinator; I'd love to year from you.)

Hess Kramer Weekend, October 29-31, 1993, provides the opportunity to review summer camp dances in the lovely wooded environment just north of Malibu. Make reservations early. It fills up fast.

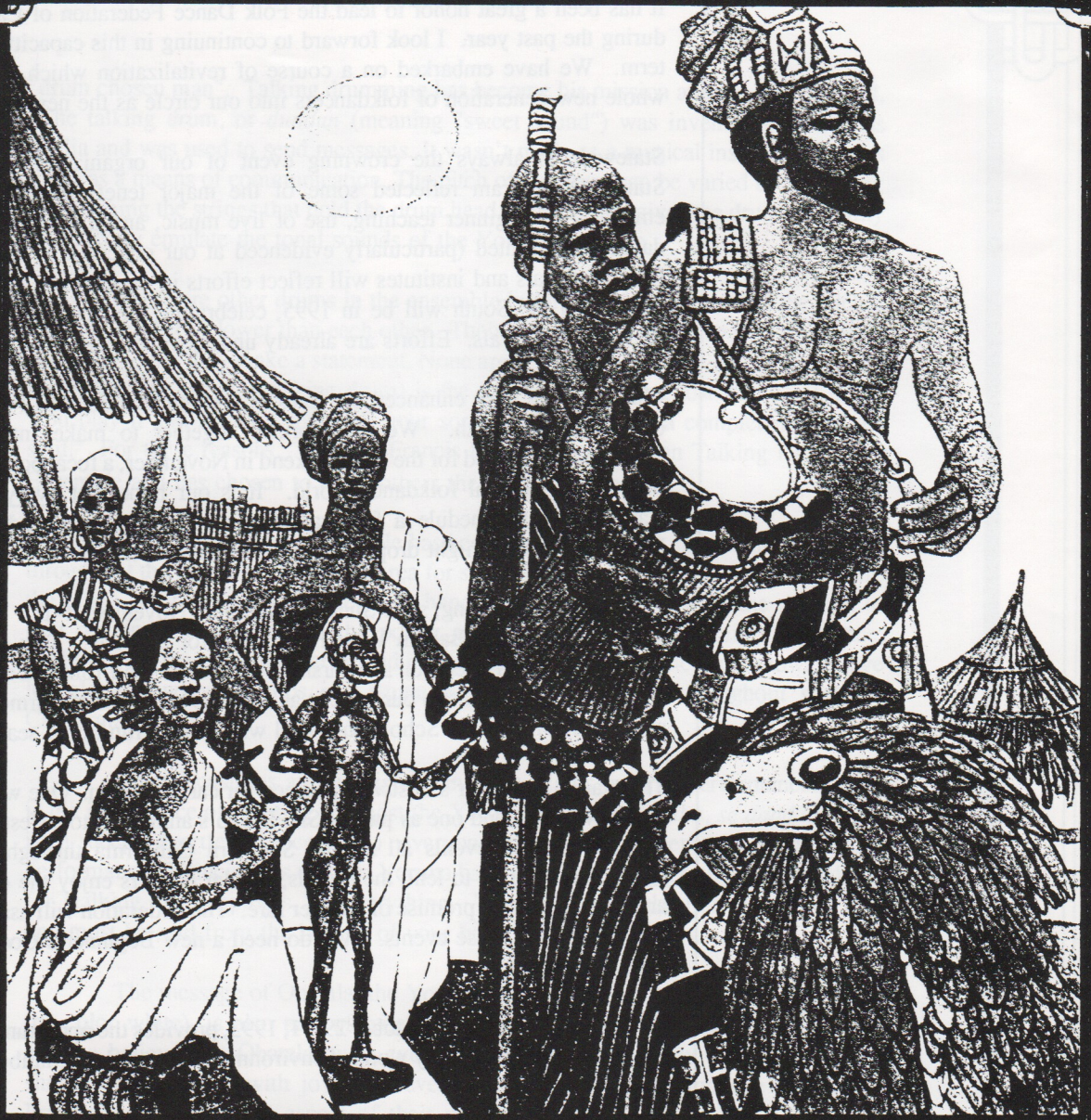
1994 will start off with the ever-popular Glendale Festival in January, and the wonderful Laguna Institute and Festival Weekend in February. The Desert Dancers always present a fun weekend in March. We hope that Ojai will 'do their thing' this year, too. A new spring dance conference is being organized in Julian (northeast of San Diego) next Spring. It will most likely follow the pattern of a summer dance camp, but run a few days less. Watch for more news in future issues of Scene!

Some place in this busy program, we'll find a day for the Teacher Training Seminar that Richard Duree is planning. If you let him know you're interested, he'll make it sooner, bigger and better!

Westwood Co-op will take over in April with its great festival (and a fun-filled weekend at Camp Hess Kramer). Which brings us back to Statewide in May of '94 in Belmont. Belmont is just off the 101 Freeway about 15 minutes south of the San Francisco airport. (Those hospitable northerners will, no doubt, provide transportation from the airport!)

It's been a great year. The coming year should be even better!





While a Kung boy searches for water under the desert sand and a Lozi girl settles into a boat to leave her flooded home, a Dogon farmer is carving his fields into a mountainside, and a Jie herder is grazing his cattle on flat green grasslands. As a Quadai market woman bargains from beneath the shelter of woven leaves that protects her from the hot sun, a Xhosa woman wraps up in a blanket to keep warm. This is Africa, an enormous and varied continent inhabited by hundreds of different peoples whose array of customs and traditions are as diverse as the land itself.

In spite of the fact that modern technology is bringing new ways and directions of African life, the traditions that have been passed from generation to generation are still respected and practiced.

*-Margaret Musgrove, from "Ashanti to Zulu: African Traditions."*



# The Taboo of Walking Backwards

Joan Frosch-Schröder

*"To this day, there is a taboo among the Anlo Ewe people of Ghana which prohibits walking backwards. It recalls their escape from wicked king Angor Koli II who ruled Notsie where the Ewe had migrated around 1500. An enclosed city, the wall surrounding Notsie was meant to protect it from attack... To the Ewe, the wall enclosed them in a prison of suffering, sorrow and domination by a ruler who envied and feared their wisdom and power.*

*The Ewe in Notsie repeatedly petitioned the king to allow them to leave and settle elsewhere. Ago Koli refused, multiplying his abuses instead. He ordered that Ewe elders be put to death. He demanded impossible tasks: making a rope of clay, or, finally, forcing men to mix soil and broken bottles with their feet. "If you have sore feet, you won't be able to go (travel) anywhere," Ago Koli said with satisfaction.*

*Their only recourse was escape.*

*Tegli was one elder who had eluded execution. With the help of the Afa oracle, he masterminded the plan of escape from a dark and secret hiding place. Tegli instructed women to throw their laundry water daily against the same spot on the city wall. He instructed men to find the "sword of liberation" and bring it to him. Finally, when the wall was soft enough, Tegli called the Ewe inhabitants of Notsie to gather at the walls softest point. From the late afternoon through the night, they played music they named *misego* or "tighten your belt." At midnight, while Notsie slept or feared -- it is said that the spiritual*

*power of Ewe music was awesome -- the elder Tegli drew his sword out of his sheath. Pointing it heavenward, he invoked the spirits of the gods and ancestors with the words, "O Mawuga Kitikaka, Wuwona mi ne miadogo, azo adzo" (Oh great god Kitikaka, open the door for us so that we may walk through) [Ladzekpo and Ladzekpo 1980].*

*In a flash, the word became flesh. Tegli thrust the sword of liberation through the wet wall. It crumbled and fell. As the drumming continued, women, children, and finally men, with life possessions balanced on their heads or tied at their waists, poured through to freedom. They walked backwards to confuse anyone who might search out their tracks. The drummers stayed until the last Ewe escaped from the bondage of Notsie. Then they, too, walked backwards. After two miles, they turned to face their new destinies and headed south towards Ghana.*

In her paper, Re-creating Cultural Memory: The Notion of Tradition in Ghanaian-American Performance, Joan Frosch-Schroder, Assistant Professor of Dance at the University of Maryland, asserts that the retelling of the *Hogbetsotso* legend, the Ewe escape from bondage, provides contemporary Anlo people with a framework for building their identities. By reinventing itself in a new time and place through retelling, the *Hogbetsotso* reminds them that escape is a viable recourse from alienation, racism, violence or other forms bondage might take.

The paper suggests that scholars and practitioners can view tradition as an "emergent framework." Tradition does not have to be a passively received entity. When tradition is thought of as constituting the unchanging core of a people's identity, the perception of cultural practice is dulled. Conceived of as a body of laws, tradition can be used as an exploitative tool, remade to fit need, then accepted as carved in stone, brittle and invariant, until, perhaps, it needs to be changed again. Tradition viewed as unchanging may be easier to hold still for examination, but denies the intrinsic fluidity, vibrancy and changing nature of the practices of cultural memory.

"The notion of tradition as an emergent framework," Joan says, "has opened my eyes to the central role of performance in defining tradition." At this point in the paper, she introduces the men, women and children of the Ewe community in the Washington, D.C. area.

A majority of these men and a number of the women migrated from Ghana to study at area universities, including the University of Maryland, where Joan teaches. Residence in the United States was originally conceived of as a temporary situation. For a complexity of economic and political reasons, it transformed into a situation that has become permanent. As they embarked on the road to financial stability in the U.S., they were stopped short in shock by the potential the U.S. held for creating disaster in their lives. Alienation, racism, violence could quickly operate to destabilize even the most solid of aspirations.



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In response to these threats, Ghanaian voluntary associations sprang up in cities across the United States in the early eighties. Today there are Ghanaian voluntary associations representing fifteen of Ghana's forty-four language groups in the D.C. metropolitan area alone. These associations attempt to provide an extended family, a social safety net for newcomers vulnerable to culture shock, or worse, a swift fall through the cracks of American urban society.

Central to Schroder's paper is a voluntary association called the Volta Club. A cooperatively structured amateur performance ensemble emerged from this club. Its membership of approximately 45 members includes working men and women representing a range of professions (engineers, accountants, teachers, taxi drivers, auto mechanics, lawyers) and their children. Some look to the performance of tradition as a key to protecting, nourishing and Ewe-izing their children, and all are united by the desire to seek out the role that traditional performance could play in interpreting the Ewe community to itself and others.

Through cultural displays of traditional practices such (birth, coming of age, customary marriage, and celebration of the Escape from Bondage), the Volta Ensemble sought to reconstruct cultural anchors and preserve them in their lives in America.

In the Volta Ensemble's first attempt at putting such a display on stage (the Hogbetsotso), they ran into a number of problems almost immediately. First of all, the members of the ensemble were Western educated and did not have full knowledge of Ewe traditions. Nor were there traditionally educated members of the original Ewe community to turn to for guidance. These facts resulted in an unexpected awakening...a rude awakening to the lack of cultural memory that the Ewe residents in the D.C. area had concerning their history and traditions in Anlo. Schroder says that considering the context of their

formative years, the years spent before coming to the U.S., what else could be expected? Before independence in 1957, the Gold Coast missionaries and the colonial administration succeeded in distorting and destabilizing institutions of belief and cultural practices in Ghana. Through the arm of missionary education, the colonial government taught youth that their culture was not worth knowing. By the time post-independence efforts to construct a Ghanaian identity began to have positive effects, most of the members of this community had already lost out on a traditional education.

Another problem the ensemble faced was voiced extremely well by one Volta Club member, Pat Hlogbe, when she said, "... Besides, how can I be dancing like the illiterates do?" None of the performers had acquired skills of dance or musicianship during their lives by participation in social settings. And, the closest drum ensemble was the Ewe Unity Club in New York. Therefore, gaining practical performance skills was a major problem. Even with the communal input of performance experience and expertise from members of the community, their performance was far from authentic.

Many people were interviewed to gather and collaborate on the historical facts of Hogbetsotso. Through the bits and pieces of cultural memory that the community offered for their first cultural display, new performer-audience relationships developed - an uncovering and developing of shared knowledge, musical values and critical standards evolved between the community and the Volta Ensemble. The Volta Ensemble used the changing notions of tradition to spin a new version of the saga of the Hogbetsotso.

The process used in developing this first cultural display set the pattern to be used in putting together succeeding cultural displays.

The next cultural display centered on illuminating the rites of passage into womanhood. Presentation of "Nutata", the coming of age, presented a unique opportunity to draw the children into the center of an appropriate Ewe world view. Children, always at the center of the community's concerns, were to become the center of the next performance effort.

Though the community cast a wide net to gather information, in time it became evident that not one of the women in the community had actually passed through a coming of age ceremony. Like the Hogbetsotso, Nutata would not be cut of whole cloth but of bits and pieces of uneven memory, imagination and invention.

The children stepped tentatively onto the fragile and evolving framework of the Nutata. Most of them did not speak Ewe and found the songs tricky to learn and difficult to understand, even when translated. Early rehearsals did not seem to interest them. One of the children complained of how repetitive the steps of one of the dances, Gahu, were. Noting the children's apparent disinterest in the Nutata performance, Dr. Schroeder asked the director if the children would "really" come of age through this version of the Nutata. He replied, "if they accept it as such." In time, they did. Children who had complained of their parents speaking "African" in public were feeling decidedly changed about their heritage.

A transformative rite of passage, the Nutata, had everything to do with helping bicultural youngsters bridge and past and future. The ensemble walked backwards into a realization of the vital thrust of performing in the creation/maintenance of a living tradition. In their experience of performing a role in the cultural display, the children had literally tasted "becoming" Ewe. They were proud and sure of the Ewe heritage they had helped to create.

*This paper was adapted, in part, from a presentation by Joan Frosch-Schroder, given at the UCLA Dance Ethnology Forum, February 13, 1993, entitled, "Re-creating Cultural Memory: the Notion of Tradition in Ghanaian-American Performance" or "the Taboo of Walking Backwards".*



# The Message of the Drums





The preservation of African tradition through performance/performing is also the intent of two Los Angeles-based African groups - the Nigerian Talking Drum Ensemble and Djimbe West African Drummers and Dancers. However, their methods of acquiring authentic material to perform, and their methods of presentation differ significantly from the Volta Ensemble (discussed in the previous article), as well as from each other.

### **Djimbe West African Drummers and Dancers**

Djimbe's founder and director, drummer Leon Mobley, hails from the U.S.A. But, as Leon says, "I know that my heritage is of West Africa and that's why I do what I do. My main focus is preserving the history of the people of West Africa and making it clear for people who just don't know." He began African drumming in 1967, studying with Nigerian master drummer, Babatunde Olatunji, in Boston, Massachusetts. Then, in 1977, he joined Bohem-Deye, a troupe under the direction of Ibrihima Camara, a former drummer with the national Ballet of Senegal. Following, this, he has traveled to Africa to perform and learn on numerous occasions. Through all of his contacts with authentic sources of African music and tradition, he, himself became a source, and founded Djimbe.

Djimbe, through a mixture of dance, music and lecture, strives to demystify West African culture through performance, introducing to its audiences the stories, customs, and values of West African nations. The troupe specializes in the music and dance of the Malinke, Djola and Bambara peoples of West Africa (found in Senegal, Gambia, Guinea, Guinea Bessie and Mali - the Great Mali Empire of the 13th and 14th centuries).

According to Mobley, dance is used to preserve the history of the peoples of Africa. In fact, one of the dances the troupe usually performs is the *Djelidoun*, or *griot* dance, honoring the village oral historian who is responsible for maintaining the history of all the neighboring families of the village through music and dance.

The ensemble uses authentic village instruments in all performances. These include the *Dawota* bell, the *Shakere* (a drum made from a dried squash and covered with a netting embedded with beads), and the *djimbe* drum (made of a hollowed tree trunk with goatskin stretched across the top, fixed with metal rings).

As does the Talking Drum Ensemble, Djimbe does demonstrations for the Los Angeles Unified School and other school districts, and includes hands-on workshops in their shows. They have also performed throughout southern California, teaching and building understanding of West African tradition and culture.

### **The Nigerian Talking Drum Ensemble**

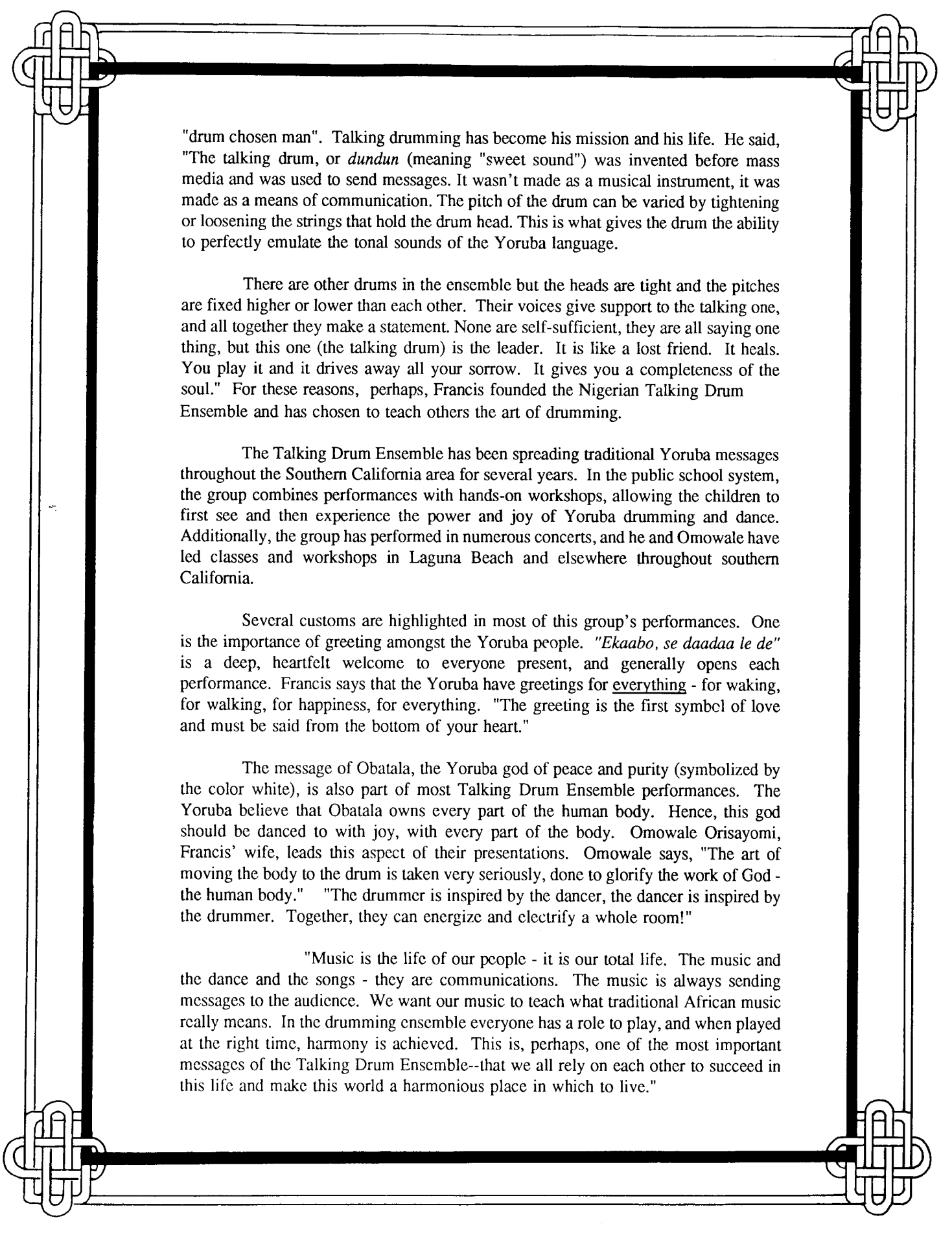
Francis Awe, director and founder of the Nigerian Talking Drum Ensemble, brought the Yoruba traditions he learned through experience in his youth to the ensemble. In effect, he became the prime resource for "authentic" material. He was born into a family of drummers in his homeland, Nigeria, and considers himself a





*Nigerian Talking Drum ensemble greeting wedding party with dundun, and shakere.*





"drum chosen man". Talking drumming has become his mission and his life. He said, "The talking drum, or *dundun* (meaning "sweet sound") was invented before mass media and was used to send messages. It wasn't made as a musical instrument, it was made as a means of communication. The pitch of the drum can be varied by tightening or loosening the strings that hold the drum head. This is what gives the drum the ability to perfectly emulate the tonal sounds of the Yoruba language.

There are other drums in the ensemble but the heads are tight and the pitches are fixed higher or lower than each other. Their voices give support to the talking one, and all together they make a statement. None are self-sufficient, they are all saying one thing, but this one (the talking drum) is the leader. It is like a lost friend. It heals. You play it and it drives away all your sorrow. It gives you a completeness of the soul." For these reasons, perhaps, Francis founded the Nigerian Talking Drum Ensemble and has chosen to teach others the art of drumming.

The Talking Drum Ensemble has been spreading traditional Yoruba messages throughout the Southern California area for several years. In the public school system, the group combines performances with hands-on workshops, allowing the children to first see and then experience the power and joy of Yoruba drumming and dance. Additionally, the group has performed in numerous concerts, and he and Omowale have led classes and workshops in Laguna Beach and elsewhere throughout southern California.

Several customs are highlighted in most of this group's performances. One is the importance of greeting amongst the Yoruba people. "*Ekaabo, se daadaa le de*" is a deep, heartfelt welcome to everyone present, and generally opens each performance. Francis says that the Yoruba have greetings for everything - for waking, for walking, for happiness, for everything. "The greeting is the first symbol of love and must be said from the bottom of your heart."

The message of Obatala, the Yoruba god of peace and purity (symbolized by the color white), is also part of most Talking Drum Ensemble performances. The Yoruba believe that Obatala owns every part of the human body. Hence, this god should be danced to with joy, with every part of the body. Omowale Orisayomi, Francis' wife, leads this aspect of their presentations. Omowale says, "The art of moving the body to the drum is taken very seriously, done to glorify the work of God - the human body." "The drummer is inspired by the dancer, the dancer is inspired by the drummer. Together, they can energize and electrify a whole room!"

"Music is the life of our people - it is our total life. The music and the dance and the songs - they are communications. The music is always sending messages to the audience. We want our music to teach what traditional African music really means. In the drumming ensemble everyone has a role to play, and when played at the right time, harmony is achieved. This is, perhaps, one of the most important messages of the Talking Drum Ensemble--that we all rely on each other to succeed in this life and make this world a harmonious place in which to live."





*Members of Djimbe performing at Festival of the Mask.*



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**MAGNETIC RAGTIME ORCHESTRA**

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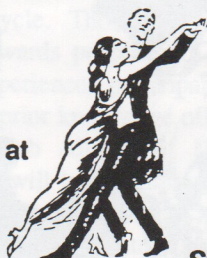
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# ARGENTINE TANGO

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● 1993 WORKSHOPS AND PERFORMANCES include: ●  
(partial listing)

- 2/26: *Tango '93*, Houston, TX
- 4/4-- *Westwood Co-op Folk Dancers Annual Festival*, L.A., CA
- May: "*Red Shoe Diaries*" episode, Showtime pay tv
- 5/29-- *Statewide Folkdance Festival*, Arcadia, CA
- 7/24-25 *Dance Kaleidoscope at Cal State University: L.A.*, CA
- 9/1-6-- *18th Annual Santa Barbara Folk Dance Symposium*, CA
- 11/24-28-- *Texas International Folkdance Camp*, Waco, TX

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# CLUB ACTIVITIES

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	Tue., 7-9:30 pm	Betty Solloway (818) 447-0046	S. Pasadena, Oneyonta Cong. Church 1515 Garfield Ave.
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
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) 642-1052, Richard (714) 646-7082, Steve	ORANGE, The Music Room 3514 E. Chapman
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, 224 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
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



# CLUB ACTIVITIES

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.
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.
VENTURA FOLK DANCERS (formerly TCHAIKA)	Thurs, 8-10:00 pm	(805) 642-3931; 985-7316	VENTURA, E.P Foster School, 20 Pleasant Pl.
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 (310) 820-1181	Jerry Lubin 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

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
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



# CLUB ACTIVITIES

FOLK DANCE FUN	1st & 3rd Sat. 8-10:30 pm	(818) 349-0877 Ruth	SEPULVEDA, 9743 Nobie Ave.
GOTTA DANCE! ISRAELI DANCE	Thurs, 7:30-11:30 pm All levels	(310) 475-4985; 478-5968 Edie Greenblatt	ENCINO, Valley Beth Shalom's Glaser Hall, 15739 Ventura Blvd.
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	Sun, 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	Wed, 7:30-9 pm Thur, 7-9:15 pm	(818) 845-7555 Susan Ounjian	LOS ANGELES, Girl's Gym, L.A. City College GLENDALE, Senior Ctr., Colorado & Brand
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 TANHAZ	4th Saturdays 7:30 pm-midnight	(310) 202-9024	L.A. Gypsy Camp, 3265 Motor Ave.

## BEGINNER'S CLASSES

ARMENIAN DANCE CLASS (8 week series)	M-F, 6:30-10 pm	(310) 941-0845 Tom Bozgian, instructor	Different locations each night. Call for details.
CABRILLO INTERNATIONAL FOLK DANCERS	Thurs, 7:30-10 pm	(619) 449-4631 Kim Ho	SAN DIEGO, Balboa Park Club Balboa Park
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.
EDY GREENBLATT'S ISRAELI FOLK DANCERS	Tues., 7-8 pm	(310) 478-5968 Edy Greenblatt	VAN NUYS, Valley Cities Jewish Ctr. 13164 Burbank Blvd.
GOTTA DANCE! ISRAELI DANCE	Thurs., 7:30-8:45 pm	(310) 478-5968 Edy Greenblatt	ENCINO, Valley Beth Shalom's Glaser Hall, 15739 Ventura Blvd.
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
OJAI FOLK DANCERS	Wed., 7:30 pm	(805) 649-1503	OJAI, Ojai Art Center
ORANGE COUNTY FOLK DANCERS	Fri., 7:30-8:30 pm	(714) 642-1052, Richard (714) 646-7082, Steve	ORANGE, The Music Room, 3514 E. Chapman







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We wish to offer our sincere thanks to the hundreds of wonderful ethnic groups and the tens of thousands of dedicated dancers, singers and musicians who have shared their hereditary arts with enthusiastic Festival audiences at the Philharmonic Auditorium, Shrine Auditorium, and since 1969, at the Dorothy Chandler Pavilion of the Los Angeles Music Center.

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We look back with pride and pleasure to the celebrated dancers who graced the Festival - - to name only a few: Ruth St. Denis, Alvin Ailey, Devi Dja, Bella Lewitzky, the Nicholas Brothers, Sujata and Asoka, Janet Collins, Charles Weidman, Felix Fibich, Benjamin Zemach, Antonio Triana, Carmen Amaya, Lola Montes, Bhaskar, Sandman Sims, Sasha and Marina Kalinin, Chester Whitmore - - and to the magnificent narrators: Greer Garson, Ginger Rogers, Edward G. Robinson, Ida Lupino, Eartha Kitt, Rhonda Fleming, Susan Strasberg, Van Johnson, Ruby Keeler, Lew Ayres, Anne Baxter, Edward Asner, Telly Savalas, Shirley Jones, Ricardo Montalban - - and many a distinguished etc.

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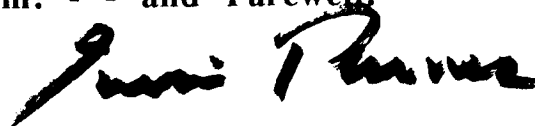
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We acknowledge those who have commended the Festival, among them, five U.S. presidents, four California governors, four Los Angeles mayors; but above all, we thank the patrons whose loyal support have made the Festival possible, among them, from the beginning, countless members of the California Folk Dance Federation, South.

And to those who dance in the footsteps of all who went before, who continue to share a living heritage, and so bind together this diverse society in a vision of enduring beauty, brotherhood and love, we can only say - -

Ole! Hopa! Bravo! Shalom! - - and Farewell!



Dr. Irwin Parnes

Founder-Producer-Director

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