

\$2.00



Folk Dance Scene

OCTOBER 1993

Volume 29, Number 6



"Praise Him with Timbrel and Dance" [Psalm 150]

'SONGS AND DANCES OF FAITH'

Narrated by MISS SALOME JENS

Saturday at 8:30 p.m., Sunday at 2:00 & 7:30 p.m., November 13 & 14

Christian

LINDA HOPKINS and her MASTER MUSICIANS

Reigning Queen of Gospel, winner of both Tony and Emmy Awards, more than one hundred appearances on the NBC Tonight Show with Johnny Carson.

CHESTER WHITMORE and the BLACK BALLET JAZZ

Cheered in fourteen major world festivals from Edinburgh to Hong Kong; twenty-four sold out concerts in Israel - - Heart warming interpretations of Negro Spirituals; world dance premiere of "Amazing Grace."

Jewish

MARGALIT OVED

Principal dancer-choreographer for the Imbal company of Israel; sponsored in U.S. by the National Endowment for the Arts, performing "Through the Gates of Aden," spiritual traditions of the Adenite and Yemenite peoples as told through Psalm, song and dance.

Hindu

VIJI PRAKASH and her SHAKTI DANCE COMPANY with GUEST MUSICIANS

Celebrated in Europe and America and her native India, she will interpret "Shiva and Shakti" in the thousand year old Bharata Natyam style of South India.

Buddhist

CHAKSAM - PA TIBETAN DANCE COMPANY

Now living in San Francisco, this company received its early training at the Tibetan Music, Dance and Drama Society, established in exile by the Dalai Lama. Their whirling dance-drama, "The Black Hat," symbolizes the triumph of good over evil.

Moslem

FIL - AM PHILIPPINE DANCERS, SINGERS and MUSICIANS

First Prize winners at the World Folklife Festival of Mexico, just returned from their second European tour, they will perform a rarely seen hypnotic chant with movement, and "Singkil," ancestral dance of the princesses of Mindanao.

Aztec

TONANTZIN MEXICAN FOLKLORIC DANCERS and DRUMMERS

Acclaimed for authentic recreations of pre-Columbian rituals from Hollywood Bowl to Lincoln Center, they will perform a magnificently costumed Aztec religious ceremonial with drums, rattles and conchshell trumpet.

"Songs and Dances of Faith" is produced by Dr. Irwin Parnes, with script by Joy Parnes, in loving memory of the immortal American dance pioneer, Ruth St. Denis

Season tickets for the University of Judaism concert season as well as a limited number of seats for "Dances of Faith" are available by telephoning the University concert office

(310) 476-9777

at the GINDI AUDITORIUM - UNIVERSITY OF JUDAISM
15600 Mulholland Drive
Los Angeles, California 90027



OCTOBER 1993
Volume 29, Number 6

Folk Dance Scene

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

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

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

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

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH OFFICERS

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Federation Information (310) 277-6699



Walt Metcalf & Nancy McLeod

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Our many thanks to Walt Metcalf, guest editor for this issue of Folk Dance Scene. He did just about EVERYTHING...from writing articles, to collecting and editing articles by others, to gathering photographs. Since we normally do all of the above, we REALLY appreciate his efforts.

Note: Federation events are in bold type.

*** Call to confirm all events

OCTOBER

- 9/28-10/2 Workshops with Shpresa Uli, Albanian dance teacher from Tirana
- 9/28 Cal Tech
- 9/29 Cafe Danssa
- 10/1 Kypseli
- 10/2 Gypsy Camp (with live music by Drita)
- 2 Chinese Moon Festival, noon-10 pm, 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 Oktoberfest, 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.
- 8-25 Balkan dance workshops with Michael Ginsberg.
- 8 W. Valley Folkdancers
- 9 S.D. Folkdance Center
- 10 Laguna Folkdancers
- 11 Conejo Valley Folkdancers
- 12 Tuesday Gypsies
- 13 Cafe Danssa
- 14 China Lake Folkdancers
- 15 San Jose
- 16 Sacramento
- 19 Santa Rosa
- 21 Mandala, San Francisco
- 22-24 North/South Teacher's Conference
- 25 San Pedro Balkan Dancers
- Info: Sherry Cochran, 818-774-9944
- 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 International Festival of the Masks, sponsored by the L.A. Craft and Folk Art Museum (CAFAM). 11 am-dusk at Hancock Park, corner of Wilshire Blvd. & Curson Ave. in L.A. Parade on Sunday, 10/17
- 16,17 Fiesta Italiana, 11am-6pm. Oak Park, Santa Barbara. Free. Info: (805) 684-7857.
- 17 Family Day: A Peruvian Festival. At UCLA's Fowler Museum, UCLA Campus.
- 22 Flying Karamazov Brothers at CalTech. Info: (818) 395-8849, or 395-4652
- 27, 28 Sankai Juku "Shijima", Japanese Butoh dance performance. 8 pm. Royce Hall, UCLA. Info: (310) 825-2101
- 29-31 **Camps Review Institute. Weekend camp at Hess Kramer, Malibu. Info: (310) 202-6166.**

NOVEMBER

- 6 Tsiganka, Russian Dance Troupe at CalTech. Info: (818) 395-7000 or 395-4652
- 11-13 Sarodno Dance Theater. "Passage through the Gong." Indonesian dance and gamelan concert. Royce Hall, UCLA. Info: (310) 825-2101
- 12-14 **International Folk Dance Weekend. Events throughout California, including:**
- 12 International and Scottish Dance Class Party. Santa Monica College. Info: (818) 841-8161 or (805) 499-5600.
- 12 UC Riverside Folk Dance Party. 8pm. Info: (714) 369-6557.
- 12 Demonstration by Hollywood Peasants at Farragut Elementary School. Info: (310) 827-3734 or (310) 836-3069.

- 13 Performance by West Valley Folk Dancers, Topanga Plaza Mall. Info: (818) 348-6133.
- 13 Performance by Westwood Coop, Westside Pavillion Mall. Info: (310) 391-7382.
- 13 International Folk Dancing at Plaka Restaurant, Santa Barbara. Info: (805) 964-5591.
- 13 Dancing in the Park with Veselo Selo, Fullerton. Info: (310) 421-9105.
- 13 Exhibition by China Lake Desert Dancers, Maturango Museum, Ridgecrest. Info: (619) 446-2782.
- 13 Dancing in the Park with Pasadena Coop. Info: (818) 794-9493.
- 14 Performance by Katirilli Finnish Folk Dancers, Long Beach Convalescent Home. Info: (714) 650-2368.
- 14 Dance Party with San Diego International Folk Dance Club. Info: (619) 422-5540.
- TBA Performance at Mary Health of the Sick Convalescent Home, Newbury Park. Info: (805) 499-4600.
- TBA International Party at Corfu Island Restaurant, Agoura. Info: (805) 499-5600.
- 13 Chinese Magic Revue of Taiwan at CalTech. Info: (818) 395-3700 or 395-4652.
- 14 **Scholarship Ball, 1:30-5:30. Info: (310) 391-7382.**

DECEMBER

- 4 The Chieftains, traditional Irish music concert. Royce Hall, UCLA. 8 pm. Info: (310) 825-2101

1994

JANUARY

- 29 Masters of the Banjo at CalTech. Info: (818) 395-3700 or 395-4652

FEBRUARY

- 6 The Yakut Dance Company of Siberia. 2 pm. Pasadena Civic Aud, 300 E. Green St., Pasadena. Info: (818) 304-6161

13 Peking Acrobats. 2 pm. Pasadena Civic Aud, 300 E. Green St., Pasadena. Info: (818) 304-6161

MARCH

3-8 KODO Drummers of Sado Island. Concerts at 8 pm. Royce Hall, UCLA. Info: (310) 825-2120

5 Festival of Korea: "Chindo Sikkim Kut" (Shaman ritual). 8 pm. Schoenberg Hall, UCLA. Info: (310) 825-2101

APRIL

8-10 David Rousseve/Reality. "Urban Scenes/Creole Dreams." Dance concert featuring African-American street dance, rap music, traditional gospel music. 8 pm. Royce Hall, UCLA. Info: (310) 825-2101

9 Saif Keita performs songs of Mali (Africa). Wadsworth Theater, UCLA. Info: (310) 825-2101

MAY

7 Festival of Korea: Taekwondo (Korean martial art). 3 pm. Sunset Canyon, UCLA. Info: (310) 825-2101

JUNE

4-5 AMAN International Music & Dance Ensemble. 8 pm. Royce Hall, UCLA. Info: (310) 825-2101

9 Klezmer Conservatory Band. 8 pm. Ambassador Aud, Pasadena. Info: (818) 304-6161.

NORTHERN CALIFORNIA

10/2-3 Cajun/Zydeco Festival. San Rafael. Info: (415) 775-3444

10/29- Asilomar Scottish Country
10/31 Dance Weekend, Pacific Grove, CA.
Info: Linda Turner, (415) 861-3048
or 744-2139

11/25-27 San Francisco Premier Balkan/
International Folkdance Festival.
San Francisco Russian Center,
2450 Sutter St. Info: Asha Goldberg,
811 Arlington Ave., Oakland, CA
94608; (510) 547-6355

OUT OF STATE

New Hampshire

10/8-11 Oktoberfest in Peterborough, New Hampshire. Featuring Dick Crum, Andor Czompo, Mary DesRosiers. Sponsored by the Folk Arts Center of New England. Info: (617) 491-6083

Tennessee

9/1- 2 & 5-day square dance
11/7 camps.
English Mountain, Sevierville. Info:
(615) 453-0171

Texas

11/28-28 TIFD's 46th Annual Texas Camp.
Alberto Toledano & Loreen Arbus,
Tom Bozigian, Sandie Merrill, Les
Odalisques and Janet Diamond
Bradley. Info: Donna, (713) 523-
5235 or Bill, (512) 441-8165

Washington

10/22- WANNADANCE UPTOWN 1993,
24 Festival, presented by the
Mountaineers, 300 Third Ave. West,
Seattle, WA. Info: (206) 784-3477

FOREIGN

CANADA Alberta

10/9- Calgary Scottish Country Dance
11 Society Workshop. Contact: The
Secretary, Calgary Scottish Country
Dance Society, PO Box 1202,
Station M, Calgary, Alberta, Canada
T2P 2K9

Ontario

12/26- Winter Dance Week. Contras,
1/1 squares, English Country,
Scandinavian dances. At John C.
Campbell Folk School.

Quebec

10/10 Folklore en Fete Festival, 561 St.
Patric, Theford Mines, Quebec.
(418) 335-5473

12/2-5 Festival International des Artes
Traditionnels, C.P. 516 Haute-Ville,
Quebec G1R 4R8. (418) 647-1598

5/10-22

(1994) Festivites Folkloriques de
Valleyfield. 169 rue Champlain,
Valleyfield, Quebec J6T 1X6. (514)
524-0269

CZECHOSLOVAKIA (The Czech Republic)

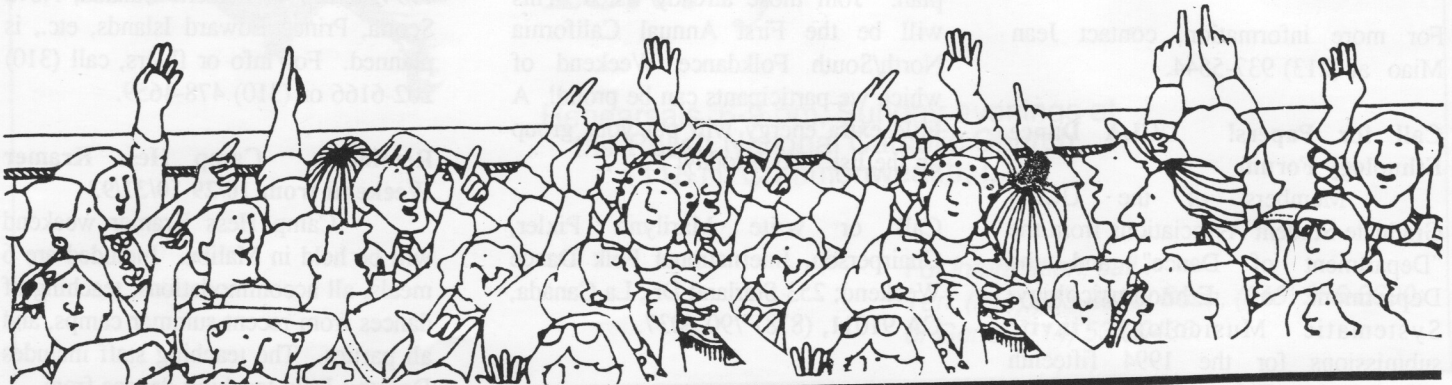
12/26-

1/1/94 Christmas Folk Dance Week, Chesk
Brod (20 km E. of Prague). Czech,
Moravian and Slovak folk dance,
Christmas songs and traditions.
Info: Dvorana, Spanielova 38/1275,
166 00 Praha 6, Czech Republic; or
call (42 2) 302 1300 or 310 8279.
FAX: (42 2) 301 8267



"LET'S DANCE"
The Magazine of
International Folk Dance
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ON THE SCENE

Family Day: A Peruvian Festival

UCLA's Fowler Museum is sponsoring this festival on October 17th in conjunction with the exhibition, *Royal Tombs of Spain*. The afternoon features outdoor performances and activities especially designed for families and friends, including lively music, song and dance, story telling and hands-on art experiences. Admission is free. For more details, call the Museum's education department, (310) 206-7001.

International Festival of Masks

Running from October 16-17, the festival celebrates the creative contributions of over 75 communities through the unifying theme of the mask. This free family weekend spotlights masked theatre and dance, world music, mask-making workshops, exhibitions, vendors and international cuisine.

In highlighting the "language" of the mask among the world's cultures represented, the Festival grounds are structured with two stages presenting continuous dance, theater and storytelling performances from around the world. Participating groups include Native Americans, Italians, Mexicans, West Africans, Koreans, Persians, Philipinos and Sri Lankans.

The second day of the Festival opens with the Parade of Masks. Performing groups, school groups, art centers, marching bands, families and individuals show off their mask creations, in a march down the Miracle Mile corridor on Wilshire Blvd.

For more information, contact Jean Miao at (213) 937-5544.

Call for Papers! UCLA Dance Ethnology Forum

Members of the UCLA Graduate Student Associations from the "Department of Dance" and the Department of Ethnomusicology/Systematic Musicology invite submissions for the 1994 fifteenth annual forum. This year the focus will

be on "Interconnections: Dance and Music." The forum thrives on diversity and welcomes forward-looking ideas on other relevant issues. Also, presentations incorporating a variety of audio-visual media (including performance and demonstration) are encouraged.

Paper presentations are limited to 20 minutes. Abstracts (250-500 words) must be received by November 1, 1993. Notification of program decisions will be mailed by December 1.

For more information, or to send materials, contact the Dance Ethnology Forum, c/o UCLA Dance Dept., 124 Dance Bldg, L.A., CA 90024-1608; FAX #: 310-206-4953, or telephone Elsie Dunin (310) 206-1335 or Annie Lernberg, (310) 825-3951.

International Folk Dance Weekend

The state-wide effort to promote an International Folk Dance Weekend, November 12-14, 1993, is becoming a reality! Enthusiasm is being generated by individuals and committees who are putting their heads together to make this a beneficial and exciting happening. (See the Calendar section of this issue for a "first" list of participants and activities already slated.)

Should you be a dancer in any group not yet participating -- regular folk, special ethnic, country western, contra, vintage, Victorian, Latin, ballroom or other, we want you to know that you are welcome and encouraged to make a plan. Join those already listed! This will be the First Annual California North/South Folkdance Weekend of which we participants can be proud! A little extra energy will put your group on the list. Do it today!

Call or write Marilyn Pixler, Chairperson, International Folk Dance Weekend; 253 Starland Dr., La Canada, CA 91011, (818) 790-6037.

Scholarship Ball

Mark your calendars! This year's Scholarship Ball will be held on Sunday, November 14. It will be the perfect way to culminate International Folk Dance Weekend and help raise money towards scholarships to 1994 folk dance camps. We will be dancing in Plummer Park's Fiesta Hall in West Hollywood from 1-5 pm. In addition to dancing, there will be a performance by an exhibition group and lots of great prizes to be won at our new and improved raffle.

Hope to see you there! *Sandy Helperin*
Leo Markman

Travel & Dance with Beverly & Irwin Barr

A 6-day trip by motorcoach to Sequoia National Park and Kings Canyon and the Fresno Folk Dance Festival is planned for 10/13-18. The trip starts with 3 days in Sequoia with a guided tour, a visit to Wonder Valley Ranch for a fun afternoon including a hayride and dinner and then on to Fresno for a 2-day folk festival.

The Fresno Festival includes a workshop of dances from Stockton Folk Dance Camp, dance exhibitions and dance parties and a final dinner. For more info, call (310) 202-6166 or 478-4659.

Future Trips with the Barrs

This winter, a short trip to Death Valley is planned. In Spring, 1994, there will be a trip to Spain, Portugal and Morocco, and in Fall, 1994, a trip to Eastern Canada, Nova Scotia, Prince Edward Islands, etc., is planned. For info or flyers, call (310) 202-6166 or (310) 478-4659.

Reminder: Camp Hess Kramer Weekend from 10/29-10/31/93

Camp Hess Kramer weekend will be held in Malibu. Included are 6 meals, all accommodations, teaching of dances from recent summer camps, and all parties. The teaching staff includes Dorothy Daw teaching dances from

ON THE SCENE

Stockton, Sherry Cochran teaching dances from Santa Barbara Symposium, Dick Julian teaching dances from both and Beverly Barr teaching a special Country Western workshop. See the ad in this issue of Scene for details and reservations. For info and reservations, call Wes or Gloria, (310) 452-1538, Irwin, (310) 202-6166, or the Folk Dance Federation, (310) 478-6600.

NOTICE: A New Folkdance Camp! The Southern California Folk Dance Conference

A new and exciting 4-day international folk dance camp is scheduled for March 17-20, 1994, to take place at Cedar Glen Camp in Julian, California.

Watch for more information in future issues of the "Scene". For information, call (310) 202-6166 or (310) 478-4659.

Update on Melvin Mann Tours

A low price cruise is planned for the end of December, going around the

Caribbean Islands. The trip is escorted by the Mann's and includes 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.

RSCDS's Autumn Institute

The San Gabriel branch of the Royal Scottish Country Dance Society is offering its first Autumn Institute at ISOMATA, in Idyllwild, CA. The dates are Friday, October 15-17, 1993. Teaching staff includes Alex Gray from Cardiff, June Shore from Toronto, and Oberdan Otto from Camarillo. Fiddlesticks and Ivory, will provide live music throughout the institute.

Institute fees include food and lodging, a ceilidh on Friday night, 3 classes on Saturday followed by a ball review and a ball, and a "specialty class" on Sunday followed by a farewell class.

For more information, contact Ellen Wilson at (818) 798-7898.

Update on Folkdancing in San Francisco!

There is a new schedule for folk dancing at the Golden Gate Park Senior Center, 37th Ave. and Fulton St. in San Francisco. There is a beginner's class on Saturday afternoons, 3-5 pm. On Sundays, there's an intermediate class from 10 am-noon. They are also continuing the Mandala on Thursday evenings at St. Pauls Church, 43rd and Judah, San Francisco. There, they have beginning teaching from 7:30-8:15 pm and requests and more teaching until 11 pm.

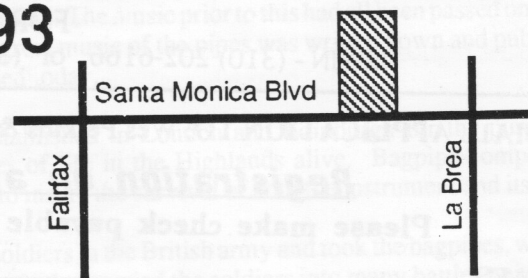
Support your

SCHOLAR\$HIP BALL

Sunday, Nov. 14, 1993

1:00 - 5:00 pm

Plummer Park's Fiesta Hall
7377 Santa Monica Blvd
West Hollywood



Dancing - Raffle Prizes - Dance Exhibition - Refreshments

\$5.00 donation

For information call: Jill (818) 368-1957

Leo (310) 392-3452

Folkdance Hotline (310) 277-6699

THE FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH, INC.

PRESENTS

CAMP HESS KRAMER INSTITUTE WEEKEND

"Camps Review"

Learn dances taught at Summer Camps

October 29 30 31, 1993

TEACHERS:

SHERRY COCHRAN
Balkan

DOROTHY DAW
International

DICK JULIAN
International

BEVERLY BARR will teach a special
"Country Western Workshop"

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

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

THERE WILL BE 4 LEVELS OF ACCOMMODATIONS FROM DORMITORIES
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FOR INFORMATION CALL

IRWIN - (310) 202-6166 or (310) 478-4659 GLORIA or WES - (310) 452-1538

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

Registration on a first come first serve basis

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

NAME _____

ADDRESS _____

CITY _____

STATE _____ ZIP _____

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ROOM with semi-private bath, sleeps
2(), 3() in the redwood building

\$147 per person.....\$ _____

ROOM with semi-private bath & full
service housekeeping, sleeps 2
underneath the dining room

\$159 per person.....\$ _____

DELUXE ROOM in the new Conference
Center with private bath and full service
housekeeping

\$190 per person.....\$ _____

TOTAL.....\$ _____

Message from the President, Folk Dance Federation of California, South Eunice Udelf

International Folk Dance Weekend is coming up: November 12-14 is just around the corner! I trust that everyone who loves dancing is setting aside the whole weekend for folkdancing. We can treat it like a folk dance camp weekend with all of California as our campus! Instead of strolling from one gym or dance hall to another, we can drive from one town to another, from dawn 'til midnight, enjoying different dance events in almost every county throughout the state. The calendar of events is growing, so be sure to check the November issue of *Scene* as well as our Folkdance Hotline, (310) 478-6600, for the latest update as you plan your "camp" weekend.

Of course, everyone who's anyone will be at the culmination of this fantastic weekend -- the Scholarship Ball on Sunday, November 14, 1-5 pm. It's being held at Plummer Park in West Hollywood immediately following our Council meeting. Many of the true devotees will follow us out to Agoura for a bang-up afterparty at the Corfu Island Restaurant!

While you're reserving dates, mark March 17-20 on your 1994 calendar. The brand new Southern California Folkdance Camp at Julian is in the works. It promises to be a wonderful 4-day weekend, chock full of fun, folkdancing and a touch of fantasy.

THE FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH TEACHER TRAINING COMMITTEE

presents a

TEACHER TRAINING WORKSHOP

FOR NEW AND EXPERIENCED TEACHERS

Directed by **Richard Duree**, Teacher Training Chair

Saturday, November 8, 1993

12:00 Noon to 4.00 PM

Psalm 30 School of Dance, 530 E. 4th St., Long Beach

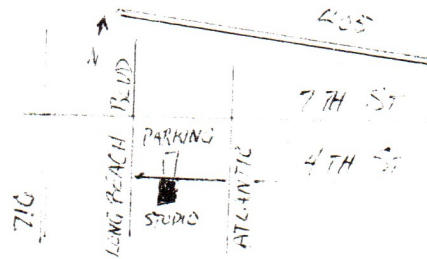
Wood Floor!

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- ◆ Sound Equipment/New Technology



\$10 per person/Teacher Training Manual available @ \$5
Reservations to: Richard Duree, P O Box 1642, Costa Mesa, CA 92628
Information: (714) 641-7450



Dancing at Moorpark College

the Dance of Queens and Laborers

Walt Metcalf

Dancing is in the blood of every Scot. Even the shyest need little urging to make up a dance set. Scottish Country dancing has been done in schools, cottages, barns, castles, in prisoner-of-war camps, in victory and defeat. Anywhere there is enough room to make up a set and someone to play the music, live or recorded, Scots and non-Scots alike are there lacing up their hillies.

Little is known about when set dancing began in Scotland, but it is generally thought to have begun in the 14th century. Documentation of Country Dancing began in the 1600's, and many of the dances devised then are danced today, though little dance music was published before 1750.

In 1746, the Act of Proscription was passed, aimed at eliminating Highland culture, which included the bagpipes. The Act opened the door for the fiddle to become the national instrument of Scotland. The fiddle is the ideal musical instrument for indoor country dancing, and because of its popularity, more country dance music was published.

The popularity of country dancing grew in the second half of the 1700's, as Scotland entered her golden age.

In the 19th century, country dancing's popularity was challenged by the ballroom dances of Europe. The Quadrilles,

Waltz and Polka captured the dancing public's imagination. Reels and Jigs suffered, although the Strathspey managed to hold its popularity. Country dancing waned as each village claimed its own version of a dance. Each was convinced their version was the only true one. Country dancing was becoming more and more confusing and less and less a happy experience.

In 1927, the late Miss Jean Milligan of Glasgow and Mrs. Stewart of Fasnacloch, began what is now the Royal Scottish Country Dance Society (RSCDS). The purpose of the RSCDS is to promote, research and standardize the dances and teaching of traditional Scottish country dancing so it can be danced the same in Los Angeles as it is in Edinburgh.

Seventy years later, RSCDS has more than 20,000 members in branches and clubs in almost every country in the world.

Scottish Country Dance technique and presentation are French in make up, based on the days of the Auld Alliance, a time when the mercenary armies of France were mostly Scottish.

Scottish Country Dancing is Scottish ballroom dancing and it implies elegance as well as enjoyment. The steps and music for country dancing are called reels (4/4 meter), jigs (6/8 meter), and strathspeys (4/4 meter). Foot positions (positions 1, 2, 3 and 4) are taken from the French ballet. The styling is light, precise, and done with teamwork.

Scottish Country Dancing is done by Queens and laborers, Kings and engineers, young, old, just about anyone who loves a challenge. It is fun, addicting, aerobic, and a lesson in Scottish history. Each dance is written about a person, place, thing, or event in modern or ancient Scottish history. There are books of dances that were devised for different clans such as Dances of an Island Clan. These are dances of the Clan MacLeod and I'm sure there are dances out there that were devised for other clans.

It is important that Scottish Country Dancing be kept alive so that it will continue in the years ahead to provide pleasure for all who respond to the strains of traditional Scottish music by wanting to dance. If any of the readers are interested in learning Scottish Country Dancing, contact your local RSCDS branch and ask about beginner's classes in your area.

THE HIGHLAND COMPETITIONS

Evelyn Swindle

Scottish dancing can be divided into three large groups. The newest group is the contemporary dancing that is just the Scottish version of the dancing done all over the world to Scottish Rock groups. The second and oldest type of Scottish dancing is the traditional country dancing (social or ballroom). The last group is the dances performed at Highland Gatherings and Games for competition. Although the last two groups of dances share many dances in common, their purpose is different: the first is for fun and personal enjoyment, and the second is for competition. This article will explore the competition dances -- where they came from and how they are done.

What we think of today as Highland dancing was formerly very different. Even at Gatherings of the near past, Highland dancing was not a competition for girls or ladies. It was either an exhibition by men or a dance done at the party after the games (done by both men and women). It is hard to think of Scottish dancing as a man's event but, for much of the history of the modern Highland games, that is exactly what it was.

The most popular and common Highland dances performed at Highland Games today are the Highland Fling, the Sword Dance, the Seann Triubhas, the Lilt (Flora, Scotch Measure and the Earl of Errol), the Hornpipe, and the Jig. Before going into a little of the history of these dances, here are some common things to look at when observing a Highland dancer.

Starting from the ground up, the feet start at a 45° angle, with heels together. Then they are moved to one of several positions in a sequence set by the dance being performed. One position is with the feet and legs spread apart with heels in and toes out. Another beginning position has one of the heels placed into the arch of the other foot: then they may

either be placed with one leg in back of the other, with the front foot's heel pointing into the arch of the back foot, or with the toe of the back foot touching the heel of the front foot to form a near right angle between the feet.

The legs should be kept firm yet supple, without any suggestion of stiffness. The knees should be turned well outward so that the movements of the legs do not interfere with the natural hang of the kilt.

The trunk of the body is kept straight and above the legs, with the arms moving about in rhythmic patterns of both arms up to form a bow, one arm up and one arm across the chest, or one arm up and the other bent down to the side with the fist of the hand pressed to the top of the hip.

The hands are kept in either of two positions. The first has the fingers grouped so that the thumb is lightly pressed against the second and third fingers and the first and fourth fingers curve slightly in harmony. (This is sometimes called the "Stag's Antlers" due to the way it looks). When the arms are in the akimbo position (with the hands on the hip and the elbows pointed outwards), the fingers are held in a straight line with the thumb lightly pressed against the first joint of the first finger. The knuckles are then pressed against the waistline so that the back of the hand faces the audience.

The head is turned slightly towards the same side as the working foot. The dancer should take care not to look down.

Now, let's take a look at each dance.

Highland Fling

The word "fling", in Lowland Scots, means a high kick by an animal. When the Lowlander saw the Highlanders doing their strange, wild dance steps in the Reels, it reminded them of stags jumping and prancing on a hillside. The individual fling dance steps have a long history as a loose group of dance steps done in no set pattern, rather than as a set dance. In fact, several of these steps were used frequently as parts of other dances.

It was not until the lifting of the Highland Ban that the Highland Fling as it is now known came into existence. The history starts around 1800, with a flood of works mentioning the Highland Fling, telling how it was done in the Highlands and how there were both ladies' and gentlemen's Flings. From this early form of free-wheeling dance came the proper Highland Fling, for men only, done at Gaelic and Highland Clubs in 19th century Britain. Eventually, the Highland Fling, came to be one of the premiere dances of the Highland Games.

Sword Dance (Gille Callum)

The Sword Dance probably has the oldest history of all the Scottish dances. A so-called Sword Dance can be traced back to the dawn of the sword's history, performed by young men learning the use of the sword and by old warriors practicing the art of sword fighting. Originally, the dance would have

"HIGHLANDDANCING WAS NOT A COMPETITION FOR GIRLS OR LADIES."

consisted of two or four men doing their sword play to the accompaniment of a piper. This rhythmical weapon drill eventually evolved into the Scottish Sword Dance, where the dancer crosses his sword and scabbard (or two swords) at right angles and then performs a dance over and about them.

Seann Triubhas

This is probably a very old dance which has been given a new history. In Europe, the Celts were known for the invention of triubhas (trousers) to protect their legs when riding horses. Many people forget that the Celts of Caesar's time and before were hired as the greatest horse soldiers in Europe. After the conquest of Gaul, most Roman Cavalry were recruited from the Celts of Gaul, Spain, and Britain.

Today, it is said that the dance commemorates the removal of the bans against the wearing of the Kilt. Seann Triubhas (pronounced "shun trooz") is Gaelic for "old trousers". The steps of the dance are said to be symbolic of the shaking of the hated "sassenach" trousers in favor of the return of the Kilt after the lifting of the 1746 Act of Proscription.

The "National Dances" or Lilts

The lilts are known by many names -- the Village Maid, the Flora McDonald's Fancy, the Scotch Measures, the Earl of Errol, and the Blue Bonnets Over the Border, just to name a few. The Lilts were written especially for women. Like all Highland dances, the National



Highland games in Long Beach

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"IT IS HARD TO THINK OF SCOTTISH DANCING AS A MAN'S EVENT BUT, FOR MUCH OF THE HISTORY OF THE MODERN HIGHLAND GAMES, THAT IS EXACTLY WHAT IT WAS."



Martiin Morrisey

Dances were originally performed by young men as part of the athletic competition, and were much like the flings, with high-stepping, vigorous dance movements. They have since changed to a graceful, flowing dances performed by the ladies.

The Jig

This English word, "jig", means "of sprightly movement, especially to whirling". The original Jigs were dances done to a fiddle and some lyrics. The Jigs of the 15th and 16th centuries were danced to a tune and accompanied with a ditty or rhyme that told a story. The stories were normally told with humor and satirical in nature.

The Jig usually performed at Highland Gatherings is the "Washerwoman," which is a dance that commemorates the hard work and determination of a working-class woman. Her anger and frustration are shown with foot stomping and fist shaking during the course of the dance. The dancers of today do not sing rhymes while dancing.

The Hornpipe

The Hornpipe, like all other Scottish dances, has undergone much change from its inception to now. The Scottish Hornpipe was started as a Lowland and Highland dance that had little or nothing to do with sailors or the sea. Rather, the dance was originally a "twosome" or two-some done to the Hornpipe tune played on bagpipes. These dances were the forerunners of the modern Sailor's Hornpipe danced to tunes like "College Hornpipe" and the "Jacky Tar."

LASCIVIOUS DANCING

Since the beginning of time, dancing has been a part of man's life. It has played an important part in theater, religious ceremonies, and social celebrations. It was not until "recent" (1700's) history that dance movements were recorded, giving us a reference for the historical development of dance.

For some 200 years before the 18th century, many tried to record dance movements in a fashion other than pure literary, with little success. Before the late 1600's, dances were devised for stage performances and then recreated on the ballroom floor. Pierre Rameau, a dance master primarily interested in the social dances of the time, provided us with one of the key books on ballroom dancing of that period, complete with diagrams of numerous dances. The technique for stage and ballroom dancing of the 1700's was based on diagrams from that book.

During this transitional period, the style of dancing was changed and refined in the ballroom. Due to the confines and restrictions of dress (ladies with heavily hooped skirts and ungainly, tall, powdered wigs), dancing became technically more complex and more formal. Leaping movements became taboo.

Country dancing became very popular in the second half of the 1600's. John Playford, a publicist in England, put together a dance book for his companions in the Inns of Court, lest they forget the dances between their social gatherings. The Country Dance, or Contredanse, as it was frequently known, underwent a great degree of refinement as the aristocracy took this form of dancing to heart. Minuets were still done at balls, but the Contredanse found its own place with its cooperative work among the couples and the involvement of the individual in the set.

The Country dance of England, the Contredanse of France, and the Cointradanza of Italy were all one and the same, with national variations and interpretations. The form seems to have originated in England, the Country Dance being recorded much earlier than its French and Italian counterparts. The form consisted of figures danced in geometrical patterns. It was imported to France towards the end of the 17th century when two French dancing masters returned to France after a prolonged visit to London. They introduced Country dance to the court of Louis XIV. One of the dance masters wrote a description of some of the dance figures and English airs for Louis XIV which has been preserved to this day.

The Country dances did not come into their own throughout Europe until the 18th century. At that time, many collections of tunes, often with abbreviated descriptions of the dances, were issued by music publishers of the day. These small books fit nicely into the dancing masters' pockets for fast and convenient reference as they made their dancing circuits. These dances, along with the Cotillion of France, continued to gain in popularity, through the latter part of the 18th century.

TO WANTON DITTIES

Ann Skipper dance mistress Clan Macleod Society

Though the nature of the dances were circumscribed by etiquette and fashion, balls and social occasions gradually became less formal. France, a country beleaguered by inflation and a heavy national debt, led this trend. In the early part of the 18th century, a new class of bourgeois merchants and bankers arose. With their new wealth, they began to present functions of their own independent of those of royal and noble blood.

Across the Atlantic, the colonists were just as interested in dance as was the population in the mother country. Dancing schools, however, were forbidden for a number of years into the 18th century. There was much confusion regarding the status of dancing at the time. For example, it is recorded that dancing was encouraged in Connecticut ordinations but forbidden at Massachusetts weddings. Objection was not to dancing itself but to "lascivious dancing to wanton ditties with amorous gestures and wanton dalliances." Yet, it is well-known that President Washington spent many happy hours dancing. So, despite serious warnings against dancing, dance schools became firmly established as an integral part of America's polite society. The dance school became regarded by parents as a place where good manners and etiquette would be taught.

When the settlers pushed the frontiers further and further west, the dancing masters went along with the development and could be found in the new and the old cities. They, of course, taught the dances of their youth. The French masters taught the minuet, cotillion, rigadoon, country dances, horn-

pipe steps, reels and jigs. The English taught their dances from home. They also taught good manners and grace, thereby contributing more to the education of the youth.

It is quite apparent from the newspapers and journals of the time that the social dance was more favored in the south than in the north. Laws were passed in the north prohibiting or restricting dancing. In the south, however, dancing continued to develop. Those who could not afford to attend classes picked up their skills by watching others and then learning from one another. At these popular dances, it was not uncommon for a group to consist of grandparents, parents and children, all enjoying the same activity together.

As we know, one of the spontaneous causes for a dance grew up in groups of farmsteads. One family helped another and at the end of a spell of work, it was common practice to hold a dance for fun and merriment. During this period, there was a marked development of dance in America.

Meantime, London society became very interested in holding great balls. At the end of the war with France in 1748, there was a great exchange of visitors. Both sides had clearly laid down the forms of social dance but, due to the increased exchange of visitors, the dance took on an increased artificiality of style and movement. It took no more than a few dandies on either side to sow corruption. Only a few people were deeply interested in learning dances correctly. The majority were content to clumsily and superficially follow any example set by the "experts".

Country dance may not have affected Scotland much during the first part of the 18th century, but Scotland influenced the country dance. In books published by Playford and other publicists, Scottish tunes showed up more and more frequently, until over half of the tunes were Scottish. In spite of the increasing number of Scottish tunes used for country dancing, there is no hint of any Scottish influence on the figures, steps, style, or techniques of the dance until well after 1800. There are Scottish country dances, but there is no such thing as Scottish country dancing. The name of a dance applies to the name of the tune, not to the figures.

In this article, we have looked at the activity of dancing in its most active period of development through the 1700's and into the early 1800s. Publishers and interested parties recorded many of the dances in books, and we have them for reference today. Dr. Jean Milligan and Mrs. Stewart of Fasnaclioch established the Royal Scottish Country Dance Society in the 1920s. It is through this Society that the dances have been brought back to life and we are given the opportunity to enjoy dancing the steps and figures to the music that perhaps our ancestors once enjoyed.

the Big Music-

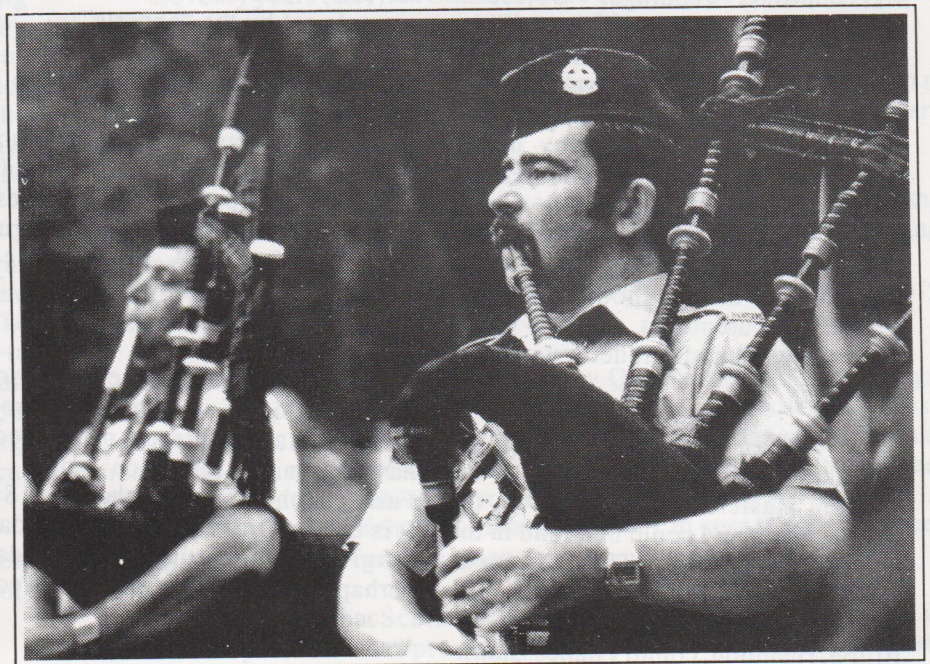
Joseph MacClure Swindle

Many people have a tendency to believe that the bagpipe is an instrument that originated in Scotland. The fact is that the bagpipe dates back to the beginnings of civilization. It is, indeed, one of the oldest instruments played by man. Let's make the distinction at this point between the "bagpipe" and the "Great Highland Bagpipe" of today.

The Bagpipe

The bagpipe probably had its beginnings in ancient Egypt where a bag made of skin and fitted with a blow pipe (to introduce air into a skin bag), a drone (to emit the sound), and a chanter (to play individual notes) evolved. It was also played by the Greeks and Romans. Its spread throughout Europe was a direct result of the Romans and Celts carrying it along on their invasions. The countries of southern, central and western Europe embraced the bagpipe. Wandering minstrels provided much bagpipe music which remained popular through the centuries after its introduction during the Middle Ages. In Europe, many forms of the bagpipe developed and remained popular until the 18th Century. Some bagpipes could be played with a wide range of notes, and several forms of bellows to produce air for the bag were adapted.

As the small villages gave way to bigger towns and cities, the music moved from an outdoor setting to inside. This paved the way for the invention of more elaborate musical



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instruments. As a result, the bagpipe died out over most of Europe. However, traces of it still survive in Brittany, southern Italy, and the Balkans where the original simple form has been changed very little. This, then, brings us to the birth and evolution of the Great Highland Bagpipe of Scotland.

The Great Highland Bagpipe

In Britain, the fate of the bagpipe followed that of the European continent, with the exception of the Highlands of Scotland. The Celts and Romans of Britain played the bagpipe at fairs, weddings, open air dances, pageants, and for all sorts of processions and merry-making. It is mentioned and described in books of all kinds, in the plays of Shakespeare, in country ballads, and in paintings and carvings of the period. More elaborate forms of the bagpipe became popular in Northumbria (Northern England), Ireland, and Southern Scotland, along the borders between Scotland and England. By the beginning of the 18th Century, the bagpipe disappeared from most of the country, with the exception of Ireland and Northumbria. However, these are somewhat different instruments than today's Highland Bagpipe.

In the Highlands of Scotland, the history was different. Its martial music appealed to the warlike spirit of the rugged people who inhabited this land. The Celtic Harp had been the instrument of favor until the bagpipe arrived and quickly replaced it.

The original form of the bag, chanter, blowpipe, and one drone remained unaltered until around 1500 when a second drone was added., improving the tonal quality of the instrument. It remained as

such for another 200 years. Around 1700, a third drone, the "big drone", was added, and the Great Highland Bagpipe as we know it today was born.

This bagpipe fit the Clan System then operating in the Highlands. The Chiefs had their own pipers, who often inherited the position. This system was an important factor in the bagpipe's survival and, indeed, its popularity through Scottish history.

At this time, several "piping colleges" were started to teach bagpipe playing. It was through these colleges that the classical music of the bagpipes was developed -- Ceol Mor or Piobaireachd (pronounced Pee-brock), Gaelic for the Big or Great music. The most famous of these colleges was at Borreraig on the Isle of Skye, off the West Coast of Scotland in the Highlands regional. Started by the MacCrimmons, the hereditary pipers to the MacLeods of Dunvegan, this college flourished for nearly 250 years, training pipers from all over the Highlands and composing numerous Ceol Mor masterpieces, many of which we still have today.

After the Jacobite Rising of 1745, the final battle between England and Scotland was fought at Culloden. The English army defeated the Jacobite army led by Bonnie Prince Charlie. With the defeat, many changes were imposed on the Scots. The English government harshly enforced a number of laws which included forbidding the wearing of the kilt and the playing of bagpipes. This was all in an effort to demoralize the Scots, particularly the Highland Scots, by taking away their national identity. There was grave danger of the bagpipe disappearing here as it had elsewhere. However, the ban was lifted after a period of time, and the pipes again came forward as strong as ever.

The Scots held onto their music and dress. Playing the pipes became strong as the music was passed on to a new generation. The music prior to this had all been passed on orally. After the ban was lifted, the great music of the pipes was written down and published. Much of this is still performed today.

Highland Societies were established in London and Edinburgh for the purpose of keeping the colorful features of life in the Highlands alive. Bagpipe competitions became popular and helped to insure the survival of both the instrument and its music.

Many young Scots became soldiers in the British army and took the bagpipes, which fit perfectly into the martial music that carried the soldiers into many battles, with them. The British army has had many Scottish regiments and pipe bands in its long history, among which can be counted some of the most outstanding pipers of all time. Many fine pipe bands and individual pipers can be found in the United States, Canada, and other countries where the British flag has flown.

The bagpipes can evoke strong emotions, as can be witnessed when a band or bands pass in revue. The bagpipe holds a special place in the history of mankind; and, hopefully, will continue to do so.

SCOTTISH COUNTRY DANCE CLASSES IN SOUTHERN CALIFORNIA

Lathon Wells, Secretary

San Gabriel Valley Branch, Royal Scottish Country Dance Society (RSCDS)

The Southern California branches of RSCDS hold monthly Scottish dances, two annual formal balls, other fun events and two annual combined branches' events. Please call the teacher to verify class location and starting time. For many classes, the starting dates of the new beginners' sessions are quarterly.

San Gabriel Valley Branch RSCDS

Tuesday

Claremont

7:30-10 pm; Basics/Experienced
Parks & Recreation Bldg.
Indian Hill & Baseline
Willie Woods, (818) 334-0152

Conejo Valley/Thousand Oaks

7:30-10 pm; Basics/Experienced
Thousand Oaks Arts Council Cultural Center
Robb Quint & Valerie Marshall
(805) 498-2303; 496-5899

Culver City

7:30-10:15 pm; Basics/Experienced
Lindbergh Park Recreation Hall
Virginia Ave. & Rhoda Way
Eve & Jerry Lubin, (310) 820-1181

Ventura

7:30-9 pm Basics
8:30-10 pm Experienced
E.P Foster School Auditorium
20 Pleasant Place
Oberdon Otto, (805) 389-0063

Wednesday

Camarillo

7:30-9 pm, Basics
8:30-10 pm, Experienced
Camarillo Community Center
1605 E. Burnley St.
Evelyn Swindle, (805) 484-4801

Encino

7:30-9:30 pm; Basics/Experienced
5104 Newcastle Ave.
Leone & Robert Burger
(818) 881-5834

Pasadena/Cal Tech

8-10 pm; Basics/Experienced
Dabney Lounge at Cal Tech
Doug MacDonald, (818) 791-9412

Thursday

Beverly Hills

7:30-9:30 pm; Basics/Experienced
La Cienega park on Gregory
Ann Skipper, (310) 276-8990

Eagle Rock

St. Barnabas Episcopal Church
2109 Chickasaw St.
Alison Dival & Shirley Guthrie
(818) 248-9412; (310) 596-4939

Friday

Long Beach

7:30-9:30 pm; Basics/Experienced
College Estates Park
808 Stevely Ave.
Helen Winton, (310) 333-8165

Los Angeles Branch RSCDS

Monday

Palos Verdes

7:30-8:45 pm, Basics
8:45-10 pm, Experienced
Torrance Civic Center
Cultural Arts Bldg.
Torrance Blvd. at Madrona Ave.
Jack Rennie, (310) 377-1675

Santa Barbara

7-9 pm, Basics
Carillo Rec Ctr, 100 E. Carillo St.
Donna Pickney, (805) 682-1240

Van Nuys

7-8:30 pm, Basics
8-10 pm, Experienced
Field House, Valley College
Ethel at Hatteras St.
Aase Hanson, (818) 845-5726

Westchester

7-9:30 pm, Basics
Westchester Sr. Citizens Ctr.
8740 Lincoln Blvd. (at Manchester)
Rosemary Abend, (310) 373-1985

Tuesday

Lakewood

7:30-8:30 pm, Basics/Experienced
Mayfair Park, Sierra Room
Clark at South
Ishbel Sanderson, (310) 596-4518

Manhattan Beach

7 pm Basics; 8:15 pm Experienced
Knights of Columbus Hall
224½ S. Sepulveda Blvd.
Wilma Fee, (310) 546-2005

Santa Monica/West L.A.

7 pm, Step Dancing
8-10 pm, Technique
Stoner Park, Stoner at Missouri
Mary Brandon, (805) 987-2861

Wednesday

Redondo Beach

7:30-9:30 pm, Experienced
American Legion Hall
412 Camino Real
Joan Baker, (310) 540-6682
(2nd & 4th Wednesdays)

Santa Monica

7-9 pm, Basics
8:30-10:30 pm, Experienced
Marine Park Aud, 16th & Marine
Jack Rennie, (310) 377-1675

Thursday

Granada Hills

7:30-9 pm, Basics
8:30-10 pm, Experienced
First Presbyterian Church
10400 Zelzah Ave.
Aase Hanson, (818) 845-5726

Oxnard

7:15-9:15, Basics
Wilson Sr. Ctr., 305 N. "C" St.
David Brandon, (805) 987-2861

Santa Barbara

7:30-9:30 pm, Basics/Experienced
Carillo Rec Ctr., 100 E. Carillo St.
Donna Pickney, (805) 682-1240

Friday

Santa Monica

7:30-10 pm, Experienced
Santa Monica City College
Dance Studio
Ann McBride, (818) 841-8161

Torrance

7:30-8:30 pm, Basics
8-10 pm, Experienced
Torrance Civic Center
Cultural Arts Building, Torrance Blvd at
Madrona Ave.
Jack Rennie, (310) 377-1675

Orange County Branch RSCDS

Monday

Orange

7:30-9:30 pm, Basics/Experienced
Covenant Presbyterian Church
1855 Orange-Olive Rd.
Gary Stratton, (714) 956-1071

Wednesday

Tustin

6:30-10 pm, Basics/Experienced/Step
Curries Intermediate School
1402 Sycamore Ave.
Jan Cannonito, (714) 856-0891

Thursday

Huntington Beach

7:30-9:30 pm, Basics/Experienced
Edison Comm. Ctr., 21377 Magnolia
Bob Patterson & Renee Boblette
(714) 731-2363

Placentia

7:30-9:30 pm, Basics/Experienced
Backs Bldg, 201 N> Bradford
Don Karwelis, (714) 556-1093

Friday

Costa Mesa

7:30-9:30 pm, Basics/Experienced
Costa Mesa Sr. Ctr, 695 W. 19th St.
Shirley Saturensky & Jan Harmon
(714) 557-4662

La Jolla Scottish Country Dance Club

Friday

La Jolla

7-10 pm, Basics/Experienced
Pacific Beach Woman's Club
1721 Hornblend St.
Dick Richards, (619) 454-5191

San Diego Branch RSCDS

Monday

San Diego

Basics, San Diego State University
Call for information
Ward Fleri, (619) 274-2375

Experienced Technique Practice

Balboa Park
Rm 202, Casa del Prado
Call for information
Marjorie McLaughlin, (619) 280-5855

Tuesday

San Diego

7-8:30 pm, Basics
Balboa Park
Rm. 203, Casa del Prado
Joe & Gillian Buchan
(619) 549-4257

Wednesday

San Diego

7:30 pm; Basics/Experienced
UCSD. Call for info.
Patricia Wahle, (619) 259-5669

Thursday

San Marcos

7-9 pm, Basics
Alvin Dunn Elementary School
300 S. Rancho Santa Fe Rd.
Rob Sanders, (619) 433-3562

Friday

San Diego

7:30-10 pm, Social Dance
Balboa Park
Rm 202, Casa del Prado
Rob Sanders, (619) 433-3562

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Teri, (213) 653-2923; Suza, (818) 986-8690;
or Gene, (714) 537-0436



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	(213) 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; 677-602 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
FOLK DANCE FUN	1st & 3rd Sat. 8-10:30 pm	(818) 349-0877 Ruth	SEPULVEDA, 9743 Noble Ave.

CLUB ACTIVITIES

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 BALKAN FOLK DANCE CLUB	Mon., 7:30-9:30 pm	(310) 548-5929	SAN PEDRO, YMCA, 9th Street
SLO DANCERS	2nd Sat, 5:30-7:15 pm	(805) 534-1424 Jean & Keith, instructors	SAN LUIS OBISPO, Grange Hall 2880 Broad St.
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 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.
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.
HVERIM 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

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 Watseka SAN DIEGO, 1934 - 30th St.
SOUTH BAY FOLK DANCERS	Fri, 7-10 pm	Bea, (310) 377-6393 Ted/Marilyn (310) 370-2140	TORRANCE, Cultural Arts Center, 3330 Civic Center Dr., (310) 781-7150
VESELO SELO BEGINNER'S CLASS	Thurs, 7-10 pm	(714) 893-8127-Carol (714) 530-6563-Pat	Call for address.
WESTWOOD CO-OP FOLK DANCERS	Thurs, 7:30-9 pm	(310) 392-3452 (213) 556-3791	WEST L.A., Emerson Jr. High Gym, 1670 Selby, behind Mormon Temple

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