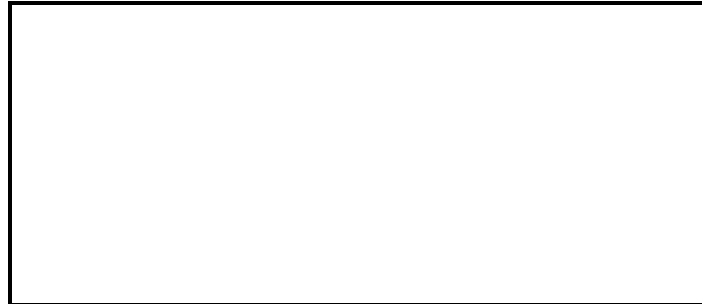


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Folk Dance Scene

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Venice Blvd.

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11338 Santa Monica Blvd.

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10:30am-noon Wed 7:00-9:30; Thu
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SAN DIEGO, Balboa Park Club,
Balboa Park

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(310) 832-1074 Pauline Klak
SAN PEDRO, Dalmatian-American
Club, 1639 S Palos Verdes St.

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SANTA MONICA, Santa Monica
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1900 Pico Blvd

TOPANGA CANYON INT'L Fd
Fri 9:30am-11:00am
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(310) 284-3636 James Zimmer
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Union Room 2414

Club Directory

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Mon - alternate 7:00-9:00 (805) 546-1072 Brian Evans SAN LUIS OBISPO, 1417 Carmel Ave (rear dance studio)

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(626) 303-2761 Wen Chiang
CERRITOS, Cerritos Senior Center, 12340 South St.

CONEJO VALLEY FOLK DANCERS

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THOUSAND OAKS, Hillcrest Center, 403 W Hillcrest Dr

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LAS VEGAS, Charleston Heights Art Center, 800 S. Brush St.

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(949) 770-7026 Miriam Kahn
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LAGUNA WOODS INT'L FOLK DANCE CLUB

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LAGUNA WOODS, Clubhouse 1, 24232 Calle Aragon

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(626) 355-9220 John Meursinge
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(714) 932-2513 Shirley Hansen
BELLFLOWER, Woman's Club of Bellflower, 9402 Oak St.

PASADENA FOLK DANCE CO-OP

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SAN DIEGO VINTAGE DANCERS

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(805) 682-5523 Gary Shapiro
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SANTA BARBARA, Carrillo Ballroom, 100 E. Carrillo St (Sun)

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1st Sun 5:30-7:30 SANTA BARBARA, Carillo Rec Center Studio 1, 100 Carillo Street

SIERRA FOLKDANCERS

Mon 7:45 - 9:15
(626) 893-0303 Ann Armstrong
TEMPLE CITY, Temple City Christian Church, 9723 Garibaldi Ave



Folk Dance Scene

Volume 48, No. 6
August 2012

Editors' Corner

We're back after our June break with a slightly new look. Pat's computer suffered a breakdown and needed a new operating system. That meant we could no longer use the program that made the Scene ready for publication. We hope you like the new look. There may be some tweaks in the coming months.

Our summer was terrific with a visit to Yosemite with the grandkids—always a joy. We're off to New Mexico soon to learn more new dances.

Rich Duree contributes our cover story this month, a history of American social dance. Thanks, Rich. Be of good cheer!

Pat Cross and Don Krotser

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Teachers Corner



Daniela Ivanova is an accomplished, professional folk dance teacher, choreographer and researcher of the South Slavic folk culture.

She was born and raised in Sofia, Bulgaria and began dancing at age 4, learning traditional dances from her grandmother, a native from the Shop region. At age 12

Daniela began touring Europe as a member of Rosna Kitka Children's Folk Dance Ensemble. Daniela later became a full-time teacher in choreography, ethnography and philosophy. She was a co-founder of Medena Pitka school ensemble, artistic director of Tropanka folk dance group (New Bulgarian University), and assistant choreographer of Zornitsa University Student Folk Ensemble. She worked as assistant professor in cultural anthropology at St. Kliment Ohridski Sofia University, as a lecturer in dance folklore at New Bulgarian University, and other institutions. As a dancer, choreographer, dance teacher, field researcher and scholar she has traveled repeatedly to France, Netherlands, Belgium, Italy, Austria, Switzerland, Germany, Hungary, Czech Republic, Slovakia, Romania, Moldova, Ukraine, former Yugoslavia, Malta, Singapore, Hong Kong, Malaysia, Turkey, Cyprus, Greece, Israel, and Mongolia.

Since 2003 Daniela has made teaching tours to the U.S., appearing in over 25 states. She has taught at major dance camps: Stockton, California (2005, 2008), Mainwoods Folk Dance Camp (2008), Florida Folk Dance Camp (2007), San Antonio Folk Dance Camp (2007), Chicago Spring Festival (2006, 2007), Buffalo on the Danube: Labor Day International Music and Dance Weekend (2009), Balkanalia Music and Dance Camp, Oregon (2009, 2010, 2011), and more.

Daniela completed her Ph.D. at the Institute of Art Studies, Bulgarian Academy of Sciences (2010), specializing in Ethnochoreology and Dance anthropology. Her two Masters degrees are from St. Kliment Ohridski Sofia University: Philosophy, with Cultural Anthropology minor, and Bulgarian Philology, with specialization in folklore. She also holds a Bachelor degree from Institute for Music and Choreography (Sofia). Her scientific publications focus on

Continued on page 15....

American Social Dance

AMERICAN SOCIAL DANCE, THE DANCE IS US.

Why do we dance the way we do? Why does anyone dance the way they do? Why are the differences between the flamenco of the Spanish gypsies and the American Lindy so obvious and extreme? Or the Ukrainian hopak? Or the Greek *hasapiko*? Why, indeed, do people dance the way they do?

Indeed, why do we dance at all? And what is dance anyway? It's a bit like asking about the meaning of life. If we give it some thought, dance, and how we perform it, tells us a lot about ourselves. And not just ourselves; with a little insight we can see into the intimate values of anyone who dances. And that includes almost everyone. Serious studies are made on lesser questions and learned social scientists devote entire lives and careers to them.

Dance ethnology is that unique science that relates dance to the personality and aesthetics of the ethnic group to which it belongs and identifies the social, geographical and historical factors which effect the dance's form and character. It seeks to understand not only how, but why one culture's dance differs from another and what the dance tells us.

The theory is that dance will survive as long as it satisfies a contemporary social need and aesthetic; if it does not, it will not survive and will pass into history or, at best, be preserved only artificially. But its movements and relationships will tell us much, if we only learn to observe.

For centuries, dance served as the social center of polite society and the artistic release for the peasantry. Dance historians and ethnologists have an almost limitless supply of dance history upon which to ponder, though much of the dance that has been recorded has been that of the court and the upper class. The dances of the peasants, like their very lives, was not deemed worthy of record and we are dependent on tradition and memory to retrieve them.

America's own three hundred year-old folk and social dance traditions are entirely worthy of such ethnological examination as both the product of a rapidly changing society and a clear record of the evolution of contemporary social values and attitudes. And it gives us a clue to the people's reaction to historical events and changing economic conditions.

Our social dance tradition goes back well into the 18th Century with the importation of country dances from England, Ireland, Scotland and France, Germany and Scandinavia. Even the fandangos of Early California are important.

George Washington loved to dance. His favorite, "Sir Roger de Coverly", now known as the "Virginia Reel", is a version of the Baroque minuet, dancers standing apart from partners, gentlemen supporting heavily-gowned ladies through the latest complex figures created by touring dance masters.

The formal polka and waltz from Europe became the popular ballroom dances of the 19th Century, delayed at first by the reluctance of 18th Century minds to accept the dangerous new closed dance position. The new dances swept European society by storm, although the peasants had been dancing them for generations. In America, the waltz and polka were strong ties to the Old Country and were cherished as a reminder of a heritage left in the bittersweet emigration to America and the movement on to the frontier. America still looked to Europe for cultural inspiration and carefully followed developments from the continent. There is even record of the polka being danced in the California gold camps seventeen years after it was first recorded in Bohemia in 1834!

West Point cadets were expected to be proficient in dance as part of being an officer and a gentleman. Many an elegant waltz in the finest Viennese style was seen at military balls throughout the Civil War and subsequent Indian Wars on the frontier right up to the time it disappeared. Officers in European-style full-dress uniforms would not have been out of place in a Grand Victorian Ball on the American frontier.

Not all American ballroom dance was of the waltz and polka variety. New Englanders danced barely-changed English country-dances, performed in longways sets, called "contras," or in square "quadrilles", clearly descended from the previous century's minuet. Each dance had a set sequence of well-known figures and the dances were well and eagerly attended in the many small New England villages. A person's reputation and standing in the community was frequently enhanced or diminished on attendance and skill at the dance and the style of the dance was not universal



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AMSTERDAM! . . . May 7-12, 2013. Led by Jim Gold and Tineke van Geel.

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ARMENIA! . . . May 12-23, 2013. Led by Jim Gold and Tineke van Geel.

Yerevan, Lake Sevan, Garni temple, Zvartnots, Edsmiadzin Cathedral. Armenian folk dancing with local Armenian teachers and live music!



POLAND! . . . June 9-24, 2013. Led by Richard Schmidt.

Kraków, Zakopane, Łódź, Toruń, Gdańsk, Olsztyn, Warsaw. Castles, palaces, historic sites. Folk dancing with local groups!

NORWAY! . . . June 15-25, 2013. Led by Lee Otterholt.

Optional pre-tour folk dance workshop: June 14-16. Oslo, Bergen, Hovin (Telemark), Fjord Cruise, Voss. Drobak. Norwegian and International dancing.



BULGARIA, MACEDONIA, GREECE! July 28-Aug 11, 2013. Led by Jim Gold.

Sofia, Kjustendil, Skopje, Ohrid, Bitola, Florina, Thessaloniki, Plovdiv, Koprivshitsa Folk Festival! Savor Balkan folk dance and traditions.

HUNGARY! . . . July 31-August 11, 2013. Led by Adam Molnar.

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NORTHERN GREECE!. . . October 7-21, 2013. 4-day Greek Cruise ext.

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by John Pappas

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Poetry Corner

In grieving for my niece Janice, who passed on recently, I was moved to write a poem in her honor; she now, perhaps, hears different music, but surely is still dancing.

ON LEAVING THE DANCE FLOOR

When thou wast young with hair of curly honey
and sparkling eyes of twinkling blue,
thou danced a jig, scored years ago, made new;
and sipped, refreshed by morning's dew.

Then groomed to womanhood, round and ripe,
thy fresh fruit falling on fertile ground,
thou worked with all thy might
and rushed the dance with sheer delight.

Now seeming faded, stilled, withdrawn --
freed of your too-tight frame, thou, now, dance free:
thy spirit strong, reworks the song writ all along,
self-orchestrated music succoring thee.

Mere eyes belie. Music fair still beats within --
a thrilling song, unique to thee, and carrying on.

Camille Dull

LIMERICK

It's a quirky story they're tellin'
About a slap-happy dancer named Kellen:
Though a klutz with his feet,
He just can't be beat
At D'Hammerschmiedsg'sellen.

Carl Pilsecker

DANCE POEM

We dance for laughter,
we dance for tears,
we dance for madness,
we dance for fears,
we dance for hopes,
we dance for screams,
we are the dancers,
we create the dreams

Author Unknown

1. Beginning Dancer: knows nothing.
2. Intermediate Dancer: knows everything;
too good to dance with beginners.
3. Hotshot Dancer: too good to dance with anyone.
4. Advanced Dancer: dances everything,
especially with beginners.

Dick Crum

throughout the area. The smooth gliding movements of one area would have been considered wrong in others - and vice versa.

From Tennessee to Georgia, Irish and English settlers brought their dances to their isolated Appalachi-



Ruth Alpert demonstrates clogging at the 2011 Fall Equinox Festival sponsored by CTMS

pansion into the Indian lands of the Great Plains from Montana to Texas began in earnest in a period of American history familiar to us all - the Old West - and the dance went with it where it took on new forms and new roles in the new society about to be born.

Imagine the scene: widely scattered small towns and ranches, populated with a mix of people from not only the North and South, but by newly-arrived immigrants from Europe: Czechs, Poles, Irish, Germans, French and many more. In this vast land with few amenities, dances were eagerly anticipated and well attended by people from vastly different backgrounds who barely knew each other. The New England contra and quadrilles would not work here - no one knew the sequence of the figures. High-topped riding boots and lack of a wood floor made clogging impractical. Necessity created the quadrille with called figures and our national square dance was born, its complex figures requiring attentive teamwork and cooperation from everyone, perfectly reflecting the social climate and aesthetics of American culture which are still with us - we hope.


As the 20th Century emerged, things needed to change - and things were indeed changing. The frontier was gone, the Industrial Age was upon us, a new middle class was emerging and great social and technological innovations were on the horizon. The 19th Century - and Europe - were in the past, old-fashioned and out of step with the modern new times. The waltz and polka and even the square dance must step aside for something different and new, just as the minuet had a century earlier.

To social historians, the most significant socio-economic movement of the new century was the "trust-busting" campaign of Presidents Teddy Roosevelt and William Howard Taft, relieving the huge business conglomerates of their feudal strangle hold on the American society and economy. An "aristocracy" had risen through corrupt, self-serving and ruthless business practices unfettered by government restraints and had claimed control of the nation's economy to its own benefit in fine European feudal style. Child labor was common, as were ten and twelve-hour work days, six-day work weeks, sweat shops and subsistence wages. A merchant class was almost nonexistent and an enormous void separated the upper and lower classes - a void soon to be filled.

an Mountains an interesting merge of styles. The Irish "jig" took on a different flavor, influenced not only by the wearing of heavy work boots, but by the freely expressive dance movements of African slaves - we know it now as the clog and it is a truly American folk dance, registering perfectly the origins and aesthetics of the Appalachian people. It was an earthy, grounded dance, powerful and intense as would be the character of a hardy and isolated people who wrested their livelihood from a reluctant soil.

To this mix of Appalachian aesthetics, add the country dances of the English. The evolution of the Big Circle Dance is an adaptation of one or more English dances, with the added element of called figures and clogging, danced in isolated hamlets in wooded hills and valleys for generations.

Following the Civil War, New England farmers began to abandon their rocky farms and Southerners left destroyed plantations to seek new land out west. Ex-



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numbers to call:
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(714) 893-8888

Daniela, folk dance teacher and performer, has an impressive background as artistic director, choreographer, and researcher, with a PhD and other degrees from universities in Bulgaria. She has traveled extensively in Europe and beyond, and has taught workshops at major folk dance camps and clubs throughout the US. **Angel** is a virtuoso accordion player, composer and teacher, who performs and tours with Bulgaria's finest musicians and ensembles, and has a special talent for working with folk dance teachers and students.

The nation's industrial base had become well-established. Everyone was fascinated with the new mechanical gadgets, everything from washing machines to apple peelers were being produced and consumed in a frenzy of mechanical technology. The automobile came into its own as a popular form of transportation, thanks to Henry Ford's excellent vision, and America's most enduring new industry was born. Cottage industries were disappearing in the shadow of factories and mass-produced goods. Consumerism was a new part of social life and the economy as more and more new products came on the market.

Labor unions became an emotional part of American society and the working class suddenly begun to realize its economic power. Labor riots raised emotions to new highs on both sides of the issue, but wages began to rise and working hours began to lessen. People began to realize not only expendable income, but also exciting new products and leisure time to obtain and enjoy them.

It was also the time of the powerful and emotional cause of women's suffrage. With the vote, women moved ever closer to legal and social equality with men and a major shift in the social order was underway.

This volatile mixture of changes in power, the increase in competition, the growing purchasing power of the people, and rapidly evolving social and economic values led to the single most important social development in modern American history - the emergence of the American middle class. It happened in less than a generation.

This new social phenomenon suddenly thrust America into an unfamiliar but eagerly grasped role as one of the world's powerful nations, emerging outside the crumbling and unstable empires of the Old World. Teddy Roosevelt built and sailed the Great White Fleet around the world to prove it.

This newly affluent middle class exhilarated in its sudden wealth and, free of the feudal business practices of the "Gay '90s", sought desperately to distance themselves from the lower classes of which they had so recently been a part. In searching for their new identity, elegance and newness became highly prized symbols of success: new fashions, new music, new machines - new anything.

And they began to look for new means of expression of their new status - something fresh and new - something American!

Ragtime music appeared, fresh and new; its syncopated sounds quickly became popular in spite of its disreputable origins as entertainment in the finer "sporting houses." The combination of African rhythms and syncopations produced a sound very different from the 19th Century ballroom music of Strauss and others.

One of those African-American brothel pianists, Scott Joplin, was discovered by music producer, John Stark who, fascinated with the new music and able to see its possibilities, contracted Joplin to write new songs in his Ragtime style. Maple Leaf Rag was published in 1898 and the rest is wonderful Ragtime history. For two decades, Ragtime was almost the only new music composed in America.

The *nouveau riche* at first disdained the "vulgar" new music as more suitable for the lower classes, but its lively, infectious new sound eventually won out and Ragtime music was "in."

But those awful dances! To "high society", the black community's dance was vulgar and unsophisticated, dances called "Grizzly Bear" and "Bunny Hug" and "Turkey Trot." These weren't dances! They were the strutting and carryings-on of the trashy lower class. Nobody would be caught dead dancing them, especially when one was striving to identify with "polite" society. Remember, this was generations before modern "political correctness"; references abound to the desire for grace and sophistication in all things and the exclusion of vulgar or crude behavior. So the middle class waited . . . and waited . . . for something new and elegant, more suited to their new status in life.

It came in the form of Vernon and Irene Castle, a young couple who, while seeking their place in the Paris spotlight, had created and performed a new form of ballroom dance - elegant, smooth and sophisticated. An instant hit in Europe, they were just what the folks at home wanted: fashionable, handsome, young, fresh, suave, wholesome - and married! Their new style of dance was perfect for Ragtime music and a perfect match with the expectations of the new America. The Castles launched a dance craze that has not been equaled in this country before or since.

The "One-Step", "Castle Walk", "Tango", "Maxixe", even the Polka seem quaint and archaic to us now,

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Recent Events

THE GREAT DECEPTION IN LAGUNA WOODS

May 26, 2012, more than 150 guests arrived from all across the southland under false pretenses to enjoy delectable food and to dance to the lively sounds of **Eastern Exposure**.

The announcement had advertised: "Going Away Party hosted by **Laura Bremer** and **David Carman** to celebrate their move to Seattle, and to say 'Thank You' for many decades of folkdancing." David and Laura greeted arriving dancers still wearing jeans from setting up tables, wiping spills and opening wine bottles. While they changed into Bulgarian party attire, **John Matthews** led *Setnja* and folks dug into the steaming trays of eggplant parmesan prepared by the hosts, rice and salad prepared by Chef Bruce plus succulent strawberries and baklava. David's daughters, Juliana and Laurel, who reside in the bay area, helped with table decorations, food service and photography. Their presence hinted at what was to come.

When the band took a break, **Syrtaki** reprised 3 dances from the Bulgarian suite that started Laura and David's romance in 2008. They were cast as "young lovers" in the suite and met privately for extra practice prior to group rehearsals. After tonight's performance **Lee Otterholt** recounted how he had noticed that David swept Laura off her feet with extra gusto during rehearsal one evening so he inquired, "Have you taken it to the next level with your Bulgarian Sweetie?" David gasped, "How did you know?" confirming what the group suspected. In acknowledgement of their leaving Syrtaki, Lee performed the "retiring the Greek costume" ceremony. Laura's costume was numbered "10" because she is a 10 and the group will miss her beautiful smile and steady leadership. Was Lee prescient? He had pinned "4" on David's costume in reference to marital history which Lee said was a mistake but David might get lucky. They left the stage with flowers and cheers for a second costume change.

Laura, wearing a beautiful white dress bordered in colorful flowers, and David reappeared to lead a celebratory *Lesnoto* as the crowd sang lustily, "Nama..." and spiraled around the beaming couple. Then **Loui Tucker** grabbed the mic and stated, "You're here for a wedding, folks and I'm the officiate. Do you want to sit down or remain standing?" We gasped as she explained that she had become a "rabbi," with knowledge and a certificate that qualified her to legal-

ly perform weddings, just for this occasion. She admitted being a teeny bit nervous before she began with a touch of humor-that Laura, who sometimes leads from behind, wanted to make an honest man out of David, and that these two individuals were about to become one taxable unit. Loui then related her observations as a houseguest during two Laguna Festivals. They had remained a loving, compassionate and caring couple even under the duress of chairing the festivals. She offered a passage written by George Elliott, partially quoted here: "Two people are joined together to strengthen each other... and be one with each other in silent unspoken memories."

Laura held back her tears with a laugh then read a poem by Ray Croft that eloquently summed up the essence of their relationship, again partially quoted: "I love you for what you are, what you made of yourself and what you're making of me."

Valerie Daley and many other friends could no longer suppress their tears of joy as Laura and David read their sincerely written personal vows: promises to invite each other into their lives, be partners in exploring what life has to offer, encourage, inspire and share in each others' dreams, and love when life is both easy and difficult. The ring ceremony followed, sealed by a kiss as Loui stated, "We now pronounce you husband and wife." Laura and David proved that they share a common culture that made it easy to fall in love-during the 50's both memorized TV commercials-by singing a Crest Toothpaste ditty. They waltzed to "The Lover's Waltz" and then it was time for all to eat cake and dance until the magic hour when clubhouse 7 closed.

We guests delighted in the huge bait and switch-we arrived to say "Goodbye" and left saying, "Congratulations!" Our sadness that Laura and David will be dancing in Seattle, not Southern California, was abated for the night.

Note to would-be brides: Carefully check out clothing sold at the Stockton Camp rummage sale. Laura bought her stunning Mexican wedding dress there for a pittance.

Note to travelers: Rumor has it that their home in Seattle has a gourmet kitchen and guestroom. If you show up for a visit bring something for the grill and a bottle for the table.

Diane Baker

simplistic in their approach to the dance, but they are symbolic of the American personality of the first twenty years of the 20th Century. They were danceable, fun and elegant and everyone could dance them. It was democracy in dance and America wanted all it could get. The Castles became fabulously wealthy, giving performances across the country and giving dance lessons to the wealthy at prices that are unheard of even today.

Alas, it could not last. World War I changed the world, abruptly tearing America from its innocent past and Europe from its feudal one. Vernon Castle's death in 1918 was painful for his millions of fans, dampening the Ragtime fever, and America was left seeking something to fill the sudden void. After only twenty years, the 20th Century needed to be reborn.

Suddenly America realized something! We were a world power! We had conquered a mighty foe and brought American thought and values to the rest of the world! We were young and powerful and we could do anything we wanted. We had natural resources beyond imagining and we could build anything. The energy of it all was ready to explode into the "Roaring '20s".

Suddenly Jazz appeared and became the new craze of American society. Jazz had experienced a parallel development to Ragtime, primarily in New Orleans, out of the mainstream of East Coast and Mid-Western society. Like Ragtime, jazz pianists had entertained customers in the brothels of Storeyville, New Orleans' 28-block long red light district. Storeyville was shut down in 1917; the brothels were closed, the gambling halls were locked up and all those wonderful musicians were suddenly out of work. Their exodus from New Orleans must have been a difficult one as they migrated to the big Eastern cities of New York and Chicago and Philadelphia and elsewhere.

Jazz took up where Ragtime left off and the Roaring '20s were underway! The economy soared, Prohibition added its contribution to the mix and Americans began the great experiment of redefining America.

There may be some still living who recall dancing the "naughty" Charleston in their youth in defiance of their parents' disapproval. The Charleston actually began with the African-American community over a decade earlier and became popular with the general population in the mid-1920s as an ideal expression of the exuberance in America's new power and wealth. For the first time, women took an equal and energetic part in the dance, celebrating suffrage as the law of

the land. Mothers were aghast at their young daughters' short skirts and shameless antics, unthinkable under the 19th Century standards of the great, dour Queen Victoria.

Interestingly, the Fox Trot was the most popular dance of the 1920s, in spite of the Charleston's notoriety. The Fox Trot evolved from the One-Step's smooth, graceful and sophisticated style. Etiquette books of the day plainly state that this is the dance for those who would appear elegant. It is still the dance of sophisticated society and has been with us longer than the waltz and polka had been at the turn of the century. It's smooth, yet bouncy style combines the elegance and dignified energy admired by Americans.

The Great Depression of the 1930's needs no description. All of us know what it did to our country and to the world and to our own parents and grandparents, as the thoughtless excesses of the 1920's resulted in the bleakest period in American economic history. We know about the dance marathons, where dance emulated the grim, dogged struggle to survive. The carefree, sassy Charleston became the heavy deliberate Shag, again adopted from the black community's prolific repertoire, because it satisfied the incessant urge to express the human condition in movement. Jazz and the blues became the voice of American music and we cherish it still as a major part of our traditional repertoire.

World War II, for all its horror and sacrifice, revitalized America. Thrust abruptly into a conflict of monumental proportions, Americans found new pride and energy in their ability to respond to the greatest threat ever to our values and way of life. Factories sprang to life, everyone worked for a common goal and the nation focused on one thing - victory.

And there, in the midst of it all, Benny Goodman's bubbling, energetic, optimistic Swing appeared, perfectly defining America's mood. The dance which accompanied it, an evolution from the Shag, still rates as one of America's greatest folk / social dances, strongly effecting American popular dance to this day. Women were free to express sexuality and strength and femininity, an equal partner in the dance as they had been in the war effort. The Swing would have been sorely out of place in the Ragtime years.

Many of us remember the music of the 1950s and what Rock and Roll did to it. This new music style revolutionized not only our music, but spread around the world as the symbol of America and what this

country represents. The evolution of Rock and Roll and the countless dances created for it has been a mirror of rapidly changing social values and economic conditions, varying from gentle to frantic and beyond. Dancers abandoned the embrace and support of a partner, preferring to display their art from a viewable distance. Music and dance styles alike appeared, flared brightly and disappeared, to be replaced by something else. Disco appeared in the mid-1970s, emulating the 1960s fascination with newfound sexuality and gender competition, just as the Charleston did fifty years earlier.

Love it or hate it, Rock and Roll now has a 50-year history, which must be recognized.

Song writers and musicians have done just about everything to it they could conceive; how much longer can it exist and still stay fresh and relevant?

An interesting phenomenon awaits us in the not-too-distant future. Looking back over several hundred years of Western history, the beginning of every century has been marked by great social evolutions. The Baroque Period emerged in the early 18th Century

and gave us the stately, proper minuet. The waltz and polka, with the embarrassing embrace, pushed their way inevitably into a reluctant 19th Century. We have just witnessed Ragtime's role in our recent 20th century.

A new century has arrived. A new millennium! Think of it! What forces, what needs, what new aesthetics and attitudes will emerge to shake off the hoary old 20th Century and create new ideas and behavior standards. Dance will invariably be a visual expression of that change.

What kind of dance and music do you suppose the people born in the 1990's, will adopt as their expression of their new world and new 21st Century? Might they discard their parents' sixty year-old Rock and Roll and start something yet unimagined? What can they do to shock and scandalize a generation raised on rap music and MTV?

Wouldn't it be interesting to be around to see it! We probably don't have long to wait.

Richard Duree



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Dancers Speak

Quote of the Month

The truest expression of a people is in its dance and in its music. Bodies never lie.

- Agnes de Mille 1905-1993

Dancer, choreographer, teacher, awarded the Kennedy Center Honor of Medallion.

Appalachian music and dance are some of America's earliest and most original expressions. I watched several examples of this style of dance on line, and couldn't keep my feet still! I dare you to try. Check out **Feet First Appalachian Dance Team** dancing *Last Resort*, *Spank the Planks*, or *Great Homegrown American Dancing* on YouTube and see if you can watch without tapping your feet.

Sandy Helperin

MARGE @ LARGE

A one-week trip to New Mexico included a genealogy quest as well as a return visit to the Macedonian Costume Exhibit at the Museum of International Folk Art in Santa Fe. My sister and I arrived just in time to catch the tail end of New Mexico's Centennial Celebration in Albuquerque. Central Avenue was blocked off for blocks with entertainment stages at various intersections. The main draw, however, was a concert by **Los Lobos** (of Los Angeles, mind you) at Civic Plaza. They were quite loud, but the thousands of folks really enjoyed them.

After a visit to the Indian Pueblo Cultural Center, we visited Sandia Pueblo to confirm that my great-great grandparents were married there. However, they referred us to Our Lady of Sorrows and to the Archives in Santa Fe. A few days later, we visited some relatives near Santa Rosa; they said that in the olden days, the Hispanic ranchers would go to the nearest Catholic Church or Mission for baptisms, weddings, and funerals.

At MOIFA in Santa Fe, costume curator Bobbie Sumberg very graciously gave us a one-hour tour of their magnificent exhibit - Young Brides, Old Treasures: Macedonian Embroidered Dress. The 27 complete costumes are fantastic, and I would urge everyone who is interested in folk costume or folk embroidery to make the trek to Santa Fe before the exhibit comes down the first week of January 2013. That evening we visited the Santa Fe Folk Dancers. It was

nice to see some of these folks again. And, while there, guess who walks in - **Mel Harte** (of Berkeley) and then **Ken Moss** (of Los Angeles). Small world!!

Our genealogy quest led us to the cemetery in the little town where I was born. Both of my grandfathers, my paternal grandmother, as well as uncles, aunts, and other relatives are buried there. Since we noticed a spelling error on a cemetery website, my sister spoke to the website contact on how to make a correction. This led to us doing a row by row survey of the cemetery. We found unmarked graves, an aunt with two headstones, and for another aunt a new headstone plus an old engraved cross at two different locations. Oh, the mysteries of the dead.

The main highlight of the trip was serendipitous. Last year I purchased a silver bear pendant at an antique mall in San Pedro. It was signed and I found out that the silversmith was Sam Piaso, a Navajo from New Mexico. At the Indian Pueblo Cultural Center, I asked one of the jewelry vendors if he knew Sam Piaso. He said, "Yes, he usually sells at the Swap Meet at the Fairgrounds". So, on the day of our return to California, we had time to stop by the swap meet. We found Sam Piaso and he confirmed that he had made the bear in about 1965. What a thrill it was to meet this well-respected and well-known artist.

Marge Gajicki



Sam Piaso and Marge



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These dances work best if you wear smooth soled shoes



Calendar

**Note: Federation Dance Events are in Bold.
CALL TO CONFIRM ALL EVENTS
AUGUST**

13 *Midsummer Madness Party, 7:30-10:30, Monday, with West L.A. Folk Dancers at Brockton School, 1309 Armacost Ave., Potluck. Info: Beverly (310) 202-6166, (310) 478-4659 or dancingbarrs@yahoo.com*

Daniela Ivanova and Angel Nazlamov Tour:

8/11 - San Diego at Folk Dance Center

8/12 - Laguna at Suzi Q

8/15 - Santa Barbara at Oak Park

8/16 - Ventura at Points West Fencing Center

8/17 - Pasadena Co-op at Throop Church

8/18 - Veselo Selo

25 *Scandinavian Dancers' 1/2 hour demo/teaching, 2:00 p.m., at Fiesta LaBallona, Veterans' Park in Culver City. No costumes. Info: Wena Dows (310) 839-7231 or wenadows@juno.com*

SEPTEMBER

8 *Beverly's Workshop of Ira Weisburd's Dances, Saturday. Workshop: 1-4:00, party: 5:30-9:00 at Brockton School, 1309 Armacost Ave., West L.A. \$10 for the day. Info: Beverly (310) 202-6166, (310) 478-4659, dancingbarrs@yahoo.com*

OCTOBER

6 *Playford-to-the-Present Ball, Pasadena. Info: www.caldancecoop.org/playford*

8 *International Folk Dance Class at CSULB, Rm. 107 in fitness gym. Taught by Julith Neff and Sue Griffiths on Mondays from 3-4:00 p.m. for 8 weeks starting 10/8. Register: (562) 985-8237.*

Kabile Traditional Wedding Band:

10/24 - Santa Barbara

10/26 - Orange County (Veselo Selo)

10/27 - San Diego

10/28 - Laguna Beach

10/29 - UCLA

10/30 - CalTech

Info: Joyce Clyde joycexopo1@hotmail.com or (510) 237-1124

26-28 *Camps' Review Workshop Weekend at Camp Hess Kramer, Malibu. Teachers: Beverly Barr (International), Mihai David (Romanian) and Ira Weisburd (Folk and Individual Line*

Dances) Info: (310) 202-6166, dancingbarrs@yahoo.com

DECEMBER

28, 2012-1/1, 2013 *Camp Hess Kramer New Year's Weekend at Hilltop Camp, Malibu, with good wooden floor. Info: Beverly (310) 202-6166, (310) 478-4659 or dancingbarrs@yahoo.com*

NORTHERN CALIFORNIA

8/12 *Little Festival of the Redwoods.* Armstrong Woods, Guerneville

Daniela Ivanova and Angel Nazlamov Tour:

8/9 - Saratoga with Loui Tucker

8/22 - Merced

8/23 - San Francisco

8/24 - Stanford

8/25 - Arcata

OUT OF STATE

MAINE

8/12- 18, 8/19 - 25 *Mainewoods Dance Camp.* Two one-week sessions. Freiburg. Info: (973) 787-4614, info@mainewoodsdancecamp.org.

Week One: Sonia Dion and Cristian Florescu (Romanian), Susan de Guardiola (Vintage), Olga Sandolowich (Macedonian)

Week Two: Tony Parkes (Contras and Squares), Danny Pollack (Israeli), Yuliyon Yordanov (Balkan).

NEW MEXICO

8/9-12 *New Mexico August Folk Dance Camp,* at Socorro. Info: Gail Garber (505) 828-9455, (505) 235-0702 or http://hawkaloft.org

FOREIGN

CHINA - XINJIANG (CHINESE TURKESTAN)

9/16-10/5 *Tour to Northwestern China.* Info: Ian Price at ianpricebey@hotmail.com

GREECE

11/21-25 *33rd World Congress on Dance Research* will be devoted to Dance Therapy. Athens. Info: www.cid-portal.org

POLAND

9/6-20 *Folk Tour to Poland* led by Richard Schmidt. Info: (201) 836-0362 or jimgold@jimgold.com

TURKEY

10/7-20 *Tour to Eastern Turkey* led by Jim Gold and Lee Otterholt. Info: (201) 836-0362 or jimgold@jimgold.com

Teaching in all classes include: international folk dance and line dance (circles, line, and individual). Classes are friendly.

If you are coming for the first time to any of our classes, or for any information, call Beverly at (310) 202-6166 or dancingbarrs@yahoo.com.

VESELO SELO NEWS

August teaching

August 4 - Mid-summer Ice Cream Social. Enjoy a cool dessert and watch fire-works!

August 11 - Nostalgia. Enjoy the Oldies and request tunes you would like to revive.

August 18 - Master teacher of Bulgarian dance **Daniela Ivanova** and accordionist **Angel Nazlamov** will be our visiting teachers. This special event is \$6.00

August 25 - Reviews of Daniela's dances

Our Anniversary party with music by **Eastern Exposure** was a great night! Each guest received a key-chain flashlight in a choice of colors. Fireworks were enjoyed by visitors and a lot of good snacks were provided.

July 7 teaching by **John Filcich** were some wonderful "oldies" *Sarajevka, Rumunjsko Kolo, Bistranjski Drmes* and *Kokonjeste*. The Bavarian *Zweifacher, Wintregrun*, was taught. A *Zweifacher* has two varying patterns, according to the music, consisting of waltz and dreyer. Our final dance was a Serbian square dance, *Srpkinja*, with given choreography, not with a caller.

IMPORTANT NOTICE: as has been announced previously, to accommodate our "openers" and "closers", Veselo Selo will be closing at 10:00 p.m. instead of 10:30 p.m. Special events such as Master teachers or bands we'll be open longer.

DANIELA and ANGEL is a special event in August and we'll be open until 11 p.m.

SCANDINAVIAN DANCE CHANCE

Scandinavian Dance will have a half hour demo/teaching at Fiesta La Ballona in Veterans' Park in Culver City on Saturday August 25, 2 p.m. This is a good opportunity for us to pass out flyers and show what we do and how much fun we have. Maybe we can get some new people to join our classes. **Wena Dows** would like to have 3 to 5 couples perform and help teach a dance or two.

Will you join us? Please let me know at your earliest convenience. We will wear our regular clothes - no

costumes. Wena Dows, wenadows@juno.com or (310) 839-7231.

NEW FOLK DANCE CLASS IN ENCINO

A new monthly international folk dance class started on Sunday, July 15 at the CTMS Center for Folk Music! It will continue on the 3rd Sunday of each month, from 1:30 to 3:00 at the center, 16953 Ventura Blvd. 1 block west of Balboa. The class will be free, and parking on Paso Robles is also free on Sundays.

The leader of the class will be Alan Pollack, and he welcomes all to attend, especially dancers new to international folk dance. If you wish to contact him, he's at alpat62@aol.com.

Alan's experience teaching beginning folk dance occurred while he was working as a psychiatrist in a hospital setting. He had been folk dancing for pleasure during his non-working hours and decided that the patients might really enjoy it...and they did! It has been years since he taught and the idea was reborn during recuperation from an injury. Listening to his old folk dance tapes, a bulb went off in his head: why not start a monthly dance session at CTMS to compliment the other monthly music events held there? And CTMS said, "Of course!"

Although all are invited to attend, Alan is especially hopeful of attracting some young people to, as he says, "help preserve our international folk dances when gray heads like me are no longer around."

Next session: Sunday August 19 at 1:30.

Teachers Corner continued from page 3...

folk dance activities in the Balkans and the US. For her academic credentials please visit www.danielaivanova-nyberg.com

With the generous support of the Bulgarian Ministry of Culture, Bulgarian Cultural and Heritage Center of Seattle and many friends, in 2011 Daniela published in Bulgarian her monographic study entitled "Bulgarian Folk Dance Ensemble as a Cultural Phenomenon."

Daniela teaches regularly Bulgarian language classes to adults and folk dance classes to children at Bulgarian School at Podkrepa Bulgarian-Macedonian Association (Portland, Oregon). As a fiber artist of ARTrails Southwest Washington she presents her work at art galleries and exhibitions. Online examples may be seen at www.danielaivanova-dance.com and www.danielaart.net.

The evening of August 17 will be devoted to the special Bulgarian dances and music of master teacher, Daniela Ivanova (with accordianist Angel Nazlamov).

Every month, the Co-op features a 15 minute segment we call "And Now For Something Completely Different." On August 24, as requested by one of our more creative members, we will dance a contra while dressed as pirates. Come join us for some zany fun.

On August 31, we will have a party with no teaching and an all request program including live music by our very own Fifth Friday Band.

We dance every Friday evening at Throop Memorial Church, 300 S. Los Robles (at Del Mar). Parking is free in the church's lot. Beginning teaching is at 7:45, followed by intermediate teaching at 8:30. Programmed and requested dances follow until 11:00. Dance programs for the whole month and other information are posted on our website: www.PasadenaFolkDanceCoop.org. For more information contact Jan at: JanRayman@charter.net or call (818) 790-8523.

Jan Rayman

CAMP HESS KRAMER WORKSHOP WEEKEND - Oct. 26-27-28, 2012

This popular international folk dance weekend is held every year in October. This is the 28th year of the successful camp's review format. Regular attendees are already registering for the 2012 weekend. If you know what accommodations you want, register early to assure availability.

Our three teachers are preparing to treat you to an unforgettable weekend with dances that you will be able to take back to your groups or just take home to enjoy.

Beverly Barr from Los Angeles, California will be teaching international dances from various camps and workshops, including some from Stockton Folk Dance Camp.

Mihai David, from Romania and now Los Angeles will be teaching Romanian Dances, old and new.

Ira Weisburd from Boca Raton, Florida will be teaching all new dances from his many new choreographies, from many countries, both folk dances and individual line dances.

Beverly has taught many of Ira's dances over the past many years. Ira will be teaching all new dances at the 2012 weekend. They have experience in

teaching their own classes, as well as other local classes, and teaching at many workshops for many years.

There is a full page flyer in this issue of Scene. Prices include accommodations, dance workshops, 6 wonderful meals, all prepared by an outstanding kitchen staff, snacks, happy hour, parties, a silent auction (we always come home with a treasure), and dancing, dancing, dancing.

Save this weekend date for this year's Camp Hess Kramer workshop.

To request flyers for yourself or your groups, and for all other information, please call Irwin or Beverly at (310) 202-6166 or (310) 478-4659 or dancing-barrs@yahoo.com

BEVERLY BARR'S WEEKLY DAYTIME CLASSES UPDATED

Please note - time/location changes and days we are not meeting.

Mondays - - 1:30 - 3:00, Sherman Oaks Senior Center 5056 Van Nuys Blvd., one block south of Magnolia, on the southwest corner. A brand new Senior Center with free parking. It is centrally located for those living in the valley. Beverly Barr lives in West L. A. and it takes her 20 minutes to get to Sherman Oaks.

International folk dance and line dance. The dance room has a beautiful wood floor - Many of the dancers are not new folk and line dancers and have added this class to their dance days. Everyone is welcome... \$5.00.

No class: Monday, July 30.

Tuesdays - - 10:45 a.m. - 12:30, Roxbury Park Auditorium 471 So. Roxbury Dr., a half block south of Olympic. Free and metered parking.

International folk dance and line dance class. We try to keep up with the popular new dances, as well as treasure the old dances.

Beverly Hills residents-\$1.00 and non-residents-\$2.00.

This is an intermediate class. Everyone is welcome.

No class: Tuesday, July 31.

Wednesday - - 12:30 - 2:00 PM (new time and place) Culver City Senior Center - NW corner of Overland Ave. and Culver Blvd. in a room with a wood floor. We learn and dance international folk dance and line dance. Most of our dancers are beginners. Everyone is welcome. \$4.00.

No class: Wednesday, August 1.

In 2013, Yves and France Moreau invite you to join them on TWO exciting 11-night Folk Dance Cruises

March 4-15, 2013

Cruise the Caribbean and Central America

with special guest teachers

Cristian Florescu and Sonia Dion (Romanian Dances)

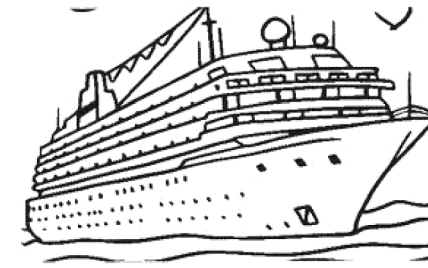
on board the luxurious Celebrity *Equinox* *

Ports of Call: Departing and returning Fort Lauderdale, Cartagena (Columbia); Colon (Panama); Puerto Limon (Costa Rica); Roatan (Honduras); Belize City (Belize); Cozumel (Mexico), including 4 days at sea !

Daily dance classes and parties with Yves, France, Cristian and Sonia

Rates starting at \$1683. (dbl occupancy)

Limited to 30 participants



June 15-26, 2013

Cruise Italy and Croatia

with special guest teacher

Željko Jergan (Croatian Dances)

on board the luxurious Celebrity *Silhouette* *

Ports of Call: Departing and returning Venice (Italy) , Dubrovnik (Croatia); Rome (Italy); Naples (Italy); Catania (Sicily-Italy); Valetta (Malta); Kotor (Montenegro); Split (Croatia); including 2 days in Venice and 2 days at sea !

This cruise will also celebrate Yves' 65th Birthday !

Daily dance classes and parties with Yves, France, Željko + Cultural tours

Rates starting at \$2149. (dbl occupancy)

Limited to 40 participants

* The *Equinox* & *Silhouette* have been voted among the ten best 2012 cruise ships by *Cruise Critic*

Both cruises are already half full. Hurry and register early. We expect these cruises to fill up quickly

All details can be found at:

www.folkdancecruise.com

Phone: (450) 659-9271

E-mail: info@bourque-moreau.com

On the Scene

SUNDAY EVENING DANCING IN LAGUNA BEACH

Susi Q center, 380 Third St., Laguna Beach, CA 92651 7:00 - 9:45

August 2012 Teaching Schedule

- August 5 Review of dances from Bulgaria by **Bob Altman**, *Karamfil, Dospatsko and Cetvorno*
- August 12 Special workshop with **Daniela Ivanova**. Extended teaching.
- August 19 Review of dances taught by **Daniela** teacher tba
- August 26 all request
- Info: (714) 893-8888, [ww.LagunaFolkdancers.org](http://www.LagunaFolkdancers.org)

WEST L.A. FOLK DANCERS - MID-SUMMER MADNESS, AUGUST 13

Join Beverly and Irwin Barr and the West L. A. Folk Dancers at a Mid-Summer Madness party celebrating summertime. Come and enjoy dancing with a very friendly group. Enjoy the large room and great wood floor and an all request program. Want to brush up on some of those that you once knew? Request it during the dance evening, and the probability is that Beverly will know it and lead it and help you remember it. Check it out at Brockton School, 1309 Armacost Ave., W.L.A., (7:30 - 10:30 p.m.) Welcome with or without a partner. It's nice to bring something for the pot-luck table (not required). We are looking forward to you joining our fun evening.

Have a question? Call Beverly or Irwin at (310) 202-6166 or (310) 478-4659 or dancingbarrs@yahoo.com

A COOL AUGUST

The Southland is in for such a wonderful treat this month! **Daniela Ivanova-Nyberg** and **Angel Nazlamov** will be touring Southern California from San Diego to Santa Barbara with many points for teaching and parties in between! Please see below for these great opportunities to dance with a fantastic master teacher to the wonderful accompaniment of Angel's magical accordion!

If you have never experienced the two of them, you are in for a real treat! If you have experienced them, you are now wanting to know what dates to keep clear and noted to take advantage of this windfall!

I plan and hope to start dancing this tour in San Diego August 11 at the Folk Dance Center where **Mary Marshall** will drum with Angel as they accompany Daniela's teaching/dancing. From there it is an easy hop-skip and a jump to Laguna on Sunday at the Suzi Q Center. Wednesday, August 15th, we'll dance under the stars at Oak Park in Santa Barbara. It was there, 7 or 8 years ago, that I first experienced Daniela. I was shy, and didn't know a single dancer in Santa Barbara back then. I lost track of wherever it was I parked my car, (egad!) but I will forever be grateful that I made the trek to that night of dancing!

A few years ago, Daniela was here and danced with us at the Westwood Festival, leading *Smilyana*, singing the high harmony to her own voice of the recording.... it was so lovely! Dancing with her at the festival there, inspired my friends Don and Pat to travel down to **Pauline and Ed Klak's** dance group, where they had the pleasure and thrill of Daniela's teaching.

I make every effort to get to the dancing groups in SoCal that host master teachers. I enjoy them all, and feel my teaching and dancing skills increase with the exposure to these great teachers.

This year, I have a cradle of wonderful new folk dancers here in Ventura. Some of them are new to folk dancing and some of them have been dancing for years, but perhaps not recently, nor with a serious commitment to a dance group.

I feel privileged to bring Daniela Ivanova and Angel Nazlamov to Ventura: to have the opportunity to share this special experience with these dancers. Please consider joining us for a fabulous night of song and dance!

The Points West Fencing Center where we dance is near the Victoria off ramp from the 101 @ 2300 Knoll, Suite L, in Ventura.

More info to come, so keep checking Daniela's website: <http://www.danielaivanova-dance.com/performancesandworkshops.htm> for all updates and especially August workshop and party dates!

I am so excited and can hardly WAIT!

Schedule

SoCal:

- August 11 San Diego at the Folk Dance Center
August 12 Laguna at the Suzi Q Center
August 15 Santa Barbara in Oak Park
August 16 Ventura at the Points West Fencing Center
August 17 Pasadena Co-op at Throop Church
August 18 Veselo Selo
August 20 San Pedro

Beyond:

- August 9 Saratoga w/Loui Tucker
August 22 Merced
August 23 San Francisco
August 24 Stanford
August 25 Arcata

Valerie Daley

WORKSHOP OF IRA WEISBURD'S DANCES, SEPTEMBER 8

Don't miss it. Beverly Barr, who has been instrumental in bringing and teaching many of Ira Weisburd's dances to California will be reviewing and teaching many of his old dances, some which Beverly taught at Camp Hess Kramer Workshop Weekends and others never taught in California. Beverly will not teach any of Ira's new dances.

Ira will teach all new dances at the Camp Hess Kramer Weekend in October, 2012.

Location: Brockton School - 1309 Armacost Ave., West L. A. Dance on a great wood floor - Plenty of free parking.

Workshop - 1:00 - 4:00 p.m., Evening dance party - 5:30 - 9:00 p.m.

\$10.00 for the day

Have questions? Contact Beverly at 310-202-6166 or 310-478-4659 or dancingbarrs@yahoo.com

NEW FD CLASS IN LONG BEACH

Julith Neff and I are teaching International Folk Dance in Room 107 in the fitness gym on the CSULB campus on Mondays from 3-4 starting Oct. 8th for 8 weeks. Register By calling (562) 985-8237. Questions? Email suegriffiths68@gmail.com

Sue Griffiths

2012/2013 CAMP HESS KRAMER NEW YEARS' WEEKEND

Last year we took the plunge and had a wonderful last minute New Year's Weekend at Camp Hess Kramer. After all the raves of the weekend, we pondered about doing it again. We had many inquiries asking for it so plans are being made for our 2nd New Year's weekend. This time it will be at Camp Hess Kramer's Hill-Top Camp. It is part of the same camp, but has a better layout and all the rooms are close to the main building where we will dance, have our meals and parties, singing, music jamming, etc. Both rooms have beautiful wood dance floors. We will have the same wonderful food, as it is the same staff and the same group of cooks.

It will be a grand New Year's Eve Party, with a huge Happy Hour full of fun activities and our famous silent auction. We hope to have musicians, singers, and others along with our folk, line and contra dancers, and anyone who just wants to have a fun weekend. Non-dancers are also welcome to come and have a good time enjoying the grounds and the beauty of the camp. Some teaching, some singing, mostly dancing and live music if we have the musicians that want to come. Musicians can have a great time jamming and others will enjoy listening to the music. We can always learn from others.

Last year we spent a wonderful and exciting and relaxed weekend. This year it will be very flexible. Because New Year's Eve is on Monday night and New Year's Day is on Tuesday, camp will end Tuesday, buffet lunch being the last meal. Everyone usually leaves by 3:00p.m. You can arrive on Friday or Saturday or Sunday, staying either 2,3, or 4 nights. The weekend will be priced accordingly. If you are interested in attending this New Year's weekend, please contact us soon. We will have flyers available for you. We hope that you will all come and be a part of this new idea. A plus; you don't have to drive on New Year's Eve.

Please contact Beverly or Irwin Barr for any information, or to request flyers. (310) 202-6166 or (310) 478-4659 or dancingbarrs@yahoo.com

PASADENA CO-OP

Beginning teaching in August will be by **Marshall Cates**, who will teach *Joc Batranesc din Niculitel*, a line dance from Romania, and *Domino 5*, a set dance from Scotland. For our intermediate slot, **Ann Armstrong** will teach *Reel of the 51st Division*, a Scottish set dance.