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# Folk Dance Scene

SEPTEMBER 1998

VOLUME 34, NUMBER 5



PRESENTS

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SEPTEMBER 1998

VOLUME 34, NUMBER 5

# 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 on major developments in the Folk Dance Federation of California, South, of which this is the official publication.

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

MANUSCRIPTS & NOTICES. The Editors will attempt to include all newsworthy items which are consistent with the policy of the magazine. News items should reach the Editors by 5 weeks prior to the month of publication for inclusion. Potential authors of feature articles should correspond with the editors prior to submitting their manuscripts.

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**COMPLIMENTARY  
COPY**

# CALENDAR

Note: Federation events are in bold  
CALL TO CONFIRM ALL EVENTS

## SEPTEMBER

- 4-7 **Finjan Israeli Folkdance Camp, hosted by Israel Yakovee at Camp Hess Kramer, Malibu. Info: 1-800-750-5432 or (818) 886-5004.**
- 11 **Hennacy House Band playing Celtic and American folk music. 7:30 p.m., outdoor concert at the Northridge home of Jill and Jay Michtom. Info: (818) 368-1957.**
- 18-20 **Harvest Moon Dance Festival. Contrabass squares, workshops. With Wild Asparagus. Santa Barbara, CA. Info: Santa Barbara CDS, PO Box 21904, Santa Barbara, CA 93121, (805) 969-1511, or cannon@alumni.caltech.edu.**
- 19 **Alpine Village Oktoberfest. Featuring Dunaj Bavarian dance performances at 3 and 5 p.m. Torrance, CA. Info: (310) 327-4384**
- 25-27 **Oktoberfest at St. Killian's Catholic Church, Mission Viejo, CA. 36872 Estanclero. Info: (949) 586-4440**
- 25-27' **Le Ballet National du Senegal. Orange County Performing Arts Center, Costa Mesa. Traditional Dance and music of West Africa. Info: (949) 553-2422**

## OCTOBER

- 10 **Scandinavian/American Festival, MGM Plaza, Santa Monica. Info: Sparky Sotcher, (310) 827-3618**
- 16 **Scandia Weekend at Harwood Lodge, Mt. Baldy, CA. Info: Paul Johnson, (619) 466-7983.**
- 16-18 **Federation's Camp Hess Kramer, Malibu. Info: (310) 202-6166.**
- 17 **Whirling Dervishes. 8 p.m. performance, UCLA's Royce Hall. Info: (310) 825-2101.**
- 17-18 **20th Annual Clan Gathering, Prado Regional Park, Chino. Scottish games, dancing, music, concerts, marketplace, traditional arts. Contact: Floyd Ferguson, (909) 824-9114**
- 25 **Alpine Village Oktoberfest., Torrance, CA. Info: (310) 327-4384**
- 30 **Halloween Party hosted by Kypseli Folk Dancers. Info: (818) 248-2020.**

## NOVEMBER

- 1 **Trinity Irish Dance Company concert. 7 p.m. at Royce Hall, UCLA Campus, Westwood. Info: (310) 825-2101**
- 14 **Folk Dance Scene Benefit House Concert, 7:30 p.m., a "musical potpourri", featuring the Cantilena String Quartet with Laurette Boarman on violin. Info: (213) 658-8182.**
- 15 **National Acrobats of China. Magicians, acrobats, tumblers, contortionists, clowns. Cerritos Center for the Performing Arts. 4 performances. Info: (562) 916-8501**
- 26-29 **Scandia Festival, Julian, CA. Info: Michael Goode, (818) 342-7111.**

## DECEMBER

- 5 **Victorian Christmas, Heritage Hill Historical Park, Lake Forest, CA. Music, food, historical costumes. Info: (949) 855-2028**
- 18 **Fiesta Navidad Mariachi los Camperos de Nati Cono: Orange County Performing Arts Center. Info: (949) 553-2422**
- 19 **Christmas Party hosted by Kypseli Folk Dancers. Info: (818) 248-2020.**

## 1999

### JANUARY

- 9 **Tango Buenos Aires, a historical dance concert. Cerritos Center for the Performing Arts, Cerritos, CA. Info: (562) 916-8501**
- 18 **Pasadena Co-op's Winter Festival, 1:30-5:30 p.m. at the Scottish Rite Cathedral, Madison & Walnut, Pasadena. Council meeting at 11 a.m. Info: (626) 300-8183.**
- 27-31 **Kodo "One Earth Tour", traditional Japanese drum concerts at Royce Hall, UCLA. Wednesday-Saturday at 8 p.m., Sunday at 2 p.m. Info/tickets: (310) 825-2101.**

### FEBRUARY

- 15 **"Bayou to Bourbon Street", Mardi Gras concert and celebration featuring BeauSoleil, the Dirty Dozen, Geno Delafosse and others. 8 p.m. at Royce Hall, UCLA. Info: (310) 825-2101.**

- 20, 21 **Moiseyev Dance Company at the Cerritos Center for the Performing Arts, Cerritos, CA. Info: (562) 916-8501**

### MARCH

- 14 **Gypsy Caravan, concert featuring 40 performers from the Gypsy tribes of Romania, Russia, Croatia and Hungary. 8 p.m., Royce Hall, UCLA. Info: (310) 825-2101.**
- 15 **The Spirit of Ireland, St. Patrick's Day program, 8 p.m., featuring RTE Irish National Radio Orchestra and Dancers. At Royce Hall, UCLA. Info, tickets: (310) 825-2101**
- 17 **Ladysmith Black Mambazo, Zulu music and dance concert. Cerritos Center for the Performing Arts, Cerritos. Info: (562) 916-8501**

### APRIL

- 24 **Indian sarode and tabla concert featuring Ali Akbar Khan and Zakir Hussain. Cerritos Center for the Performing Arts, Cerritos. Info: (562) 916-8501**

### MAY

- 29-31 **Sun Dance! Statewide Festival, San Diego, CA**

### NORTHERN CALIFORNIA

- 10/17-18 **Fresno Autumn Harvest Folk Dance Festival. Cal State University Fresno, South gymnasium. Featuring Mihai David (Romanian dance master teacher). Info: Michael Norris, (209) 255-4508**

### OUT OF STATE

#### Hawaii

- 1999 **Dance Weeks with Ken McFarland of McFarland's McTravel. Info: (800) 822-3435**
- 3/14-21 **Hawaii Contra Dance Week with Wild Asparagus.**
- 3/21-28 **Hawaii Contra and Couple Dance Week.**

#### Massachusetts

- 10/9-12 **World Music & Dance Camp in Cape Cod, MA, with Joe Graziosi, Steve Kotansky, AhmetLuleci, Yves Moreau and more. Live music! Info: World Camp, One Homer Square, Somerville, MA 02143; (617) 625-4905**

#### Nevada

- 10/29-11/1 **Tamburitza Extravaganza, Reno. Dance and music, handicrafts. Info: (702) 787-0660.**

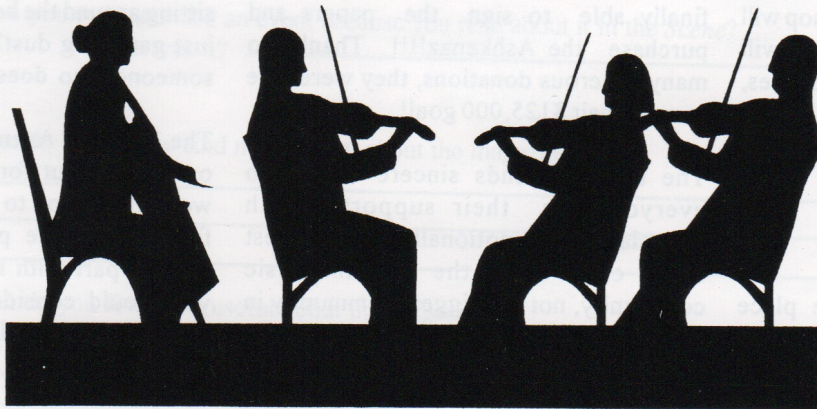
A BENEFIT FOR THE FOLK DANCE SCENE MAGAZINE

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# On the Scene

## **LABORDAY PARTY**

The West L.A. Folk Dancers are hosting a party on Monday, September 7<sup>th</sup> at Brockton School, 1309 Armacost, in West L.A., beginning at 7:30 p.m. There will be an "All Request" program, pot luck snacks and desserts. For information, call Beverly Barr at (310) 202-6166 or 478-4659.

## **BEGINNER'S FOLK DANCE FESTIVAL IN VENTURA**

Summer has ended; it's time to review old dances, learn new ones and welcome new dancers into the Federation. The member clubs of Five Cities Folk Dance Council are hosting a beginner's workshop and party on Saturday, September 19, 1998 at Loma Vista School, 300 Lynn Dr., Ventura. The workshop will run from 2-5 p.m. The evening party will feature a review of workshop dances, other easy dances and requests. For information, call Dick at (805) 964-7957 or Stephanie at (805) 659-2444.

## **CAMP HESS KRAMER "CAMPS REVIEW" WEEKEND**

This year's event will take place October 16-18 at Camp Hess Kramer in Malibu. This Institute Weekend is a "Camps Review" workshop with excellent teaching, great parties, good food, hiking, walking, reading, visiting with old friends and making new ones. The warm, friendly atmosphere makes this weekend very special. It brings folk dancers from many different areas and groups together, affording ample opportunity to expand everyone's folk dance family. The teaching will include new dances from the most recent camps.

The weekend includes accommodations, 6 meals, snacks, parties, a silent auction, dance workshops, a sing-along, and dancing, dancing, dancing. Look for the full-page flyer in the September issue of Folk Dance Scene. For information on the teachers, the prices, or anything else, call Beverly at (310) 202-6166 or 478-4659, or

the Folk Dance Federation hotline at (310) 478-6600. A flyer can be mailed to you early.

## **4 DAYS OF NON-STOP FUN AT A FABULOUS PRICE**

November 23-27, 1998

Join Beverly and Irwin Barr on a 4-day cruise to Baja, CA, visiting Ensenada and Catalina Island...a NON-STOP party! Space is filling up fast at this exceptionally low price. See ad in last month's issue of Scene or call for details: (310) 202-6166 or 478-4659

## **ASHKENAZ BUYS THEIR BUILDING**

After intense fund raising for the last 10 months, the Ashkenaz board was finally able to sign the papers and purchase the Ashkenaz!!!! Thanks to many generous donations, they were able to meet their \$125,000 goal!

The board extends sincere thanks to everyone for their support, both financially and emotionally. The largest share came from the Balkan music community, not the biggest community in terms of attendance, but one with a long, affectionate regard for Ashkenaz and for what David Nadel created.

More good news...the Berkeley City Council has approved a grant of \$33,000 for next year's budget to support of Ashkenaz!

Lise Liepman et al,  
Ashkenaz Board of Directors.

## **THE SAN FERNANDO VALLEY SING ALONG CLUB**

If you like to sing the songs that never die, do little skits, dress up in funny clothes and hats, dance a little, and, above all, enjoy yourself, this club could be for you!

The club's main goal is to keep the songs of this century alive, to sing along with the records of the '50s and '60's, to bring

back the music and songs of the Gay '90s and Roaring '20s; to hear again the sentiment and daffy songs of the Scots and the Irish; to reenact the carefree atmosphere of the English pubs; to harmonize the cowboy, country and western favorites; and, to sing the folk songs of America.

Anyone interested should contact Norm Pringle, c/o the New Performing Arts Center at the University Student Union, California State University, Northridge, 18111 Nordhoff St., Northridge, CA 91330-8272

## **DOUBLE BASS WANTED**

Do you have an old bass fiddle sitting around the house or in your garage just gathering dust? Or do you know of someone who does?

The Madison Avenue Folk musicians are on the lookout for just such a relic and would be happy to take it off your hands for a reasonable price. Or, if you can't bear to part with it completely, perhaps you would consider loaning it to these deserving folk. Please give them a call at (714) 494-7683.

## **SURPLUS ETHNIC MUSIC SEEKS A GOOD HOME!**

After 50 years in the record business, John Filcich of Festival Records has decided to go into semi-retirement. The business itself has been reduced in size, and now operates as a warehouse from the same address on West Pico Boulevard in L.A. From it, John takes stock to booths he mans at various festivals, mostly ethnic events, all over California. As a result of this down-sizing, Festival Records has a huge surplus of educational LPs and folk dance 45's that John would like to donate to schools, libraries, charitable groups, museums, etc. If you can suggest any leads, please call John at (213) 737-3500.

### SCENE BENEFIT CONCERT

A benefit "house concert" for the Folk Dance Scene will take place on Saturday evening, November 14th, starting at 7:30 p.m. The program, "A Musical Potpourri", including works by Haydn, Mozart, Beethoven, and other favorite composers, will be performed by the Cantilena String Quartet.

The Cantilena String Quartet, founded by folk-dancing's own Laurette Carlson (Boarman), has played to enthusiastic audiences throughout the southland for many years. Laurette's musical history includes the study of violin under the direction of several well-known mentors, and a position as the first violinist of the Alexandria String Quartet. Other members of the quartet are Marianne Rotstein on violin, Loretta Heiser on cello, and Eve Cohen on violin.

Plan to stay for refreshments and socializing after the concert. Save the date, November 14th! Reserve early...seating is limited. For more info, call Teri or Marvin at (213) 658-8182.

### UCLA'S BALLROOM DANCE CLUB

Monday, October 5th marks the beginning of this year's club activities. Due to the popularity of the club, only the first 250 individuals to sign up are guaranteed entry to each event.

Plan ahead for their field trips. They will be going to the Annual English Regency Autumn Costume Ball on October 17th in Pasadena, the Annual Victorian Grand Costume Ball on October 31st, the Early 20th Century Ragtime Ball, and a Gigantic Tango Party in Pasadena.

For more information about joining the club, or going to any of the planned events, contact the Ballroom Dance Club via e-mail at ballroom@ucla.edu.

### ADDENDUM

In the July/August 1998 issue of the Folk Dance Scene, the name of the photographer for the Bulgarian Costume Workshop article was not mentioned. Credit for all photos should go to Lucy Sermak. We apologise for the omission.

### Historian 98-99

Pat Peterson, 805-736-4811

### Insurance Chair 98-99

Julith Neff, 562-867-4495

### Hollywood Peasants, Delegate

Sheila Ruby, 4265 Marina City Dr., #617, Marina del Rey, CA 90292, 310-827-3734

### Mountain Dancers, President

Vicki Davis, 1772 N. Grand Oaks Ave., Altadena, CA 91001, 626-794-8889

### China Lake Desert Dancers

President: Pat Kartchner, 901 W. Bataan Ave., Ridgecrest, CA 93555, 760-375-2821, e-mail nedk@ridgecrest.ca.us

Contact: Ruth Dietrich, 760-446-6905

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# THE STATE FOLK DANCE CONSPIRACY

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Reprinted with permission from the author.

## Introduction

Modern Western square dance clubs are coordinating across the U.S. to have square dancing declared the state folk dance of all fifty states. At the time of this writing, there are twenty-two states that have passed legislation designating square dance as the "state folk dance." Many of these bills were passed after 1988, which was the last time that a bill was in the U.S. Congress to designate square dancing as the national folk dance. It appears that having failed on a national level, modern Western square dancers are trying to accomplish the same thing on a state by state basis.

The sponsors of these bills are members of organizations that promote modern Western square dance, also known as club square dancing. Club square dancing is distinguished from traditional square dancing in many ways. Their clubs are structured into levels of dance. The "mainstream" level of club square dance requires dancers to be competent at 66 different square dance figures, requiring at least 60 hours of lessons. The "plus" level of club square dance involves the knowledge of approximately 100 calls; a level of complexity unequaled in any traditional folk dance. Club square dance uses recorded music rather than live music, often choosing popular music over any form of music that might have been originally associated with traditional square dancing. There is a minor industry associated with club square dancing including businesses that sell a variety of products and services: recordings, costumes, amplification equipment, certification of callers, and dance paraphernalia. The national square dance convention has been known to attract more than 20,000 participants.

By contrast, traditional square dances are usually open to any member of the community, with no membership or certification required. Since most traditional communities get by with no more than a few dozen calls in their repertoire, lessons are not required, although some dances may feature a short workshop before the dance or "walk throughs" during the dance itself. The dancers wear street clothes, not square dance costumes. Finally, true folk dances are always linked to a folk music tradition. Recorded music is a rarity at traditional dances.

Club square dancers have, in one sense, narrowly defined the term "square dance." They seem to believe that only square dancing done in their clubs is the "real" square dance. But they also talk about square dance as any dance activity that happens in their clubs, and in doing so, use the term "square dance" in a broader sense. It's no wonder that legislators who vote in favor of state dance legislation don't know what it is they are supporting.

The most curious statement that club square dancers make to justify square dance as the state folk dance is that the term "square dancing" encompasses contra dancing, clogging, ballroom dancing, Texas two-step, country-western dancing, and various other American folk dances. This was a designation made unilaterally by national club square dance organizations, without consulting traditional square dancers or their organizations. While this appears to make modern Western square dance more inclusive (and perhaps helps their legislative goals), it also gives an inaccurate and confusing picture of what square dancing (traditional or modern) really is. Using the

term "square dancing" in this way defines the kind of dancing that goes on in the square dance clubs. However, it defies logic to declare that because it happens in square dance clubs, contra dancing can be called square dancing. To have an organization sit around a table and redefine dance terminology to suit its own ends contradicts their claim to be a folk dance. Dance scholar Lee Ellen Friedland wrote in a letter to the Washington Post on this issue, "Only the hobbyists who perform modern western square dancing use the term 'square dancing' in this manner. Every one else uses the term to refer only to dances performed in square formation." It seems that the legislatures that have passed such laws declaring "square dancing" as the state folk dance are endorsing a lifestyle more than a clearly defined form of dance.

Club square dancing may be an entertaining and wholesome form of recreation, but its highly organized nature is the very antithesis of the concept of "folk." It not my intention to say that traditional square dancing, as opposed to club square dancing, should be the state folk dance in any state in this country. In fact, I believe it is inappropriate for any cultural activity to be declared the "state" or "national folk dance." This is not the place of government, and doing so may offend those who don't practice square dancing, and do not feel that it represents them. It may also have a chilling effect on those cultural forms that were not chosen.

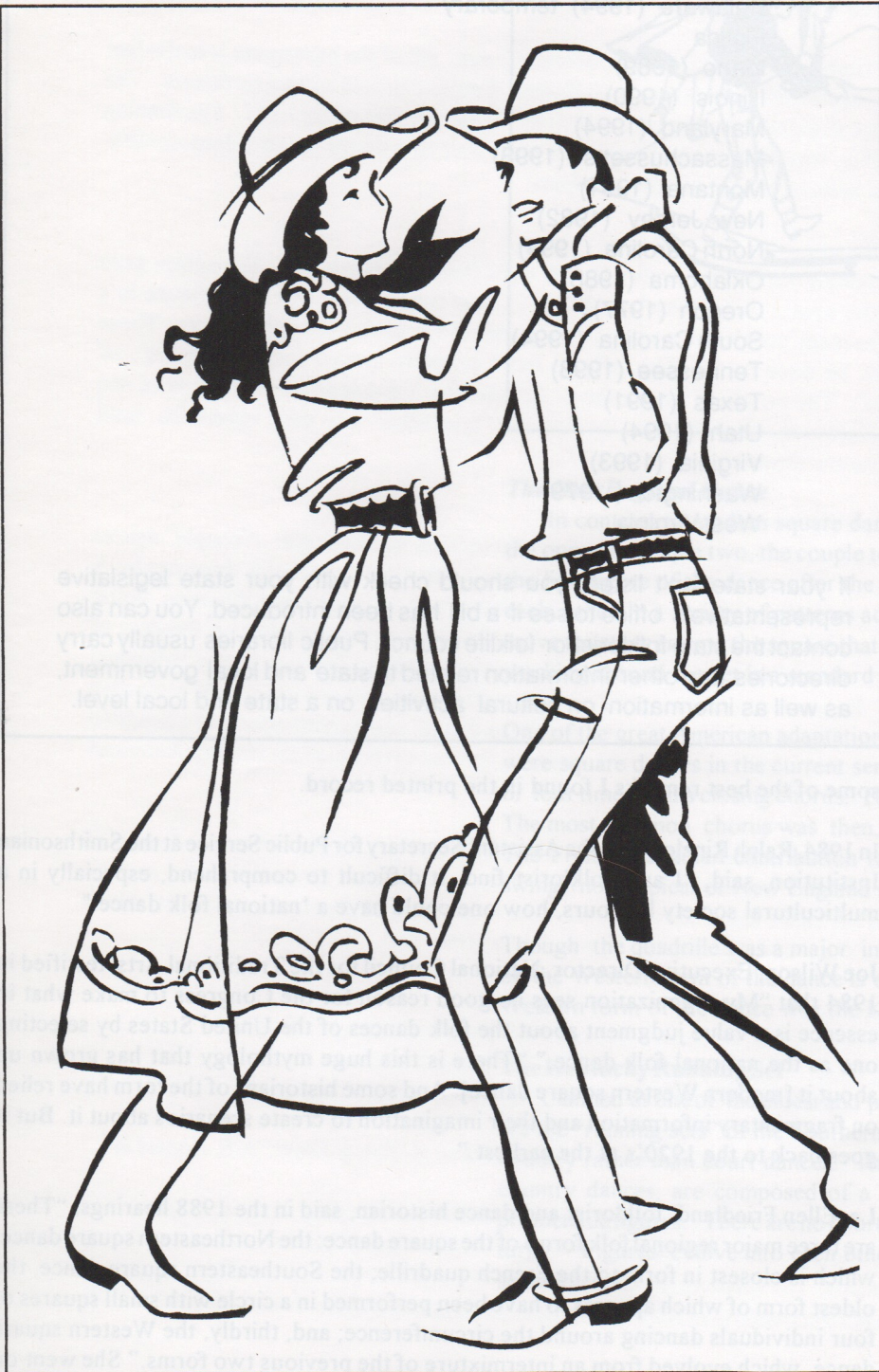
## What happened in Maryland

Early in 1994, a bill, sponsored by State Senator Leo Green, was introduced in to the Maryland Assembly declaring square dance the state folk dance of Maryland. The bill described square dancing as representing the American melting pot by blending the to Mr. Howard Rawlings, the chairman of the committee which held the March 29 hearing.



# FABRICATING A NATIONAL FOLK DANCE

Julie Mangin



Morris and Maypole dances of England, the ballroom dances of France, the Church dances of Spain, and the folk dances of countless other countries. The bill also invoked the symbols of family values, wholesomeness, and benefits to the handicapped and elderly, and used these to justify square dancing as representative of the state of Maryland.

The only individual to testify against the bill at the hearings in Annapolis was Stan Fowler. Stan manages the dance program at the Glen Echo Park in Glen Echo, Maryland, which includes contras & squares, Cajun, zydeco, big band, and swing. Stan testified as a concerned citizen and dancer of the state of Maryland, and not as a representative of the National Park Service, which runs the park. Stan's testimony pointed out the importance of state symbols. Choosing the same state folk dance as nearly two dozen other states defeats the purpose of a state symbol to distinguish that state from others. There is nothing about club square dancing that represents Maryland. You can go to a mainstream modern Western square dance club in Maryland and then to one in Minnesota or Arizona and find little or no difference in their dancing. Stan also offered the exclusionary nature of club square dancing as another reason that the bill was inappropriate for the state of Maryland. He quoted an article in the Washington Post from February 6, 1987, in which a historian for a local modern Western square dance association said, "We kind of look down our nose at square dancing over at Glen Echo. It's totally open to the public, and they don't meet our criteria for being a member of the Washington Area Square Dance Cooperative Association."

Most important, Stan Fowler's testimony brought up the issue of cultural diversity.

Richard Peterson, of the Washington Area Square Dance Cooperative Association, implored the committee to reconsider its vote, and included a reference to the national square dance convention: "We had intended to bid for the national square dance convention again...this June. In 1984, we had the national in Baltimore and attracted over 25,000 square dancers. With the negative vote we received from the House Appropriations Committee, this makes our bid rather useless. The conventions have been going to other states that have passed the legislation." On April 9, the committee voted again on the bill and it passed.

On May 27, Governor William Donald Schaeffer signed a bill designating square dance (as defined by modern Western square dancers) the state folk dance of Maryland. This was despite petitions, phone calls, and letters of opposition from dancers who participate in the dances sponsored by the Folklore Society of Greater Washington, the Baltimore Folk Music Society, the Mid-Maryland Folk Arts Council, and the Annapolis Traditional Dance Society.

It appears that the politicians sold out to the economic benefit of a national square dance convention being held in Maryland. One can only wonder what is the value of a state symbol. For Maryland, it seems to be a convention that has yet to be actually scheduled in Maryland. Even if one is scheduled for Maryland, it will be a convention that is not likely to be scheduled more than once every twenty years. Club square dancers in every state are likely to use the same ploy on their legislatures.

#### WHAT HAPPENED NATIONALLY?

Maryland's experience with state folk dance legislation echoes the unsuccessful attempts to have club square dancing declared the national folk dance. In 1984 and 1988, the U.S. Congress considered such bills, both of which were defeated. Similar bills have been introduced before, and all have failed, except one that made square dance the national folk dance for a specific period of time, 1982-1983.

During the Congressional committee hearings in both 1984 and 1988, some very interesting issues were addressed concerning the designation of a national dance. Here are

The following are states that have passed laws designating square dance "the state dance," "the state folk dance," or "the state American folk dance." The dates of the passage of the laws are given, if known. (Note: this list has not been updated since the article was written in 1995.)

Alabama (1993)  
 Arkansas (1991)  
 California (1993)  
 Colorado (1993)  
 Delaware (1994) temporary  
 Florida  
 Idaho (1989)  
 Illinois (1990)  
 Maryland (1994)  
 Massachusetts (1993)  
 Montana (1991)  
 New Jersey (1982)  
 North Carolina (1994)  
 Oklahoma (1988)  
 Oregon (1977)  
 South Carolina (1994)  
 Tennessee (1993)  
 Texas (1991)  
 Utah (1994)  
 Virginia (1993)  
 Washington (1979)  
 West Virginia

If your state isn't listed, you should check with your state legislative representative's office to see if a bill has been introduced. You can also contact the state folklorist or folklife council. Public libraries usually carry directories and other information related to state and local government, as well as information on cultural activities on a state and local level.

some of the best remarks I found in the printed record.

In 1984, Ralph Rinzler, then the Assistant Secretary for Public Service at the Smithsonian Institution, said, "I as a folklorist find it difficult to comprehend, especially in a multicultural society like ours, how one could have a 'national folk dance.'"

Joe Wilson, Executive Director, National Council for the Traditional Arts, testified in 1984 that "My organization sees no good reason for the Congress to make what in essence is a value judgment about the folk dances of the United States by selecting one as the national folk dance." "There is this huge mythology that has grown up about it [modern Western square dance]. And some historians of the form have relied on fragmentary information and their imagination to create scenarios about it. But it goes back to the 1920's at the earliest."

LeeEllen Friedland, folklorist and dance historian, said in the 1988 hearings, "There are three major regional folk forms of the square dance: the Northeastern square dance, which is closest in form to the French quadrille; the Southeastern square dance, the oldest form of which appears to have been performed in a circle with small squares of four individuals dancing around the circumference; and, thirdly, the Western square dance, which evolved from an intermixture of the previous two forms." She went on to say that "The modern Western square dance has been developed and standardized

through recreational organizations...and not through the folk process to which all cultural traditions, are subject." "To modern Western square dancers, square dancing is any dancing sanctioned and enjoyed by their clubs. This is fine if you choose to join such a club for recreation, but it has nothing to do with the nature of folk dance in the United States."

Bob Dalsemer, then Vice President, Country Dance & Song Society made the following remarks at the hearing in 1984: "...the legislation of it [modern Western square dance] as our national folk dancing, I think will lead to a lot of misunderstanding about the variety that exists both in square dancing and in all forms of traditional American dance." "Frequently, when we are calling what we call a square dance, a traditional square dance, members of the modern Western square dance community will approach us, and tell us that what we are doing is not square dancing. That it is barn dancing, or it is country dancing, or it is something else. That they would prefer us to use another name." "I think that it is not in the best interest to legislate a square dance, one that a majority of people do, that that is the right way...this legislation would have a chilling effect on traditional square dancing in this country and I think that it is unfortunate."

Carol Robertson, then President, Society for Ethnomusicology said in 1984, "To single out a dance that represents even a very small fraction of British-origin immigrants would be insulting to every other cultural group in this country. The greatest repudiation would be to the only people that are not imports to this land, the Native Americans."

No one objected to honoring square dancing; it was the designation of square dance (or any dance) as a national symbol in perpetuity that raised objections. The United States has designated only five national symbols in its entire existence: the flag, the Great Seal, the national anthem, the bald eagle, and the American rose. It was remarked during one of the Congressional hearings that passing the square dance bill might open the flood gates for more "national symbol" legislation, including a national sport, a national food, and a national who knows what else. The U.S. Congress takes its symbols more seriously than many state legislatures

## WHAT'S WRONG WITH IT?

Club square dancers, having failed in their attempt to have square dance declared the national folk dance, are now attempting a state by state campaign to make square dance the national folk dance by default. They may try again to introduce a bill in Congress to have square dancing designated the national folk dance. If the majority of states have designated it as their state folk dance already, such a bill could be more successful in Congress than it has in the past.

I believe that to have square dancing designated the state or national folk dance is a mistake. It may seem to be frivolous and inconsequential legislation, but I think there are hidden consequences that need to be brought to light.

First, I think it is wrong to use legislation to elevate one cultural form above all others. It is more important for our country's social evolution that cultural diversity be honored and embraced. It is the nature of the modern Western square dance movement that diversity is something to be eliminated. Standardization of dancing and of dance instruction is an important goal of these organizations. Legislation of club square dancing as the state folk dance is a serious threat to traditional and regional variations of square dance.

Second, I am concerned about the educational aspect of this legislation. Most elementary and secondary school students must study their state's history and government. One of the ways that the heritage of the state is taught is through the state symbols. By last count, in at least twenty-two states, one of the symbols misinforms students as to the nature of folk dance. Modern Western square dance is not a folk dance, and it is not the same thing as clogging, contra dancing, and ballroom dancing, despite the insistence of club square dancers. Given the limited time that the arts are given in schools these days, how much time will be left over to teach children genuine traditional and ethnic folk dances?

I don't understand the motivation of club square dancers to impose their enthusiasm for square dancing so forcefully on their fellow citizens. Perhaps they see these laws as a way to promote their activities. However, this strategy overlooks the negative public relations generated from a tactic that says to the rest of the dance world "we are better than you." While there were strong objections to the bill in Maryland, no other dance organization tried to have their folk dance receive the dubious honor of "state folk dance." Real folk dancers do not need the approval of a legislative body. To prevent state folk dance laws from succeeding elsewhere, we need to communicate to our representatives the inappropriateness of such legislation.

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## About the author

Julie Mangin has been dancing since 1980, and playing banjo since 1989. She used to publish *The Daily Clog*, a newsletter about old-time music and dance, and organize old-time music events at the Clog Palace, in the Washington DC suburbs. Ms. Mangin is a librarian by profession. She can be contacted by email at [jmangin@access.digex.net](mailto:jmangin@access.digex.net). (1993)

# SQUARE DANCING:

Although generally considered American, square dancing stems from a number of European folk dances that preceded it by several hundred years. It began in England and France and came with the settlers to America early in the history of the new world.

As the population spread westward, so also did square dancing, taking different forms as it went. The Appalachian running sets migrated to the American Middle West, Oklahoma, and Texas, where they were modified according to local dance traditions. On the other hand, in areas where the Mormons traveled, New England quadrilles persisted, as did contras, circles, the waltz, polka, and schottische.

In the middle-West, the dance encountered the Puritanical ethics of the area, and failed to persevere as a dance at all. The Puritans deemed dancing, especially dance to music, sinful. Instead, "play-parties", where movement was done to singing and clapping of the hands, replaced "dancing". In Texas, too, there were religious barriers to the dance, and so dance calls were devised to "mask" the fact that they were calling "dance" movements. For example, "Meet your honey, pat her on the head, if you can't get biscuit, give her corn bread", translates to "meet your partner, if you can't do a waist swing, do a two-handed swing."

The uniquely American contribution to square dance, the "caller", evolved as a result of these play parties. Later in the history of the dance, as the square dance patterns came to be more complex and the dances longer, the caller was needed to prompt the dancers' memories of patterns and dance sequences that they had learned. The development of the fiddler-caller was important in the growth of the dance in this country. He was not just an accompanist for the dancers...he was virtually their choreographer. No one knew just what was coming next. Three types of calls have evolved: prompting, singing, and patter calls. Prompting is the usual method: the caller gives directions to the dancers two or more counts before the movements are to be done. In contrast, patter and some singing calls fall with the dance movements. In the latter two, the dancers must know the patterns they are performing before they hear any calls. The calls accompany the movements rather than precede them. Patter is most frequent in the mid-West and the West where the dance rhythms are often done very fast. Singing calls also fall on the beat of the music with the dance movements.

"Ladies bow and gents bow under  
Hug 'em tight and swing like thunder."  
"Balance to your places all  
And everybody swing."

"Now all join hands and circle to the left.  
Balance to your partners all  
And swing that gal across the hall."

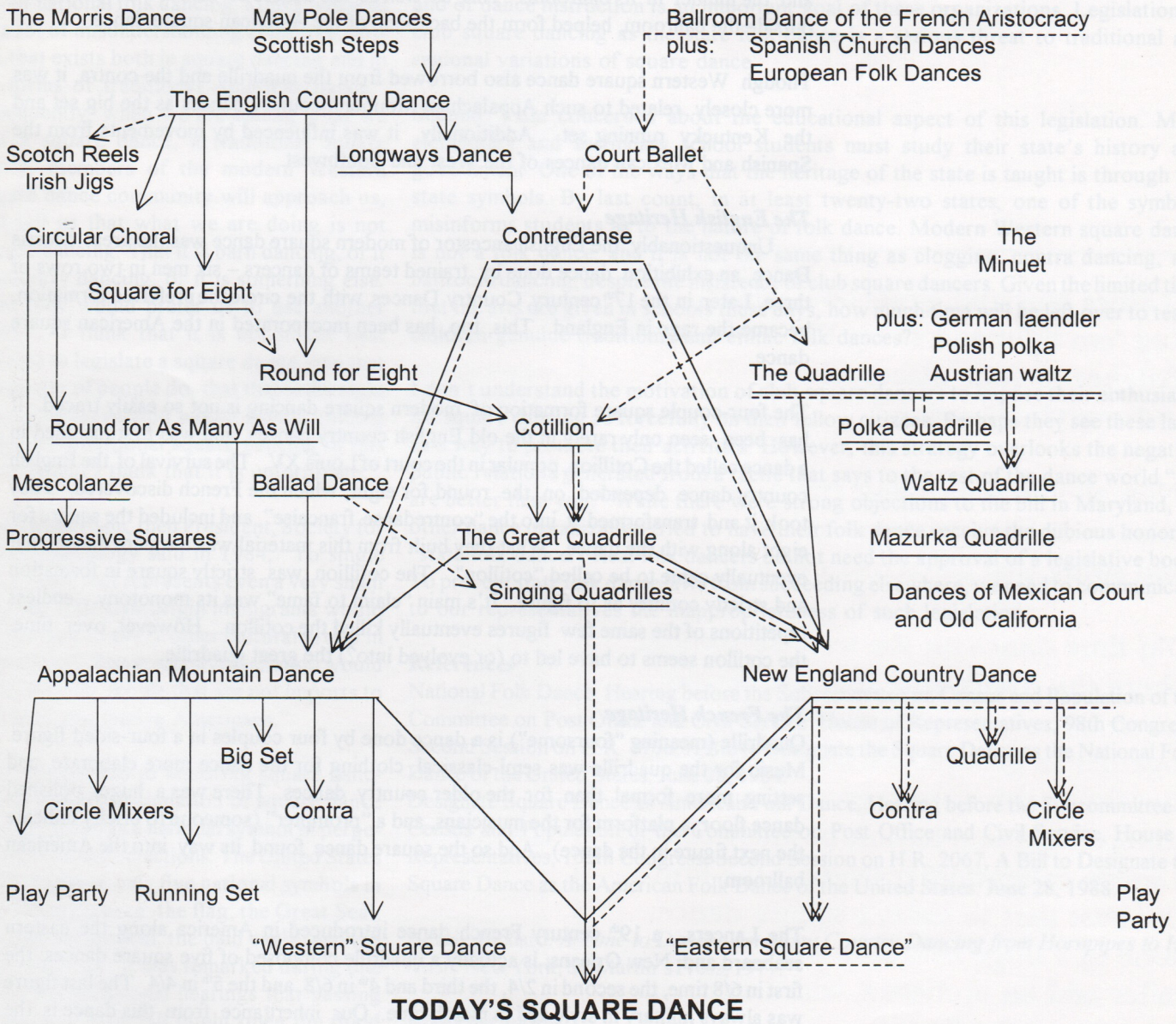
Old time dance on the western prairie,  
where the towns were few and far be-  
tween but everyone had a longing to get  
together in groups. Picture a dance at  
that time, with a small group dancing by  
lantern light in a hayloft or kitchen, with  
a single caller-fiddler leading the group.  
Contrast that to today's square dance,  
done in a huge ballroom with a modern  
caller and an orchestra, with hundreds of  
dancers on the floor.

# AN OVERVIEW

## A HISTORY OF SQUARE DANCING

### From the Greens and Fields of England

### From the Royal Ballrooms of France



## A History of American Square Dancing

**S**quare dancing in America developed along two separate lines, resulting in Eastern and Western (or cowboy) square dances. Each borrowed more or less heavily from one or another of the ancestral dance forms of Europe.

Eastern square dance was closely linked to New England country dances such as the contra, the quadrille, and play-party dances, all transplants from France and England. According to some dance historians, contra dance is the single most important ancestor of all the ancestors of the square dance. The traditionally formal influences in these dances carried through into the Eastern square dances.

During Revolutionary times, the American aristocracy danced the quadrille, the contra, and the minuet in its ballrooms. This, as well as the dances of the New England folk outside the ballroom, helped form the backbone of the American square dance.

Though Western square dance also borrowed from the quadrille and the contra, it was more closely related to such Appalachian Mountain country dances as the big set and the Kentucky running set. Additionally, it was influenced by movements from the Spanish and Mexican dances of the West and Southwest.

### *The English Heritage*

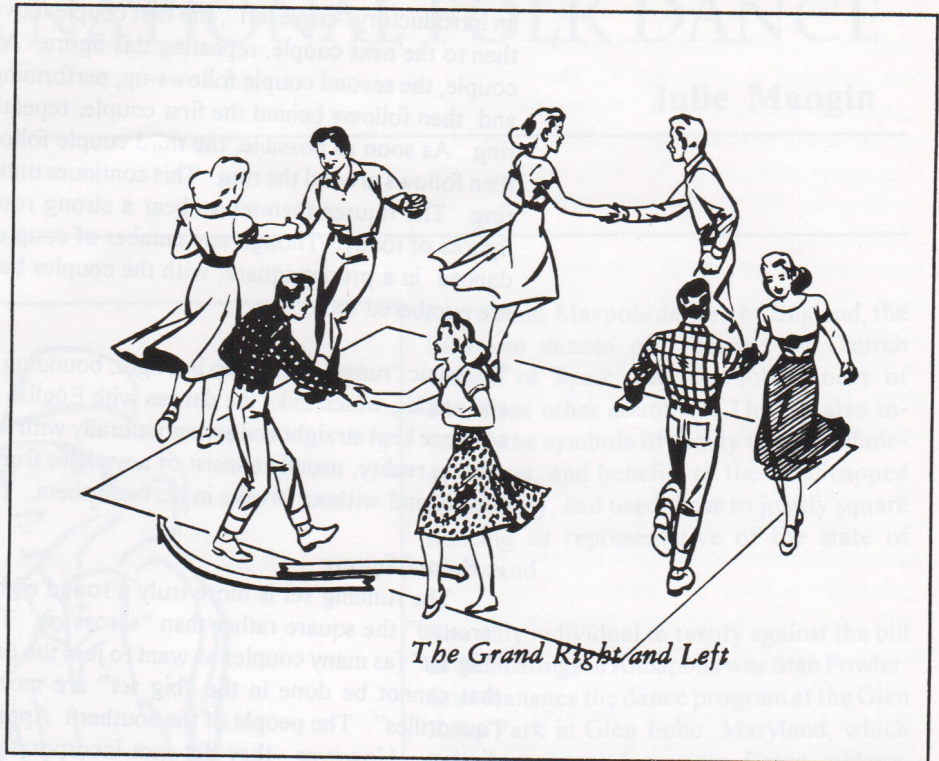
Unquestionably, the English ancestor of modern square dance was the great Morris Dance, an exhibition dance done by trained teams of dancers – six men in two rows of three. Later, in the 17<sup>th</sup> century, Country Dances, with the circle the preferred formation, became the rage in England. This, too, has been incorporated in the American square dance.

The four-couple square formation of modern square dancing is not so easily traced. It has been seen only rarely in the old English country dances, and was first included in a dance called the Cotillion, popular in the court of Louis XV. The survival of the English country dance depended on the round for eight, which the French discovered. They took it and transformed it into the “contredanse francaise”, and included the square for eight along with the dance. What they built from this material was a square dance, that eventually came to be called “cotillon”. The cotillon was strictly square in formation and strictly country as to figure. It’s main “claim to fame” was its monotony... endless repetitions of the same few figures eventually killed the cotillon. However, over time, the cotillon seems to have led to (or evolved into?) the great quadrille.

### *The French Heritage*

Quadrille (meaning “foursome”) is a dance done by four couples in a four-sided figure. Music for the quadrille was semi-classical, clothing for the dance more elaborate, and setting more formal than for the older country dances. There was a huge, polished dance floor, a platform for the musicians, and a “prompter” (someone to briefly indicate the next figure in the dance). And so the square dance found its way into the American ballroom.

The Lancers, a 19<sup>th</sup> century French dance introduced in America along the eastern seaboard and New Orleans, is actually a quadrille composed of five square dances: the first in 6/8 time, the second in 2/4, the third and 4<sup>th</sup> in 6/8, and the 5<sup>th</sup> in 4/4. The last figure was always military in style and in march time. Our inheritance from this dance is the Grand Square, which is actually a Lancers’ 5<sup>th</sup> figure.



### ***The New England Dance***

In contrast to modern square dances, the head couple in a quadrille is number one, the opposite couple two, the couple to the right three, and the couple to the left four. In the first figure of the dance after the introduction, the opposite couples maneuver with each other in a variety of patterns across the set. In the other figures, all four couples move together around the square that becomes a circle of dancing action. The pattern of working around the set is a standard form of the square dance.

One of the great American adaptations to the dance was the "singing quadrille". These were square dances in the current sense with an opening chorus, a figure repeated two or four times, and a closing chorus. The calls were sung with words, and the music fixed. The most common chorus was then, as now, "allemande left and grand right and left." The French Canadian contribution to the New England dances resulted in the "long swing" now typical of New England square dancing.

Though the quadrille was a major influence in the Eastern square dance, its influence on the Western form of the dance is only tangential. The main stream influence on the Western form of the dance was the Kentucky running set.

### **The Kentucky Running Set**

Claimed as one of the oldest and purest dance forms of English origin in this country are the "running sets" of the Southern Appalachians. The running sets were, above all, country rather than court dances. These space-gobbling dances, derived from English country dances, are composed of a number of patterned figures held together with promenade figures. There are no courtesy movements, no sets, no balances, no courtesies turns. Figures evolve into each other with great speed, and the patterns of the dance seem ancient.

In the running set, any number of dancers may join the figure, standing in couples in a circle. The dance can use any of a number of patterns, but the following is typical. After an introductory "circle left", the first couple moves to the second and performs a figure, then to the next couple, repeating this figure. As the first couple goes on to the fourth couple, the second couple follows-up, performing the same figure with the third couple, and then follows behind the first couple, repeating this figure with each couple in the ring. As soon as possible, the third couple follows up and dances with the fourth, and then follows around the ring. This continues until every couple has followed around the ring. The figures themselves bear a strong resemblance to the western square dance figures of today. Though any number of couples can join in, the running set is usually danced in a proper square, with the couples being numbered as square dance couples are numbered today.

The basic "running set" step is a light, bounding run. All of the movement is in the feet and ankles, which links the dances with English Country as well as Morris dances. The arms are kept straight and swing naturally with the movements of the body. The running sets, in reality, usually consist of anywhere from four to a dozen dances, done consecutively and without breaks in between them.

### ***A Round Square***

The running set is more truly a round eight than a square eight. The action goes "around" the square rather than "across" it. Those running sets that can be done in a "big set" (as many couples as want to join the dance) are more truly running sets. Those that cannot be done in the "big set" are more properly termed "square dances", or "quadrilles". The people of the southern Appalachian's did contra dances in lines and circles. However, they did not incorporate "quadrilles" into their repertoire until relatively recent times.

### ***The Modern Square Dance***

Two distinct elements combined to form the modern square dance... "couple" dances and "round" dance. Round dances are dances with definite patterns, done not by a single couple but by a group of couples, moving in unison in the same direction, doing the same step on the same beat of the music. The individual couple has no freedom of movement, only of styling. A couple dance, on the other hand, belongs to the individual couples. It can sweep all over the floor, improvising its own pattern... truly a creative dance form. The combination of these two dance forms... doing the patterns of a quadrille with the steps of waltz or a polka or a mazurka, formed the basis of the modern American square dance.

American square dances have taken on the color and personality of every decade of American history. As with all truly "folk" dances, the dance form, the music, and the calling of the dance are in constant evolution, responding to the music, social and ethnic climate of the area in the country in which it is performed.

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# Svatovsko Oro

Macedonia

This dance is from the Valandovo area. It is well known that the wedding ceremony in Macedonia can not take place without the godfather (kum) and the witness (stari svat). In earlier times, and even today, the act was performed in a church or monastery, or when there was no church a priest would come from another village with his assistant, the deacon (a young future priest). Today the registration takes place before functionaries of the District Council in rooms specially designated for this. For the proper wedding, one went to the home of the bride. The place of honor at the richly laid table was given to the godfather, with the groom on his right side and the witness on his left. The ritual took place in the fall, when weddings most commonly occurred, with the pig's head placed before the godfather, who got up to lead "Kumovoto oro." They then played before the witness, and when he lead a dance it was called "Svatovsko oro," then came "Svekrvino (mother-in-law's) oro," Zetovsko (grooms's) oro," "Nevestinsko (bride's oro)" and other dances. Usually these are called dances or, as people say, "straight or even dances."

This dance was presented by Atanas Kolarovski at the 1997 L.I.F.E. and Stockton Folk Dance Camps.

TRANSLATION: The name of the dance refers to the "stari svat" who protects the bride on her wedding day. He literally never lets go of her on her wedding day.

PRONUNCIATION: SVAH-tohv-skoh OH-roh

MUSIC: Macedonian Folk Songs & Dances, by Atanas Kolarovski, side B/2

FORMATION: Mixed lines, joined in "W" pos.

STYLE: There are knee flexes and bounces continuously throughout the dance that are impossible to notate. These instructions are for reference only after learning the dance from a competent teacher.

Note: When 2 cts are noted together, the one underlined is the action ct.

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METER: 4/4

PATTERN

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Meas.

**INTRODUCTION:** Beg with full orchestra. During the long instrumental warm-up, the leader may walk fwd in LOD.

**FIG. 1:**

- 1 Facing R of ctr and moving in LOD slight lift on L (ct ah) - walk R fwd (cts 1-2), double bounces and/or knee flexes on R as L lifts beside R leg and slightly bkwd (cts 3-4).  
Note: Atanas did both single and double bounces and/or knee flexes, but double bounces and knee flexes were more prevalent.

- 2 Repeat meas 1 with opp ftwk.
- 3 Walk R,L fwd in LOD (cts 1-2, 3-4).
- 4 Step R,L,R in LOD (cts 1-3); hold (ct 4). (Leap-run-walk, turning to face ctr on last step.)
- 5 Facing ctr - step L behind R - swing arms to "V" pos & bkwd of body (cts 1-2); lift R bkwd across L (cts 3-4).
- 6 Walk R fwd twd ctr - arms raise to "W" pos (cts 1-2); double bounces and/or knee flexes on R as L lifts slightly bkwd (cts 3-4).
- 7 Still facing ctr - step L slightly to L (cts 1-2); step R in front of L (cts 3-4).
- 8 Turning to face R of ctr - step L diag L bkwd (cts 1-2); bounce on L as R lifts in front of L (cts 3-4).

**FIG. II:**

- 1 Repeat Fig. I, meas 1. (R fwd, bounce R as L lifts bkwd)
- 2 Facing R of ctr and moving in LOD - step L,R,L fwd (leap-run-walk) (cts 1-3); hold (ct 4).
- 3 Walk R,L fwd (lift free ft bkwd on each step) (cts 1-2, 3-4).
- 4 Step R,L,R in LOD (cts 1-3); hold (ct 4). (Leap-run-walk, turning to face ctr on last step)
- 5-7 Repeat Fig. I, meas 5-7. (L bk, lift R bkwd xL; R fwd, lift L bk ; L sdwd, RxL)
- 8 Facing ctr - step L to L (ct 1); step R beside L (ct 2); turning to face R of ctr - step L across R in LOD (ct 3); hold (ct 4).  
Note: The steps in meas 8 are small.

**SEQUENCE:**

The figures are called by the leader - Fig. I then Fig. II. The leader signals when to begin Fig. I, then about ½ way through the music the leader signals to begin Fig. II. Atanas usually signaled the changed to Fig. II either just before or at the end of the clarinet solo.

Original dance notes by Fusae Senzak, and printed with her permission.  
Rev. dance notes R&S'd by dd, 8-97

## “SCENE” Reader’s Survey

We want to make the *Folk Dance Scene* the best magazine possible. To do that, we need your help. Please take a moment to fill out the survey below and let us know what you think about the publication. After you’re done, either send it to the Editorial Office of the *Folk Dance Scene* (469 N. Kings Road, Los Angeles, CA 90048) or give it to your club delegate to the Folk Dance Federation for mailing.

1. Which sections of the “*Scene*” do you read?  
Calendar                      On the Scene                      Feature Articles  
Advertisements              Club Activities
  
2. How do you rate the size and content of the articles?  
Length                                      Information  
\_\_\_\_ Just right                              \_\_\_\_ Very interesting  
\_\_\_\_ Too long                                \_\_\_\_ Occasionally interesting  
\_\_\_\_ Too short                                \_\_\_\_ Not interesting
  
3. Do you find the Calendar format...  
\_\_\_\_ Easy to read, use, and understand  
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    If difficult, what would you like us to change? \_\_\_\_\_  
\_\_\_\_\_
  
4. Have you ever attended an event because you read about it in the *Scene*?  
Yes              What was it? \_\_\_\_\_  
No
  
5. What do you like or find most useful about the magazine?  
a. \_\_\_\_\_  
b. \_\_\_\_\_  
c. \_\_\_\_\_
  
6. What do you find least useful about the magazine?  
a. \_\_\_\_\_  
b. \_\_\_\_\_  
c. \_\_\_\_\_
  
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a. \_\_\_\_\_  
b. \_\_\_\_\_  
c. \_\_\_\_\_
  
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*Folk Dance Scene* \_\_\_\_    Flyers \_\_\_\_    Word of mouth \_\_\_\_    On Line \_\_\_\_    Radio \_\_\_\_
  
9. On a scale of 1 to 10 (10 being best) how valuable, useful, and enjoyable do you find the *Scene*?
  
10. Are you On Line? \_\_\_\_    Would you like to receive the “*Scene*” On Line? \_\_\_\_
  
11. We welcome any additional comments or suggestions about the “*Scene*”.  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_



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BARLEYCORN COUNTRY DANCERS	Fri, 7:30 pm	(805) 481-2569 Tim Scott	ARROYO GRANDE, Arroyo Del Mar Home-owners Assoc. Rec. Room 1163 Ash.
BON TEMPS SOCIAL CLUB OF SAN DIEGO	2nd Sat, 7pm	(619) 299-4987 Jan Maxted	SAN DIEGO, Vasa Hall 3094 El Cajon Blvd.
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CHINA LAKE DESERT DANCERS	Tues, 7:30-9:30 pm Thur, 7-10 pm,	(760) 446-6905 Ruth (760) 446-5236 Jan	RIDGECREST, High Desert Dance Center. 725 S. Gateway
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TROUPE MOSAIC	Tues, 6:30-8:30 pm	(626) 355-9361 Jodie (818) 716-8124 Susan	NORTH HILLS, Gottlieb Dance Studio, 9743 Noble Ave.
TUESDAY GYPSIES	Tues, 7:30-10:30 pm	(310) 390-1069 Millicent Stein	CULVER CITY, Masonic Lodge 9635 Venice Blvd.
VENTURA FOLK DANCERS	Thurs, 8-10:00 pm	(805) 985-7316, Edith (805) 642-3931, Alex	VENTURA, Loma Vista Elementary School, 300 Lynn Dr.
VESELO SELO FOLK DANCERS	Th, 7:30-9:30 pm Sat, 8-11 pm	(714) 265-1691; Recorded message & schedule	FULLERTON, Hillcrest Recreation Center, 1155 N. Lemon
WAVERLEY SCOTTISH COUNTRY DANCERS	Wed, 8:30-10:30 pm	(310) 820-1181 Jerry Lubin	SANTA MONICA, Adams Jr. High, 2425-16th St.
WEST LOS ANGELES FOLK DANCERS	Mon, 7:30-10:30 pm Fri, 7:30-10:45 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) 992-7421 Ronald (818) 348-6133 Wally	CANOGA PARK, Senior Center 7326 Jordan Ave.
WESTWOOD CO-OP FOLK DANCERS	Thurs, 8:00-10:45 pm	(213) 651-3516 Marlene (818) 998-5682 Beverly	WEST L.A., Emerson Jr. High Gym, 1670 Selby, behind Mormon Temple

## NON-FEDERATION CLUBS

ALTADENA FOLK DANCERS	Wed, 10:30-11:30 am Thurs, 3:00-4:00 pm	(818) 957-3383 Karila	ALTADENA, Altadena Senior Center 560 E. Mariposa St.
BIG BEAR FOLK DANCERS	1st Sat 7:30-10 pm	(909) 866-2532 Francie Block	BIG BEAR, Bear Valley Dance Studio Triangle Center
CAFE DANSSA BALKAN DANCERS	Wed, 7:30-10:30 pm	(626) 293-8523 Sherry Cochran	WEST L.A., Cafe Danssa 11533 W. Pico Blvd.
CAFE RONDO	2nd Sat. 8 pm - 1 am	(310) 275-6847 David	WEST L. A., Westside JCC 5870 W. Olympic
CAL TECH HILLEL ISRAELI DANCERS	Sun, 7:30-10:30 pm	(626) 577-8464	PASADENA, Winnet Student Ctr., S. San Pascual, W. of Holliston
CAL TECH INTERNATIONAL FOLK DANCERS	Tues, 8-11:55 pm		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 FOOLS	Fri, 8:30 pm - 1:00 am	(310) 204-1513 Jeffrey Levine	WEST L. A. Gypsy Camp 3265 Motor Ave.
DESERT INTERNATIONAL DANCERS	Mon, 7:30-9:45 pm Call to confirm	(760) 342-1297 Heien, (760) 564-0599 Dwight, (760) 323-7259 Shelley	PALM SPRINGS, Pavilion 401 S. Pavilion Way
FOLK DANCE FUN	3rd Sat 8-10:30 pm	(818) 349-0877 Ruth Gore	Van Nuys, 8648 Woodman Ave.
HUNGARIAN TANCHAZ	2nd Saturdays 7:30 pm-midnight	(310) 202-9024	L.A. Gypsy Camp, 3265 Motor Ave.
ISRAELI DANCE	Thur 7:15-11 pm all levels Tues, 7-10:15 pm	(213) 938-2531 x2228 David Katz	LOS ANGELES, Westside Jewish Community Ctr. 5780 W. Olympic Blvd. VAN NUYS, Valley Cities Jewish Ctr. 13163 Burbank Blvd.
LA CRESCENTA DANCERS	Wed, 7-8:30 pm	(818) 957-3383 Karila	LA CRESCENTA, Church of Religious Science, 4845 Dunsmore Ave.
L.A. CITY RECREATION INTERNATIONAL FOLK DANCE	Tue, 10-11:30 am	(310) 278-5383, Victor Tikva Mason, instructor	L.A. Robertson Recreation Center 1641 Preuss Rd.
LONG BEACH JEWISH COMMUNITY CENTER	Sun 7-10:30 pm	(310) 275-6847	LONG BEACH 3801 E. Willow
MIXED PICKLES	Fri, 7:30-10:30 pm	(714) 530-6563 Pat Thomas	FULLERTON, Hillcrest Recreation Center, 1155 N. Lemon
NORTHRIDGE INTERNATIONAL FOLK DANCERS	Thur, 3:30-5 pm call to confirm	(818) 340-6432 JoAnne McColloch	RESEDA, Reseda Sr Citizen Center 18255 Victory Blvd.
OJAI FOLK DANCERS	Wed, 7:30-10 pm	(805) 649-2367 Rachel Pratt	OJAI Art Center 113 S. Montgomery
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.

# CLUB ACTIVITIES

ROYAL SCOTTISH COUNTRY DANCE SOC., L.A. branch	Mon, Tue, Wed, Thur Fri, Sun call for time & location	(818) 845-5726 Aase Hansen	Encino(tu), Granada Hills(th), Lakewood(f), Lomita(m), Manhattan Beach(tu), Redondo Beach(sun) Santa Barbara(m), Santa Monica(th,f), Simi Valley(m), Torrance(f), Van Nuys(m), Westchester(m), West LA(w)
ROYAL SCOTTISH COUNTRY DANCE SOC., Orange County	Mon, Wed, Thurs, Fri Call for time & location	(714) 557-4662 Shirley Saturensky	Costa Mesa(f), Huntington Beach(th), Orange(m), Tustin(w,th)
ROYAL SCOTTISH COUNTRY DANCE SOC., San Gabriel branch	Tu, W, Th, Fri call for time & location	(714) 870-1812 Jim & Michelle Casalegno	Beverly Hills(th), Camarillo(w) Claremont(tu), Culver City (tu), Eagle Rock(th), Glendale(f), Long Beach(f), Pasadena(w), Ridgecrest(tu), Thousand Oaks(tu), Ventura(th)
SAN DIEGO FOLK DANCERS	Mon, 7:30-10 pm	(619) 460-8475 Evelyn Prewett	SAN DIEGO. Recital Hall. Balboa Park
SANTA BARBARA FOLK DANCERS	Wed, 8-10:00 pm Tue, 10:45-12:30	(805) 967-9991	SANTA BARBARA, Carillo Rec. Center Flora Codman 100 E. Carillo St.
SCANDINAVIAN DANCING	2nd, 4th Wed 7:30-10 pm	(714) 533-3886 Donna (714) 533-8667 Ted	SAN DIEGO, Folk Dance Center 4569 30th Ave.
SHAAREI TORAH	Tues 7:30-9 pm	(310) 275-6847 David Edery	ARCADIA, 550 N Second Ave.
UCLA INTERNATIONAL FOLK DANCERS	Tues & Thus 8:30-11	(310) 284-3636 James Zimmer	WESTWOOD, UCLA Ackerman Union Call for location
WEST HOLLYWOOD PARK FOLK DANCE	Wed 10:15-11:45 am	(310) 652-8706 Tikva Mason	WEST HOLLYWOOD, West Hollywood Park San Vicente and Melrose
WESTSIDE JCC ISRAELI DANCERS	Tues & Fri 9 am-noon	(213) 938-2531 x2228 Naomi Silbermintz	WEST L.A., Westwide Jewish Ctr., 5870 N. Olympic Blvd.

## BEGINNER'S CLASSES

ARMENIAN DANCE CLASS (8 week series)	M-F, 6:30-10 pm	(562) 941-0845 Tom Bozgian, instructor	Different locations each night. Call for details.
CABRILLO INTERNATIONAL FOLK DANCERS	Tues, 7:30-8 pm Thur, 7-8 pm	(619) 445-5995, Jack (619) 459-1336, Georgina	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.
DANCING FOOLS	Fri, 8:30 pm - 1:00 am	(310) 204-1513 Jeffrey Levine	WEST L. A. Gypsy Camp 3265 Motor Ave.
DESERT INTERNATIONAL FOLK DANCERS	Mon, 7:30-8:30 pm Call to confirm	(760) 342-1297 Helen, (760) 564-0599 Dwight, (760) 323-7259 Shelley	PALM SPRINGS, Pavilion 401 S. Pavilion Way
HAVERIM FOLK DANCERS OF VENTURA	Sun, 7-9 pm	(805) 643-2886 Ann Zacher	VENTURA, Temple Beth Torah 7620 Foothill Rd. (corner Kimbal)
ISRAELI DANCE	Tues, 7-8 pm	(213) 938-2531 x2228 Jeffrey Levine	LOS ANGELES. Westside Jewish Community Ctr., 5870 W. Olympic Blvd.
ISRAELI & INTERNATIONAL FOLK DANCERS	Tues, 7:45-10 pm	(213) 466-3411 David Katz	REDONDO BEACH, Temple Menorah 1101 Camino Real
KAYSO FOLK DANCERS	Sat, 12:30-3 pm	(619) 469-7133 Rochelle Abraham	SAN DIEGO, North Park Rec Center, 4044 Idaho St.
LAGUNA BEGINNER'S FOLK DANCE CLASS	Sun, 7-7:45 pm	(949) 494-3302 (714) 533-8667	LAGUNA BEACH, Community Center, 384 Legion Ave.
NORTH SAN DIEGO COUNTY BEGINNERS	Thurs, 7:30-9:30 pm	(760) 747-1163 Faith Hagadorn	ESCONDIDO, Methodist Church Rec. Hall, 4th & Kalmia
OJAI FOLK DANCERS	Wed., 7:30 pm	(805) 649-1503	OJAI. Ojai Art Center
PASADENA CO-OP BEGINNER'S CLASS	Fri, 7:45-8:30 pm	(626) 300-8138	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

# CLUB ACTIVITIES

SANTA BARBARA FOLK DANCERS	Wed, 7:30 pm	(805) 967-9991 Flora Codman	SANTA BARBARA. Carillo Rec. Center 100 E. Carillo
SIERRA MADRE FOLK DANCE CLASS	Mon, 8-9:30 pm	(626) 441-0590 Chuck Lawson	SIERRA MADRE, Sierra Madre Recreation Bldg, 611 E. Sierra Madre Blvd.
SKANDIA FOLK DANCE CLASSES	Tue, 7:30-10 pm Wed, 7:30-10 pm	(714) 533-8667 (310) 558-8352	ANAHEIM, Senior Center, 280 E. Lincoln CULVER CITY, Peer Gynt Hall, 3835 Watseka
SOUTH BAY FOLK DANCERS	Fri, 7:45-8:15 pm	(310) 320-9758, Mary (310) 370-2140, Ted	TORRANCE. Cultural Arts Center, 3330 Civic Center Dr. (310) 781-7150
VESELO SELO BEGINNER'S CLASS	Thurs, 7:30-9:30 pm	(714) 530-6563 Pat (714) 265-1691 Veselo	FULLERTON. Hillcrest Recreation Center, 1155 N. Lemon
WEST LOS ANGELES FOLK DANCERS	Mon, 7:30	(310) 478-4659; 202-6166 Beverly Barr, instructor	WEST L.A., Brockton School 1309 Armacost Ave.
WESTCHESTER LARIATS	Mon, 3:30-5:30 pm Mon, 6:30-9:30 pm	(213) 661-5877 Dawn Dyson	L.A., Westchester Methodist Church Emerson & 80th Pl.
WESTSIDE JCC ISRAELI DANCERS	Tues & Fri, 9-10 am	(213) 938-2531 x2228 Naomi Silbermintz	WEST L.A. Westside Jewish Ctr 5870 W. Olympic Blvd.
WESTWOOD CO-OP FOLK DANCERS	Thurs, 7:30-9 pm	(818) 998-5682 Beverly (213) 651-3516 Marlene	WEST L.A., Emerson Jr. High Gym, 1670 Selby, behind Mormon Temple

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