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Folk Dance Scene

SEPTEMBER 1994

Volume 30, Number 5



Magnetic Ragtime Orchestra



RAGTIME BALL

Saturday, September 24, 1994, 7:00 p.m. to 11:00 p.m.
Ebell Club of Santa Ana, 625 French Street
(at Civic Center Drive)
Santa Ana, California

Join us for a nostalgic turn-of-the-century evening of gracious dancing to the syncopated strains of the elegant ten-piece Magnetic Ragtime Orchestra in the historic Ebell Club Ballroom, built in the early part of this century and beautifully preserved. Dancing will be led by the renowned dance master Richard Duree. Light refreshments will be served. Yes, there will be a Cakewalk Contest! Perhaps you and your partner will be judged the best dancers and you will win a cake, courtesy of the Orchestra. Late Victorian/Art Nouveau costumes are encouraged but not mandatory, leather-soled shoes are also encouraged. Couples and singles are most welcome! Admission is \$15 per person at the door or \$10 if you reserve your ticket in advance - to reserve a ticket complete the tear-off form below and mail it with a check made payable to "Magnetic Ragtime Orchestra" no later than **September 14, 1994** -- your ticket will be held at the door. Or you can purchase an advance ticket at the dance workshop.

For more information, please call Magnetic Ragtime Orchestra at (818) 762-0292.

What kinds of dances will be danced? Come to our dance workshop and learn ragtime dance steps from the turn of the century -- no experience required!

Dance Workshop, Sunday, September 18, 1994
3:00 p.m. to 6:00 p.m.

Hillcrest Park Recreation Center, 1155 N. Lemon, Fullerton
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Please mail to: Magnetic Ragtime Orchestra, P.O. Box 19115,
Encino, CA 91416-9115. Thank you!





SEPTEMBER 1994

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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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On the Cover: Two girls performing a traditional Chinese dance at the Day of the Lotus Festival in Echo Park, summer '94.

Calendar

Note: Federation events are in bold type
 *** Call to confirm all events

SEPTEMBER

- 2-5 Santa Barbara International Dance & Music Symposium, UCSB. Michael Watkins, Athanassia Athanassopoulous, Natasha Lozovsky, Tom Bozigian. Info: (310) 941-0845.
- 2-5 9th annual Finjan Israeli Folkdance Camp. Camp Hess Kramer, Malibu, Ca. Avner Naim, Moshe Eskayo, Israel Yakovee, Meir Shem Tov, Yoni Carr (and more) teaching. Info: P.O. Box 2353, Van Nuys, CA 91404.
- 3-5 Greek Festival at "Rainbow Lagoon", Long Beach Convention Center. Info: (310) 494-8929
- 10-11 Greek Festival at St. Constantine Church, Cardiff-by-the-Sea. Info: (619) 942-0920
- 11 **Beginner's Festival. 1-5 pm, Veteran's Memorial Park, culver City. teaching, dancing on the grass. Free. sponsored by Gypsy camp. Info: (310) 423-9408**
- 11 Dunaj Dance Performance at the Alpine Village Oktoberfest, Torrance. Shows at 3 and 5 p.m.
- 17 **Skandia Dance at Women's Club of Orange, 7:30 p.m. Info: (310) 459-5314**
- 17 **Ventura Folkdancer's (formerly Tchaika) 25th Anniversary Party. 8-11 pm at the E.P. Foster School, 20 Pleasant Place. Info: (805) 642-3931**
- 24-25 Greek Festival at Santa Anita Racetrack, Arcadia. Info: (818) 449-6945

OCTOBER

- 1-2 Greek Festival at St. Katherine's Church, Redondo Beach. Info: (310) 540-2434
- 8 Scandinavian Festival. Folk dancing from 5 countries, traditional food, folk arts & crafts, parade with authentic national costumes. MGM Plaza, 2425 Colorado Ave., Santa Monica. Info: (213) 661-4273
- 9 Irvine International Folkdance Festival. Sponsored by the Irvine Intercultural Advisory Committee.

Beginner's welcome. Turtle Rock Community Center, Irvine. Potluck picnic at noon, dancing 1:30-4:30 p.m. Info: (714) 641-7450

10-16 International Folk Dance Week. Events throughout California. Check upcoming "Scenes" for details.

14-16 Skandia at Harwood Lodge. Info: (619) 466-7983

16 Oktoberfest. 1:30-5 pm, Balboa Park, San Diego. Dunaj Czech/Slovak fashion show at noon. Free. Council meeting at 11. Info: (619) 422-5540

27 Dunaj performance, Oktoberfest in Palm Springs

28-30 Camp Hess Kramer Camps Review. Info (310) 202-6166

NOVEMBER

19 The Turkish Whirling Dervishes. Dance and music performance. 8 pm, Wadsworth Theater. Info: (310) 825-2101

19 **Skandia Dance at Women's Club of Orange, 7:30 p.m. Info: (310) 459-5314**

24-27 Southern California Skandia Festival. Info: (818) 342-7111

DECEMBER

3, 4 Imedi Youth Dance Ensemble. Dance troupe from the Republic of Georgia, Tbilisi Youth Palace. Concert at 8:30 p.m. on 12/3 and at 2 p.m. on 12/4. Ambassador Aud, Pasadena. Info: (818) 304-6161

1995

FEBRUARY

18, 19 The Flying Karamazov Brothers, 8:30 pm on 2/18 or 2 p.m. on 2/19. At the Ambassador Auditorium, Pasadena. Info: (818) 304-6161

26 Preservation Hall Jazz Band, traditional New Orleans Jazz. Concert at 2 p.m. at the Ambassador Auditorium, Pasadena. Info: (818) 304-6161

MARCH

12 Beginner's Festival, sponsored by Veselo Selo.

13 Jose Molina Bailes Espanoles. Spanish Flamenco and Clasico

dance concert. 2 p.m. Ambassador Auditorium, Pasadena. Info: (818) 304-6161

18 The Tahitian Choir. Traditional choir singing from the Polynesian island of Rapa Iti. 8 p.m. at the Wadsworth Theater, L.A. Info: (310) 825-2101

31 The Drummers of Burundi, African dance and music concert. 8 p.m., Sunset Canyon Recreation Center, UCLA. Info: (310) 825-2101

APRIL

2 Westwood Festival in Culver City.

5 Festival of the Nile. Music, song and dance of the peoples of Egypt. 8 p.m. at the Ambassador Auditorium. Info: (818) 304-6161

7 Festival of the Nile. Music, song and dance of the peoples of Egypt. 8 p.m. at the Wadsworth Theater, UCLA. Info: (310) 825-2101

28-30 Westwood Co-op's Hess Kramer Weekend

MAY

3 Dancers of the Dreaming. Aboriginal Australian ceremonial dances and songs, performed by authentic clansmen in traditional dress. 8 p.m., Sunset Canyon Recreational Center, UCLA. Info: (310) 825-2101

4-7 Southern California Folklore Camp. Info: (310) 202-6166 or (805) 964-5591

JUNE

15-18 LIFE Camp

NORTHERN CALIFORNIA

9/16-18 Millpond Traditional Music Festival. Bishop. Info: P.O. Box 537, Bishop, CA 93515

9/17 Bulgarian Festival, Sacramento. Info: (916) 923-1555

10/21-23 Royal Scottish Country Dance Society. San Francisco Branch workshop at Asilomar. Live music, Saturday night Ball. Info: Aase, (818) 845-5726

OUT OF STATE

Maryland

9/2-5 Balkan Dance and Music Weekend at Camp Ramblewood. Joe Graziosi, Petur Iliev, Steve Kotansky. Info: (310) 565-0539

Massachusetts

9/3-5 English Country dancing, squares and contras. Pinewoods Camp. Info: (508) 371-0912

New Hampshire

10/7-10 Oktoberfest with Michael Ginsburg, Marily Wathen, Tony Saletan. Info: (617) 491-6083

New York

9/23-25 Vintage Dance Weekend with Polite Society. Sagamore. Info: (315) 354-5311

Pennsylvania

9/3 Mich Moloney & Friends, "Echoes of Ireland" with Eugene O'Donnell, Seamus Egan and Regan Wick

Washington

9/9-11 Ft. Worden Scottish Country Dance and Music Workshop. Info: Fort Worden XX, Seattle Branch RSCDS, P.O. Box 2084, Seattle, WA 98111

West Virginia

9/16-18 Country Dance Weekend at Buffalo Gap. Info: (703) 237-6788

FOREIGN**Canada**

10/7-10 21st Calgary Scottish Dance Society Workshop. Banff Springs Hotel, Banff, Alberta, Canada. Info: Jack Rennie, (310) 377-1675

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For additional information, contact Beverly Barr at 310/202-6166 or Steve Davis at 805/964-5591

Sponsored by the Folk Dance Federation of California South, Inc.



ON THE SCENE

Santa Barbara Symposium

This year's Symposium features a number of very special teachers on its staff. Included are *Mikal Watkins* (Ballroom-Social Dance specialist), *Natasha Lozovsky* from the Russian Community Centre of Vancouver, B.C., focusing on Ukrainian and Russian dance forms) and, *Athanasia Athanassopoulou-Mylonas* (an expert on the song and dance forms of all major regions of Greece).

Also featured is live music: Don Sparks on Saturday nite (9/3); Andreas Tsianis for the Greek Picnic on Saturday, 9/3; Kevin Kearney and his jazz combo playing at the post-party Ballroom Dance on Sunday night, 9/4; and, of course, Tom Bozigian's Armenian Orchestra, playing music for the Armenian theme day, Sunday, 9/4.

For more info about the Symposium, contact Tom Bozigian at (310) 941-0845

1994 International Folkdance Weekend

Governor Wilson is proclaiming October 10-16 as International Folkdance Week, as a part of October 1994, the Multicultural Awareness Month.

We expect your club will take advantage of this specially advertised time to recruit new dancers. We have found that the media are increasingly willing to help publicize multicultural programs. Plan NOW so your club can take part and advertise with sufficient lead time.

Suggestions include: make your regular meeting free, have children participate, have a performance at a mall or school, demonstrate and a youth center, and, above all, have fun!

Send press releases to your local media, including cable TV. Send a description of your plans to me. I will consolidate the information for the Federation, South. We need to know your official

name, a contact phone, events, location, date and time, cost, and the kind of each program. Send to:

Charles Vestal
International Folkdance
Weekend Chairperson
5261 E. 27th St.
Long Beach, CA 90815
(310) 421-9105

Camp Hess Kramer Weekend, October 28-30...Save the Date!

The Camp Hess Kramer Weekend in Malibu includes 6 meals, all accommodations, teaching of dances from several recent camps and all parties. See the ad in this issue of "Scene" for details.

This "Camps Review" weekend has become a great favorite for many reasons -- lots of fun, great people, excellent teaching of new camp favorites and good food! Sign up early. Call Irwin or Beverly at (310) 202-6166 or Wes or Gloria at (310) 452-1538 for more details.

L.I.F.E. Music & Dance Camp

As most folkdancers have already heard, the new L.I.F.E. camp was a rousing success this year. The live music by the entire Zlatne Uste Band, George Chittenden and Dan Auvil, and Tamar Seeman, we think, was the catalyst that made the whole weekend so exciting.

We had more than 150 people attending, and we're thrilled that so many of them were young! The three main teachers, Michael Ginsburg, Steve Kotansky and Ahmet Luleci complemented each other beautifully. They taught some great dances, which we're sure are already being taught in various groups. And the evening parties and afterparties were a blast!

The musicians themselves couldn't help responding to the feedback they got from the dancers, and outdid themselves. Missed this year? Be sure to join us June 15-18, 1995. More next month.

- Dave Slater

Branson and the Ozarks with Beverly and Irwin Barr

Exciting Branson and its music and entertainment is one of the most popular new vacation destinations. Beverly and Irwin are planning a trip there, and to surrounding areas, for Spring '95. For info, call (310) 202-6166 or (310) 478-4659



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Zen in the Art of Scandinavian Dancing: Six Koans for Teachers

Jim Kahan

Introduction

As a long time recreational folk dance teacher, I have been struck by the paradoxical quality of using left-brained (i.e., rational) teaching methods in order to teach what is essentially a right-brained activity. In the world of "Ethnia", one learns dances in right-brained fashion, by doing gradually and frequently, as a part of growing up. But in the world of recreational folk dancing, without the leisure of "Ethnic Time" and with the wide variety of types and styles of dances, we, of necessity, teach by analyzing dances, leaving it to the individual dancer to synthesize the analysis and recapture some semblance of the spirit of the original. To put it another way, dance instruction is the paradoxical art of teaching intuitive movements through the use of logical words.

In an effort to short-circuit the analysis/synthesis cycle, I have developed some paradoxical-sounding catch-phrases that appear to have some success in my Scandinavian dance classes. The nature of these catch-phrases leads me to call them koans. (A koan, in case the reader is interested, is a seeming paradox posed by Zen Buddhist masters to lead their students to transcend rational thought and gain deeper understanding.)

Koan #1:

To be yourself, lose yourself

In Zen, if one really wishes to be master of an art, technical knowledge is not enough. D.T. Suzuki (in the foreword to E. Herrigel's *Zen in the Art of Archery*) says that "The dancer does not dance just to perform certain rhythmical movements of the body.....One has to transcend technique so that the art becomes an 'artless art' growing out of the Unconscious". This translates into a loss of self-consciousness

in the act of performing the art; the performer becomes part of the performance. In archery, the archer, the bow, the arrow and the target become one, so that the arrow naturally goes to the target instead of being an object aimed by the archer. In dancing, the dancers (self and partners), the music, and the dance all become one in a spiritual awareness of the dance. As Herrigel himself puts it when describing how a good dancer dances, "Your movements will spring from the center, from the seat of right breathing. Instead of reeling off the ceremony like something learned by heart, it will then be as if you were creating it under the inspiration of the moment, so that the dance and the dancer are one and the same."

One doesn't have to be a Zen master to realize that self-consciousness is a great impediment to accomplishing any number of human endeavors that take place at the moment. If a pianist had to cognitively plan each note before striking it, there would be no Chopin. We think nowadays of Mozart as having achieved the pinnacle of neoclassical (i.e., structured) music, but in his lifetime, his reputation was at least as great as a keyboard improviser. On a more mundane level, if we had to think about our balance before taking each step, we might never walk comfortably. For a final example, listen to a young boy just learning to swear; the words are not yet comfortable or meaningful, and the stilted quality of his utterance often defeats the anger he is trying to convey. The beginning dancer is just as much a victim of self-consciousness. In consciously trying to place feet and count beats, dancers are often their own worst enemies in terms of learning dances. This self-consciousness is heightened when the time comes to practice with the teacher; often something that has been working nicely will fall apart at just the wrong time. In short, people try too hard.

The native dancer, learning dance the same way as learning walking, language and other parts of culture, does so in a childlike, unselfconscious way. To put it in Haiku form:

*Ethnic folk dancers
Unlike urban amateurs
Never need lessons.*

The approach of a Zen master is to defocus the student from the self. Zen masters get a head start on this approach because, as Herrigel describes it, a Zen student "brings with him three things: good education, passionate love for his chosen art, and uncritical veneration of his teacher." (Would that we were so fortunate!) The basic teaching modality is repetition. "Shunning long-winded instructions and explanation, the teacher contents himself with perfunctory commands and does not reckon on any questions from the student. Impassively he looks on at the blundering efforts, not even hoping for independence or initiative, and waits patiently for growth and ripeness. Both have time: the teacher does not harass, and the student does not overtax himself". (Herrigel)

A tool used by Zen masters and dance teachers to help students lose self-consciousness is attention to breathing. It is impossible to be relaxed and unselfconscious

while holding one's breath! But the modern urban folk dance teacher can't rely on repetition and breathing. Instead, under severe time pressure, we have resorted to analysis: breaking down the dance into its component parts, practicing the parts, and then recomposing the dance as a whole. While analytic teaching is easy for the native performer to dismiss, it is probably necessary for the adult newcomer unfamiliar with the cultural context, the movements and the music. But analysis can only take you so far. As Herrigel says, "The beginner stakes everything on surpassing the others and even himself. He acquires a brilliant technique, which gives him back self-confidence, and thinks he is drawing nearer and nearer to the desired goal...Initial instruction cannot be imparted in any other way; it is thoroughly suited to the beginner. All the same, it does not lead to the goal, as the instructor knows only too well."

My own attempt at getting beyond the stage of analysis has been the koans developed here. They are attempts to convey the meaning behind the analysis - tricks to pry the student loose from self-consciousness so that the dance can take place.

Koan #2:
Dancing is Walking

Or, as one cynic put it, "dancing is merely walking." The point is that the natural walking grace that almost everyone has is the same grace that we see in accomplished dancers. But once we label an activity "dancing," people (especially beginning dancers) try to force an artificial motion on their bodies. Sometimes they concentrate so hard that their bodies constrict to grotesque-like postures. My task as a teacher is to try to teach new skills that build on older, well-established ones. Put another way, I try to get people to learn to just walk to music; only afterwards do I label this new behavior "dancing."

Some specific examples of how I try to do this may help make the point. At the beginning of the first lesson, I ask the students to just begin walking around the room. While they are walking, I put on a melody with a strong 2/4 or 4/4 rhythm and a slow beat. Of course, most of the students begin walking in the rhythm of the music without thinking about it. From three, it's a short distance to move from this natural walk to a first dance.

Another technique I employ is to always talk in rhythm. When first describing a dance pattern, I talk in rhythm, or even sing my instructions to the melody I will use for the dance. This way, the students associate the melody and rhythm with their relaxed walking mode, which lessens the likelihood of their tensing up when it comes time for dancing to the real music.

A third technique is to teach all step patterns as straight-ahead patterns before adding turning. Again, the footwork is learned in a "walking" context, making it easier to transfer to a "dancing" mode. Interestingly, I have observed this particular technique far more with women teachers from Scandinavia than with their partners. I wonder why this is so. It's a useful trick that applies equally to both sexes.

Koan #3
The Circle of Support

The Circle of Support (and I almost always utter the phrase with capital letters) is the connection between dance partners that makes Scandinavian couple dancing the intense pleasure that it is. While some folk dances (e.g., formation dances from Britain and Scandinavia, Basque and other "solo" circle dances, or Israeli and Georgian couple dances) have a minimum of physical contact between dancers, the essential part of Scandinavian couple turning dances is turnintgether. And, in turn, the essential part of turning together is the mutual support that the dancers provide each other. Hence, the Circle of Support.

The trick to couple turning dances is that we dance with our bodies, not with our feet. The footwork pattern for just about any Scandinavian couple turn is neither long nor difficult; but to transform the steps at the bottom into a well-balanced turn requires us to be attached at the top in a Circle of Support. This seemingly obvious point can be easily lost if dance teachers concentrate on the step to the exclusion of how people fit together. More than once, I have observed instructors teach men the men's part and women the women's part, see each group show mastery of their own part, and then watch in bewilderment as the whole thing falls apart when couples try to dance together.

The Circle of Support can take on many different forms, including face-to-face, hip-to-hip, or even almost facing the same position. The common characteristics are that the body is held erect and the arms are rounded and comfortable instead of bent and stressed. The rounded arms plus the upper bodies form the Circle. For me, the Circle is the center of the dance; the role of the legs and feet (which will, in time, take care of themselves) are to drive the Circle of the upper bodies.

I teach the Circle of Support by having couples hold each other in the appropriate closed-dance position without dancing - just swaying back and forth to get the feeling of the give and take of mutual support. I spend time describing and demonstrating in detail the body orientations of the dancers and how they should hold on to each other, with particular emphasis on roundness of the arms and erect posture. I and my teaching partner try to dance with as many people in the class as possible, to convey how a partner should feel and to give individual tips. As an object lesson and to ease tension, we also illustrate by demonstrating exaggerated non-supportive holds and their comical consequences. Even as the class gains expertise, I find myself returning again and again to the Circle of Support; the lesson seems to require constant refreshing. Indeed, when I have difficulty learning a new dance or dancing with a new partner, an internal reminder about the Circle is often helpful.

A final point about the Circle of Support

regards its intimacy. Giving up one's own center of gravity to a mutual Circle of Support involves a surrender of self and an intimacy - if only fleeting - with one's partner. Presumably, this was easier back in the Ethnic Village where everybody knew everybody else and any intentions beyond the dance floor were mutually understood. In our heterogenous urban society, we sometimes dance with total strangers, and the experience can be quite different, sometimes positively and sometimes negatively.

Koan #4

Walk Forward to Pivot

To naive observers of a Scandinavian dance, the dancing couple appears to be engaged in a seemingly endless spin - a sort of dervish a deux. When the time comes to get on the dance floor, beginners will attempt to imitate the spin. A common, and in my opinion unfortunate, teaching technique is to first have beginners perform the turning step solo and then to add a partner in a closed position. Because a solo spinning motion does not transform automatically to a couple turn, the first attempt at dancing with a partner results in most of the couples in a clump in the center of the floor, possibly trampling the teacher underfoot.

The insight of Koan #4 is that couples do not turn by spinning; they turn by walking forward. So, when I teach basic turning, I begin by having couples walk together side-by-side, straight forward. The result is that the two wind up walking around each other in a circle; thus, the point of turning by walking forward is made. Having the person walking backward relative to the flow around the dance floor take very small steps and the person walking forward take somewhat larger steps adds the floor progression to the couple's individual circle.

To add the pivot, one further concept is needed. Stepping forward remains the central point of focus, but is now concentrated on the step between one's partner's feet. The step around the partner, while aimed ahead, is accompanied by an ankle turn to truly get around the partner, along with a sharp pivot. The two things that make the

turn result from walking forward are the Circle of Support on top and flexibility of ankles and knees on the bottom. Especially for basic dances (e.g., schottish, waltz), pivoting is accomplished by a smooth ankle turn after the weight is transferred forward on the walk; most of the time, the walk is on the downbeat and the pivoting ankle motion is on the upbeat. At first, beginners will have the ankle motion vertically (turning by going up and down); eventually they get the hang of the smooth horizontal rotation.

Koan #5:

Always Anticipate

Each movement of a dance is not really a step, but is the completion of the previous step and the anticipation of the next one. Put another way, dancing is a continuous movement structured by musical rhythm, and when we break the movement down into discrete pieces, we risk losing the inherent connectedness of it.

An important way to teach people how to anticipate is to emphasize the transitions of a dance, no matter how simple they may seem to be. I will sometimes spend more time rehearsing the part of the dance between the different pieces than I do the actual pieces themselves. Even in an basic schottish, beginners need help getting from the walking part to the turning part. The last step of the walk is different from all the other walking steps, because it puts you into position for the turn.

Some people may believe that the burden of anticipation falls principally on the man because, after all, he is leading and calling the changes. But the woman must also

transit and she, not reading the man's mind, has less time to figure out what's happening. Men must therefore learn to be unambiguous in their leading. (Until the men learn this, it is a good idea to "choreograph" sequences of fixed length for teaching purposes, even when the "real" dance is open. (Ethnic purity has its limits.)

Understanding the koan of anticipation is a good way to analyze problems. When somebody has difficulty doing something, a likely candidate for the fix is adjusting that which is done just before the something, not the something itself. For example, I will receive a request for help from a couple who can't get the turn right in Hambo. To help them, I look at the steps just before the turn, because the chances are that they are placing themselves in a position that makes the turn impossible. Just drilling on the movement of the turn itself won't help them.

A corollary to anticipation is that once behind, you can never catch up. Falling behind is simply a fact of life. It can happen because you forget what comes next, or because you haven't been able to complete the previous step successfully. When you fall behind, your most typical reaction is to try to catch up by racing through the stuff you should be doing, to try to catch up to the music. The almost inevitable result is losing not only the rhythm, but everything else as well.

Beginners tend to fall behind because they don't perform foot placement well enough to obey the instructor's admonition to turn a full 360 degrees in one measure. They don't get the right spin, fall behind, and then lose balance trying to correct. Even experienced dancers can fall prey to this problem; I once saw a Swedish master teacher and his partner almost fall down in an effort to catch up when they fell behind demonstrating a fast reverse turn.

The answer to the problem is to react to falling behind by letting yourself fall further behind. That is, if you find yourself behind where you want to be, just slow down a bit more and wait for the next musical sequence to catch up to you. Then start again, having lost a musical phrase or so. Missing a small amount of dance won't cost you karma; in the long run, the loss of a few measures of dance is more than compensated for by the added comfort of not engaging in needless exertion.

One way to minimize the chances of falling behind is to always give the music a head start. That is, let the music play for a bit at the beginning of a dance until the dancers grasp the rhythm and tempo of the dance.

Even when talking through a rhythm while teaching a step, I try to always provide "two measures for nothing" to set things up.

Giving the music a head start is, like all of the koans, not an original idea of mine. Morris dances begin with a "once to yourself" bar of music. Simple "circle left and circle right" introductory figures in formation dances are another way to let the music set the pace. And the *vorsteg*, or preliminary walking step, of Swedish couple dances is an explicit way to let the musicians set the lead before getting to the closed couple turn.

Koan #6

Know How to Get Home before You Leave

Up until now, the koans have been oriented towards teaching beginners, although the principles apply to learning intermediate and advanced dances as well. This one is more directly oriented at the advanced level. When I was a kid, I was pretty risk-averse; unkind peers even called me chicken. Because of this personality characteristic, I learned to ride a bicycle backwards. That is, the first thing I learned was how to dismount from the bicycle. Then, I learned how to ride one. Finally, I learned how to get on. While this approach may seem strange, it had the very beneficial effect of minimizing the number of times I fell off the bike while learning how to ride. In later life, after reading some Zen, I can also see how it helped keep me balanced (mentally and on two wheels) and grounded (as opposed to on the ground). Because I was comfortable about being able to arrive at my destination, I was able to learn how to depart with less anxiety.

Although dances, especially beginning dances, are taught as fixed sequences, very few ethnics dance according to the written instructions. Dancers naturally vary according to their tastes, abilities, and culture. Indeed, one could claim that the "folk process" of evolution in dance is based on imitation of individual variations that capture the imagination of one's fellow dancers.

The ability to comfortably "individualize" dances is what distinguishes the advanced from the intermediate dancer. As a beginning dancer, I worried about learning the steps and memorizing the patterns. As an intermediate dancer, I worried about hearing the rhythm and being able to lead patterns. As an advanced dancer, I try to stop worrying and to feel the dance. This means that I will often take liberties with the dance and -- even given my conservative past -- risk movements that might fail. It also means that I will do things that may appear to others to be wrong. My reply is that I may well be irreverent and perhaps sometimes misguided, but it is all right to try things just to see whether or not they work.

This leads to a consideration of what a variation is and how to teach variations. Variations may be likened to bike rides in some ways. We leave the safe ground of the basic dance, mount upon an inherently unstable device, try to accomplish our task with grace and ease, and then return to the ground that we know and love. To do a variation, then, one needs to be comfortable with the basics, so that there is always a safe ground to return to. Therefore, before I teach a variation, I always review the basic dance so that the class has an idea of how the variation fits into the general scheme of things. Then, with the basics in hand, I show how the variation departs from the basic dance and how it returns to the dance. In other words, I try to integrate the variation into the dance rather than having it stand apart.

"Show-off" steps (mostly for men in Scandinavian dancing) are but a type of variation in this theme. To teach flashy things, I emphasize where they start and -- true to my early background -- how to get back into the basic dance. For example, the various men's variation *sin Telespringar* only work well when the man can return at the right time to the basic dance (aided and abetted in this venture by his partner's steady maintenance of the basic dance). To merely compile a list of the variations and to practice them separately and individually may teach some facility in the moves themselves, but the whole fabric of the dance will not be recaptured.

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Persian Family Day Farsi-speaking people rubbed shoulders with other interested attendees while sampling delicious Persian foods and watching a marvelous outdoor concert that featured the music and dances from the Qajar royal court and other classical and contemporary dances of Iran.

ELLIS ISLAND WEST

Travel — the magic word, the adventure of going to foreign places, of seeing strange things and exotic people, of hearing esoteric music. The lure of far-away places with odd sounding names. The dream of dreamers.



*Sponsored by UCLA's Fowler Museum, the Persian Family Day marked the opening of the museum's most current exhibits, *Irangleles: Iranians in Los Angeles, Labyrinth of Exile.**

Coming to the Los Angeles area can be an adventure every bit as exciting as one in any foreign country. The adventure can start with no more effort than getting off the freeway and immersing yourself in one of the many ethnic neighborhoods. Los Angeles has been called "Ellis Island West", and no wonder, for it houses nearly three dozen different cultures. A multitude of ethnic groups are represented by populations second in numbers only to their native lands.

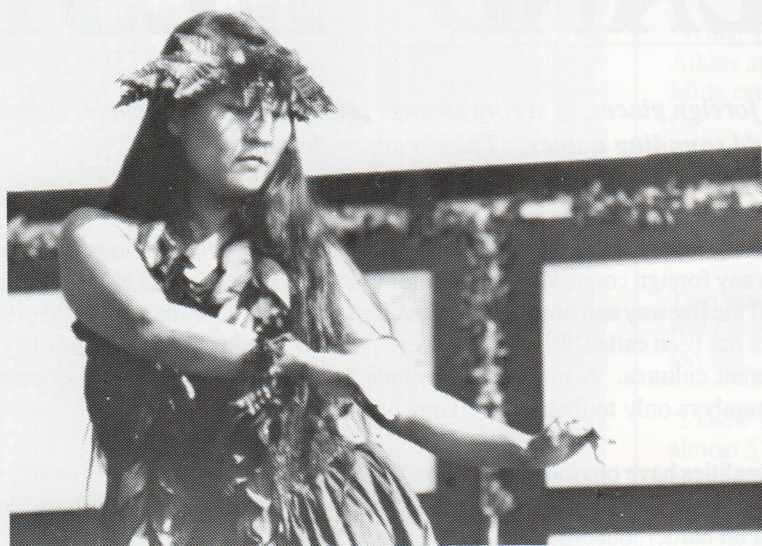
Many nationalities have obvious culture centers (e.g., Chinatown or Little Tokyo), while others simply blend with everyone else in various neighborhoods. Finding these blended cultures is a bit harder, but clues abound. Churches, schools, restaurants, ethnic sections in local supermarkets, and ethnic markets are keen indicators of who lives where. All of the above frequently have flyers at check-out counters or bulletin boards announcing local ethnic events and activities and/or sources for ethnic wares.

Due to these neighborhoods, the city traveler has an undiluted view of and an opportunity to explore many ethnic cultures.

Festivals are an easy, fun way to explore ethnic cultures. They are announced in both city and local newspapers. In addition, most participants are eager to fill you in on the traditions and symbolic meanings behind their festivals, but also on when and where others will be held. Each weekend, especially in the summer, hosts a variety of ethnic activities. Some festivals recur annual, which helps in future planning for the city traveler. Some examples of L.A.-based festivals that take place in the summer months follow.



Day of the Lotus A free two-day festival held annually when the lotus blossoms open at Echo Park (near downtown L.A.), the festival features ethnic foods, dances, music, and arts and crafts from a multitude of Oriental cultures (Korean, Samoan, Japanese, Hawaiian, Chinese, and other Pacific Rim cultures). Performances are held all day long at several different stages; gardening and other displays are set up on an "island" reached only by a flower-bedecked bridge; vendors sell goods ranging from bonsai trees to koi to finches and hammer-head toucans to interesting shell necklaces from the Philippines



Performances are held all day long at several different stages; gardening and other displays are set up on an "island" reached only by a flower-bedecked bridge; vendors sell goods ranging from bonsai trees to koi to finches and hammer-head toucans to interesting shell necklaces from the Philippines; and food vendors are set up in their own separate court, offering such delicacies as dragon's beard candy and teriyaki skewers





The Obon Dori Festival opens the way for the souls of the departed to travel on their way. In Japan, relatives fashion origami boats that carry lit candles down the river to the sea as a symbol of the soul on its journey.



Obon means "dance", and that's what everyone does at this festival.



Taiko drummers beat out rhythms to traditional dances.

Festa Italiana took place at the outdoor Santa Monica Promenade. Booths with food samples from just about every famous, and some not-so-famous, Italian restaurant in the L.A. area crowded the promenade from end to end. Entertainment included a wine tasting area, Commedia dell'arte skits, singers performing excerpts from some of the more well-known Italian operas.

Italian singer performing "pop" Italian music (left).

"Grape stomping" contest (right).



About



Above: Donna posing formally in Susan Tiffany's costume from Kalatoseg, Hungary

On the right: Laguna '94 brought Donna out in Norwegian costume.

When Donna Louise Cooper was 3, her mother, Emily, took her to the doctor. There was this problem with the child's feet, she explained. They turned under.

The doctor made two recommendations: corrective shoes...and dance lessons.

Today Donna still recalls wearing--and resenting--the shoes for many years. But the other prescription? Donna, now folk dancing's own Donna tripp, took to the lessons with enthusiasm. Not folk dance lessons, however. Emily Cooper had enrolled her 3-year-old in ballet.

"Mother was a classical pianist--an excellent one," Donna recalled, talking in the living room of her Anaheim home. "She also had her own dance band and played gigs around the Twin Cities where we lived. At 17 she played for silent movies, then played for singers on radio when that began." She was even offered a silent movie role.

Needless to say, Emily had her own ideas about the arts. The dance teacher she chose was the best: "Helen Noble. She was special, with the biggest studio in Minneapolis. She'd put a number of stars on Broadway back in the '20s."

"When I was 8 or 9, mother moved me to another teacher, Janet Atkins at MacPhail School of Music, the largest music school in the Midwest. Janet had been a dancer with the old Sadler Wells Ballet Co."

By age 11, Donna was performing. "Here I am," she said, pointing to a tall young woman leading the line in an old photo. "Eleven years old. Look at the height: already 5'7"."

Two years later, she auditioned for the Ballet Russe de Monte Carlo. But the ballet master said sternly, "Young woman, you know you're too tall."

"I knew I was," Donna said. "But I wanted to try out. In heels I was almost 5'10". If she had been born a little later, she mused, it might have been different. "One of Balanchine's favorite dancers was 6' tall in stocking feet."

Meanwhile, Donna discovered "a knack for teaching." By her 16th birthday, she was teaching adults the samba, rumba and Lindy--plus performing, herself - ballet and Spanish dancing.

Life, she recalled, was "go, go, go." She was singing in the Grace Presbyterian Church choir, studying voice and piano...even campaigning for Democrat Orville Freeman--later Kennedy's agriculture secretary. Yes, she said, "I was active in politics, too." She enrolled at the University of Minnesota, planning to major in political science.

But studies were soon interrupted when her mother became ill, a recurrent problem through the rest of Emily's life. "I dropped out of school for a year and worked until mother recovered," Donna said. Then Janet Atkins also became ill and asked Donna to take charge of the studio. She did until graduating from the U of M--"being married.

Donna Tripp

An interview with Liz McGuiness

Those were hectic years: going to the university, running the studio and teaching. "I had 299 pupils when I retired. I would be studying at 2 and 3 a.m." And she continued performing. "Here's me in my late teens," she said, pulling out a pair of photos showing a young dancer in flowing skirt and red-sequined top.

Summers, however, were mostly fun. As soon as school was out, Donna headed for Glacier National Park, working one year as a maid, the next as a waitress, the third as head waitress. Back then she had a coloratura voice. The second year the manager asked "if I would consider singing off and on with the string trio in the dining room."

"So, I worked out a program--'Summertime', 'Toyland', ...about four tunes. When I had a little break, I would join them."

And there was more. "I met some very interesting men"--including two serious marriage candidates. The second was Jack, a California mortgage banker--tempting enough that she skipped Glacier the summer before her senior year. Instead, she came to Los Angeles where Jack lived, to make sure. It all appeared to be working well until a day three weeks before she was to return home, when she made a fateful move -- mopping under the bed. It seems the door to her apartment was open when a young man came bounding up the stairs, took one look and stopped. "I had on a pair of mock leopardskin shorts," Donna recalled, grinning. "All he could see was two long legs."

That was enough. The young man was Doug Tripp, and Jack became history. "Doug asked me to marry him--on his knees...he already had the ring--when we'd known each other four weeks!"

This time there was no hesitation. "Our backgrounds were so similar," she explained. "The same Presbyterian church; his father was killed when he was 4 years old, so his mother raised him. And he was just a really fine person."

But there was still that year in Minnesota. "I had to go back to school, and had a contract with the studio." Doug came to Minneapolis over Christmas to meet Donna's mother and grandmother. When Donna graduated in March, she held her last two recitals and closed her studio. The service was at Grace Presbyterian--"a nice traditional wedding."

She'd lined up a ballet teaching contract in Long Beach before leaving Minnesota, but "I got pregnant on our honeymoon."

"I was so sick with the first one," she said. The contract was canceled.

That seemed the end of dancing. Donna and Doug, already an insurance agent, got caught up in making a living, raising a family, meeting new friends. Using Doug's GI Bill, they bought the home where they still live. "We were poor as church mice," Donna said. Seventeen months after Philip was born, Louise arrived.

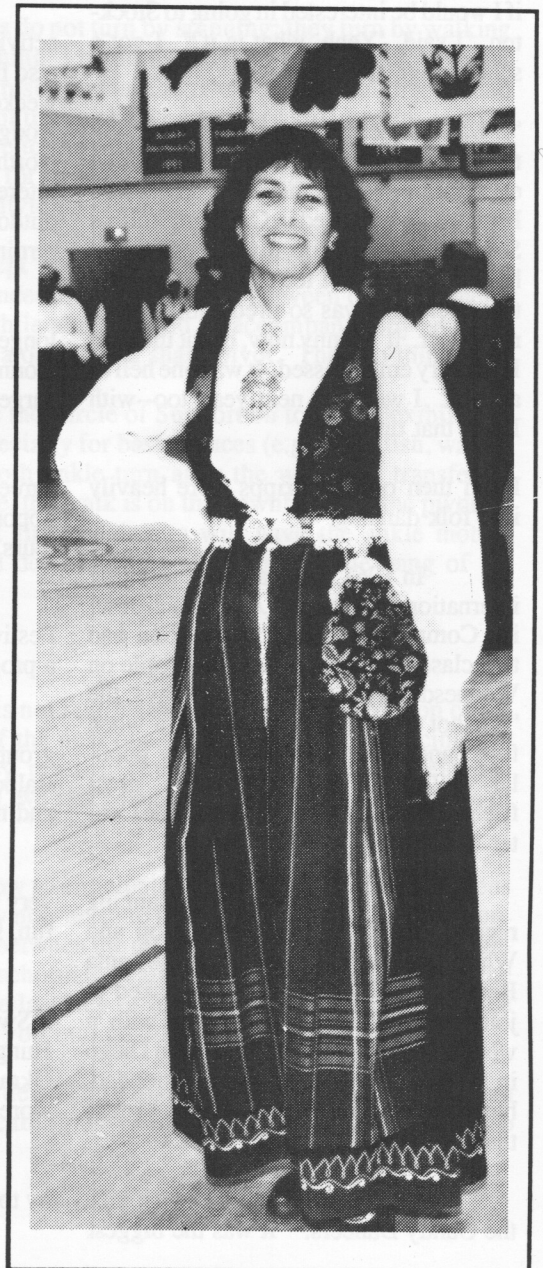
One activity they did manage was bridge. "We were playing furiously." Luckily, their neighborhood was full of young parents with children. Baby-sitting was on a swap basis.

Donna still recalls the day in 1956 when Dick and Beverly Russell came to sub one bridge evening. "They said they were folk dancers. And why didn't we join them one night?"

They did, in August 1956.

"We walked in--it was Long Beach City College--and there must have been 100 people or more. Vincent was the first person who came to greet us. People were having such a good time. I was ecstatic!"

Donna's classical dance training clicked back in--with a problem. "I could pick up the dances quickly. But all those damn ballet techniques! When I raised my arms, they were like this," she said, arching her arms gracefully, "and my toes were pointed!"



Donna spent most of that first evening behind the lines. But it wasn't long before Marion Wilson, who became her mentor, asked if she would teach. "I think my first was 'Dodi Li'". Ballet finally seemed to fold into history the evening Al Vincent commented, "Hey, you look Bulgarian tonight!"

Doug shared her enthusiasm. After a year of thursday nights at LBCC, they were asked to join the Hoolyehs group. "The costumes were gorgeous," Donna said. "I still have my Ukranian one."

Donna began collecting dance notes...and going to workshops.

"The first was the University of the Pacific in 1960. I didn't know there were such things until Marion called and asked if I would be interested in going to Stockton. I said, 'Yeah, what is it?' I got a scholarship, so I went."

"It was wonderful! We danced until 4 in the morning. I went to everything, danced every night, closed the place down. On Friday night I danced in C. Stuart Smith's Scottish set--right up my alley; I could haul out my ballet technique. But later that evening I was so tired I just keeled right over. It's funny now, but at the time I was very embarrassed. It was one hell of a week. I went the next year, too--with Doug that time."

From then on, the Tripps were heavily into folk dancing:

In 1961, Donna began teaching international dance at Long Beach Jewish Community Center. She soon had two classes a week: 80 to 100 people on Wednesdays; 20 to 25 on Tuesdays, the "hotshot crowd." "It was the era when folk dancing was becoming very popular." There were great parties, great friendships. Donna continued at the Center until 1985.

The couple--by then dancing regularly with Long Beach Co-op and Whittier--made their first trip to the Santa Barbara Conference in 1962. Asked to join the committee, they stayed with it when the conference moved to San Diego in 1969. At its peak, 250 people attended, but the conference folded in 1986. "I miss that one."

In 1963, Donna and Doug joined the Gandy Dancers. "It was the biggest

performing group in Southern California. All those very fine dancers. Was that ever exciting." Both stayed into the mid-'70s.

In 1970, Donna joined the Hungarian performing group, Betyarok, meeting with Elsie Dunin at UCLA's dance studio. Donna learned to sing "white voice"--"like the Bulgarian women's choir--like shouting. full-out dancing and full-out singing at the same time."

That same year, Donna and Doug were introduced to Scandinavian dance during the San Diego Conference. They began attending a Scandinavian class in Santa Monica.

A few years after the couple got into folk dancing, life got even more complicated. Donna's mother came to live with them following her own mother's death in 1963. Emily's illness returned, and she stayed with the family until her death 23 years later. Meanwhile, Donna decided the children were old enough--10 and 11--to allow her to return to work. She found a job--"through another folk dancer"--as a teller, vault teller and then in business analysis with the Bank of America, where she stayed 27 years, retiring last July.

It was a demanding time. "I think the things that kept me sane were my kids and dancing," Donna said.

Actually, folk dancing was about more than dancing. It brought friends and activities. There were twice-yearly backpack trips which continued for 20 years. There were also fishing trips and canoe parties--one time with 78 people, 33 canoes and two kayaks--and weekends working at a ski chalet. The children got in on it. Doug accompanied Donna to Scandinavian dance weekends at Valley of the Moon in Northern California in 1976, and other locations in 1977, '78 and '79. But by then his major interest was turning to the outdoors and sporting events. although Donna still enjoys the outdoors--the couple schedules yearly camping trips to Arizona and Utah--her focus was turning to Scandinavian dance. She got into it with typical enthusiasm.

When Nancy Linscott, who'd put on the Valley of the Moon weekend, proposed a longer, full-week camp at Mendocino in 1980, Donna said, "Yes!" It was a turn-away success. Donna has returned every year except 1933, when she was sidelined by hip-replacement surgery.

In 1979, Ted Martin asked Donna if she would take on a Scandinavian class. She agreed, and the two began a teaching partnership that still continues. They also sought opportunities to learn and bring back new dances, traveling to Romania and joining dance tours to Scandinavia.

In 1984, they were asked to put on a Scandinavian performance during the Laguna Festival's Saturday night Valentine's Party. "We recruited nine couples and choreographed a program. People enjoyed it so! We wanted to continue."

The result, of course--the Scandia Dancers, now one of California's top performing groups--regulars at the annual Norwegian Constitution Day celebration in San Diego's Balboa Park and the Laguna Festival, as well as at Ikea Stores, California Lutheran College and many other places, including the cities of Kingsburg and Turlock, California.

"We now have 14 couples." The group, which meets at Anaheim Ebell, "keeps me very busy." But it's worth it, Donna said. "There's such a nice social atmosphere. We mix fun, social activities and hard work."

Scandia has meant a major increase in Donna's costume collection: 3 Norwegian, 2 Swedish, and 15 Finnish--the latter a gift from the people of Finland. Then there are 5 Hungarian, and one each from the Canary Islands, the Philippines, Moldavia, Turkey and the Ukraine, all from previous dance groups. And even that patriotic costume the 11-year-old wore for the ballet program in Minneapolis.

"Dancing," she said, "has ruled my life. I've had such fun all those years. They went by too fast."

Danny Matousek

...in remembrance

Linda Hart



"If I close my eyes, I feel as though I'm at a concert in Sofia" were the words of King Simeon II of Bulgaria, following a private performance by Zhená on May 20, 1994. Eight months after releasing our first recording, "...And the Forest Began to Sing", Zhená honored both the King and our founder, Daniel Matousek, by singing with the clarity, passion and strength of native Bulgarians. As we exited, the King got up from his dinner, intercepted us, and paid us the

ultimate compliment -- he couldn't believe we weren't Bulgarian! Thrilled by what he called a stunning performance, impressed by our pronunciation, intonation, style and feeling for music that was not innately our own, he asked, "Why do you sing our music, and so beautifully?"

Two words -- Daniel Matousek. As founder and director of the Zhená Folk Chorus, he was the embodiment of all that this rich musical heritage offers, with a passion to match. He intimated, inspired, nagged and challenged us, and we loved him for it. He had great dreams that became ours, and the sharing of them forged a deep bond that prevails even though we no longer have Danny, who passed away on April 12, 1994. Like a parent to his family, he loved, nurtured and encouraged each of us to be more than we thought we could be and, because of him, we are.

Danny was born in Pasadena on September 19, 1954 and was raised in Ventura. His mother claims that when some friends dragged him to a high school dance, he began a love affair with dancing that never ended. How and when he initially burst (he couldn't possibly have appeared in any other way) onto the folk dance scene is not specifically known, but his Czechoslovakian descent would explain the impression that it was in his very blood, bones and marrow. He was introduced to the L.A. folk dance scene in 1972 by his friend, the late Jack Kineer, founder and director of the Polynesian dance company, O'tea. He danced with Jack's first group, Zadruga, until Jack disbanded it to form O'tea. Danny then formed his own group, Bistricea, in 1979, while continuing to perform with O'tea. He and his Bistricea members were familiar figures at Zorba's for years. In a

special tribute to him, KPFK's Mario Cassetta credited Danny with always being among the first to offer his and Bistrice's support by doing free shows to help raise funds for the public-sponsored radio station. His enthusiasm and drive were a constant, as was his desire to promote interest in international folk dance.

In 1982, Danny joined Avaz and, because of his innate talent and strong leadership abilities, swiftly rose to men's dance director, then Associate Director and choral director and costume coordinator. In this very specialized dance theater, Danny was a prime motivator. The word "can't" did not exist in his vocabulary. He believed in the individual's ability to reach beyond his/her own presumed limits and he constantly practiced what he preached. A born 'ham' and perfect mimic, he was an excellent showman with powerful, riveting stage appeal and a flair for bringing dances to life. As a director and choreographer he was, to many of us, a genius. He always had new ideas to try out, new approaches, new angles. Ever mindful of preserving cultural styles, he married them perfectly to stage performability and used them as launching pads for his own

creative interpretations, adding new dimensions to existing excellence. That he was equally gifted in directing singers attests to the impressive breadth of his abilities. He never disappointed, creating one wonderful choreography after another, ascribing his own unique signature to everything he touched. His drive was intense and infectious, his vision fresh and clear.

When Danny left Avaz in 1992 to devote all his energies to developing the Zena Folk Chorus, several of us went with him, recognizing that he alone was the guiding force that inspired and held the dancers together. It was through Zena that Danny truly found his bright star and, like a pied-piper, drew in more singers until Zena numbered 22 women and 6 men. The chorus blossomed as Danny worked his own special magic on the vocal expression of our beloved Balkan music. We were embraced by the ethnic community and, ultimately, were awarded the high honor of singing for a king!

Danny's death was a deep, painful loss for all of us who knew and loved him. He was so much a part of our lives it seems impossible to believe he isn't merely on vacation, due back at any moment and, given his strong presence and personal beliefs, it is far easier to believe that he is still with us. When the stage is lit and the audience silent and waiting, when the air is thick with excitement and expectation and we're all struggling with pre-performance terror, I can feel his presence. When we are frantically whispering, "I can't go out there, I can't remember the words, he is there, pinning us with the Dreaded Matousek Look and rasping out, "Don't say I can't! Say I will!" Mingled with the smell of stage dust and greasepaint and the feel of hot lights illuminating us as we prepare to sing his legacy, Danny's essence is everywhere; he is a ghostly, silent specter ever in motion, guiding us as he always did, with sensitivity passion, vision, and love. And to that quiet but passionate spirit, we say, "Keep it up, Danny; you will always be with us as long as we keep your music and dreams alive. You have etched your place so firmly into the fabric of our lives that your spirit and soul will never die. Wherever you are, as Mario said, keep dancing; wherever you are, keep singing. Because of you, so will we."

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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
NORTH SAN DIEGO COUNTY FOLK DANCERS	Fri, 7:30-11 pm	(619) 743-5927 George Bailey	VISTA, Grange Hall 1050 S. Santa Fe
OJAI FOLK DANCERS	Wed, 7:30-10 pm	(805) 649-2367 Rachel Pratt	OJAI Art Center 113 S. Montgomery
ORANGE COUNTY FOLK DANCERS	Fri, 7:30-10:30 pm	(714) 642-1052, Richara (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 1/2 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

CLUB ACTIVITIES

SAN DIEGO FOLK DANCERS	Mon, 7:30-10 pm	(619) 460-8475 Evelyn Prewett	SAN DIEGO. Recital Hall. Balboa Park
SAN DIEGO INTERNATIONAL FOLK DANCE CLUB	Wed, 7-10 pm	(619) 422-5540 Alice Stirling, instructor	SAN DIEGO, Balboa Park Club Balboa Park
SANTA BARBARA COUNTRY DANCE SOCIETY	1st & 3rd Sun. 6:30-10 pm	(805) 969-1511	SANTA BARBARA, Carillo Rec. Ctr. 100 E. Carillo St.
SANTA MARIA FOLK DANCERS	Mon, 7-9:30 pm	(805) 925-3981; 929-1514	SANTA MARIA, Vet's Cultural Ctr., Pine & Finnell
SKANDIA DANCE CLUB	Several dates, times	(714) 533-8667 (714) 892-2579 (310) 459-5314	ANAHEIM, Ebell Club, 226 N. Helena St. ORANGE, 131 S. Center St. CULVER CITY. 9636 Venice Blvd.
SOLVANG VILLAGE FOLK DANCERS	Sat, 7:30-10:30 pm	(805) 688-3397 Dave Heald, instructor	SANTA YNEZ, Valley High, Old Gym Hwy 246 at Refugio Rd.
SOUTH BAY FOLK DANCERS	Fri, 7:00-10:00 pm	(310) 377-6393 Bea Rasof	TORRANCE. Torrance Cultural Center, 3330 Civic Center Dr.
SO. CALIFORNIA ENGLISH COUNTRY DANCE SOCIETY	2nd, 4th Fridays 8-11 pm	(818) 441-6129	SANTA MONICA. Marine Park 1406 Marine St.
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 Sat, 8-11 pm	(714) 254-7945; Recorded message & schedule	FULLERTON. Hillcrest Recreation Center, 1155 N. Lemon
WAVERLEY SCOTTISH COUNTRY DANCERS	Wed, 7:30-10:30 pm	Jerry Lubin (310) 820-1181	SANTA MONICA. Adams Jr. High, 2425-16th St.
WESTCHESTER LARIATS	Mon, 3:30-5:30 pm Mon, 7-9 pm	Eve Pontius (310) 306-2360	L.A., Visitation School, 6561 W. 88th St. L.A., Vergari Dance Studio, 6216 W. Manchester Ave.
WEST LOS ANGELES FOLK DANCERS	Fri, 7:30-10:45 pm 4th Wed, 8-10:30 pm	(310) 478-4659; 202-6166 Beverly Barr, instructor	WEST L.A., Brockton School 1309 Armacost Ave.
WEST VALLEY FOLK DANCERS	Fri, 7:30-10:30 pm	(818) 368-1957	WOODLAND HILLS Rec. Center, 5858 Shoup Ave.
WESTWOOD CO-OP FOLK DANCERS	Thurs, 8:00-10:45 pm	(310) 452-0991 (818) 998-5682	WEST L.A., Emerson Jr. High Gym, 1670 Selby, behind Mormon Temple
WHITTIER CO-OP FOLK DANCERS	2nd, 4th & 5th Sat. 7:30-10:30 PM	(818) 300-8138	WHITTIER, Sorenson Park 11419 Rosehedge Dr.

NON-FEDERATION CLUBS

ADAT SHALOM ISRAELI DANCERS	Mon, 7:30-10 pm	(310) 478-5968 Edy Greenblatt	WEST L.A., Adat Shalom 3030 Westwood Blvd.
ALIVE FELLOWSHIP INT'L FOLKDANCERS	Tuesday 7:30-10 pm	(714) 677-7404; 677-7602 Wayne English	MURIETTA HOT SPRINGS Alive Polarity's Resort
CABRILLO INTERNATIONAL FOLK DANCERS	Tues, 7-9:30 pm Thur, 7:30-10 pm	(619) 459-1336 Georgina & Lu Sham	SAN DIEGO, Recital Hall 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
COUNTRY DANCERS	2nd Sat., 5:30 pm	(805) 528-4572 Jean & Keith Gorrindo	SAN LUIS OBISPO, SLO Veterans Bldg. 801 Grand Ave.
DANCING ROSES	Thurs, 3-4:15 pm Wed, 10:15-11:15 am Thurs, 7-8:30 pm	(818) 790-7383 Karila	PASADENA, 85 E. Holly ALTADENA, 560 E. Mariposa LA CANADA, 4469 Chevy Chase

CLUB ACTIVITIES

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.
GOTTA DANCE! Israeli Dance	Thurs, 7:15-11 pm All levels	(310) 478-5968 Edy Greenblatt	BRENTWOOD, University Synagogue 11960 Sunset 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
EDY GREENBLATT'S ISRAELI DANCERS	Tues, 7-10:15 pm	(310) 478-5968 Edy Greenblatt, instructor	VAN NUYS, Valley Cities Jewish Ctr., 13164 Burbank Blvd.
LONG BEACH JEWISH COMMUNITY CENTER	Sun, Wed, 7:30-10 pm	(310) 426-7601	LONG BEACH 3801 E. Willow
LONG BEACH INTERNATIONAL FOLK DANCERS	Tues, 7:30-10 pm	John Matthews	LONG BEACH, Unitarian Church 5450 Atherton
NICHEVO FOLK DANCERS	Wed, 8-10:30 p.m.	(805) 967-9991 Flora Codman	SANTA BARBARA, Carillo Rec. Center 100 E. Carillo St.
OUNJIAN'S ARMENIAN DANCE CLASS	Tues, 7:30-9 pm Thur, 7:45-9:15 pm	(818) 845-7555 Susan Ounjian	VAN NUYS, 17231 Sherman Way L.A., 4950 W. Slauson Ave.
SAN PEDRO BALKAN FOLKDANCERS	Mon., 7:30-9:30 pm	(310) 832-4317 Zaga Grgas	SAN PEDRO, YWCA, 437 W. Ninth St.
TEMPLE BETH TORAH	Mon, 1:00-3:30 pm	(310) 391-8970 Miriam Dean	MAR VISTA, 11827 Venice Blvd.
WESTSIDE ISRAELI & INTERNATIONAL DANCERS	Tues & Fri 9 am-noon	(310) 478-5968 Edy Greenblatt	WEST L.A., Westwide Jewish Ctr., 5870 N. Olympic Blvd.
HUNGARIAN TANCHAZ	2nd Saturdays 7:30 pm-midnight	(310) 202-9024	L.A. Gypsy Camp, 3265 Motor Ave.

BEGINNER'S CLASSES

ADAT SHALOM ISRAELI DANCERS	Mon, 7:30-8:30 pm	(310) 475-4985; 478-5968 Edy Greenblatt	WEST L.A., Adat Shalom 3030 Westwood Blvd.
ARMENIAN DANCE CLASS (8 week series)	M-F, 6:30-10 pm	(310) 941-0845 Tom Bozigian, instructor	Different locations each night. Call for details.
CABRILLO INTERNATIONAL FOLK DANCERS	Thurs, 7:30-10 pm	(619) 445-5995 Jack & Ellen Vandover	SAN DIEGO, Recital Hall 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 DANCERS	Tues, 7-8 pm	(310) 478-5968 Edy Greenblatt	VAN NUYS, Valley Cities Jewish Ctr. 13164 Burbank Blvd.
GOTTA DANCE! Israeli Dancer	Thurs, 7:15-8:15 pm	(310) 478-5968 Edy Greenblatt	BRENTWOOD, University Synagogue 11960 Sunset 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
NORTH SAN DIEGO COUNTY BEGINNERS	Thurs, 7:30-9:30 pm	(619) 747-1163 Faith Hagadorn	ESCONDIDO, Methodist Church Rec. Hall, 4th & Kalmia

CLUB ACTIVITIES

OJAI FOLK DANCERS	Wed., 7:30 pm	(805) 649-1503	OJAI. Ojai Art Center
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
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	(714) 533-8667 (310) 459-5314	ANAHEIM, Ebell Club, 226 N. Helena St. CULVER CITY, Peer Gynt, 3835 Watseka
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.
WESTSIDE ISRAELI & INTERNATIONAL DANCERS	Tues & Fri, 9-10 am	(310) 478-5968 Edy Greenblatt	WEST L.A. Westside Jewish Ctr 5870 W. Olympic Blvd.
WESTWOOD CO-OP FOLK DANCERS	Thurs, 7:30-9 pm	(818) 998-5682 (310) 476-1466	WEST L.A., Emerson Jr. High Gym, 1670 Selby, behind Mormon Temple

ADS & EDITORIAL MATERIALS

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