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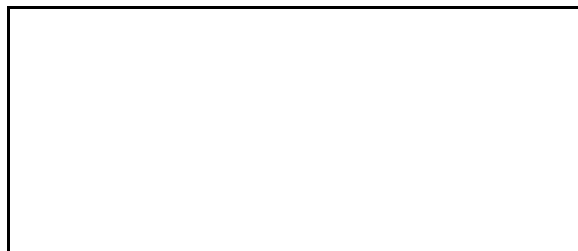
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Folk Dance Scene

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Folk Dance Scene is published to educate its readers concerning the folk dance, music, costumes, 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.

SUBMISSIONS. Information to be included in the Scene should reach the editor by the 10th of the month preceding publication. We reserve the right to edit all submissions for space considerations. *Electronic submission (including all photos) is required.* Views expressed in Scene are solely the opinions of the authors. Neither Scene nor the Federation assumes responsibility for the accuracy of the information sent in.

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*On the cover: Las Ramblas tango dancers, Barcelona
Photo courtesy of Carlos Lorenzo*

Club Directory

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UCLA INT'L FOLKDANCERS
Mon 7:00-9:00 (ballroom dance)
Mon 9:00-11:00 (folk dance)
(310) 284-3636 James Zimmer
ballroom@ucla.edu
WESTWOOD, UCLA Ackeman
Union Room 2414

Beginners' Classes

CABRILLO FOLK DANCERS
Tue 7:00-8:00
(858) 459-1336 Georgina
SAN DIEGO, Balboa Park Club
Balboa Park

CONEJO VALLEY FOLK DANCERS

Wed 7:30
(805) 497-1957 Jill Lungren
THOUSAND OAKS, Hillcrest Center,
403 W Hillcrest Dr

ETHNIC EXPRESS

Wed 6:30-7:15 closed holidays & Aug
(702) 732-4871 Richard Killian
LAS VEGAS, Charleston Heights Art
Center, 800 S. Brush St.

ISRAELI DANCING-Natalie Stern

(818) 343-8009 Natalie Stern
L.A., American Jewish Univ. Dance
Studio, 15600 Mulholland
Wed 7:30-8:30 Thu 12:05-1:05
L.A. Shaarei Tefila, 7269 Beverly
Mon 7:45-8:45 Tue 1:30-2:30

KAYSO FOLK DANCERS

Fri 9:30am-10:30
(619) 469-7133 Evelyn George
SAN DIEGO, Balboa Park,
Casa del Prado room 206 St.

PASADENA CO-OP

Fri 7:45-8:30
(626)446-5160 Marsha Fenner
PASADENA, Throop Memorial
Church, 300 S. Los Robles

SAN DIEGO INTL FOLK DANCERS

Wed 7:00-9:30
(858) 571-2730 Kin Ho
SAN DIEGO, Balboa Park Club,
Presidents Way off Park, Balboa Park

SKANDIA FOLK DANCE

Mon 7:00-10:00 Wed 7:00-10:00
(714) 893-8888 Ted Martin
(310) 827-3618 Sparky Sotcher
ANAHEIM, Community Ctr,
250 E Center (Mon)
CULVER CITY, Lindberg Park,
5401 Rhoda Way (Wed)

WEST L. A. FOLK DANCERS

Mon 7:45-8:30
(310) 202-6166 Beverly Barr
WEST L.A., Brockton School
1309 Armacost Ave

WESTWOOD CO-OP

Thu 7:30-8:00
(310) 202-6166 Beverly
(310) 839-1753 Adele Mortin
WEST L.A., F. Mahood Senior Center,
11338 Santa Monica Blvd.

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BALLET FOLKLORICO JUVENIL DE PICO RIVERA

Mon 6:00 - 8:30
(562) 699-5183 Jorge Diaz
PICO RIVERA, Durfee Elementary
School, 4220 Durfee Rd.

CLAN MACLEOD DANCERS

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(818) 761-4750 Deanna St Amand
EAGLE ROCK, Women's 20th
Century Club, 5105 Hermosa Ave.

DUNAJ INTL FOLK ENSEMBLE

(714) 641-7450 Richard Duree

INTERNATIONAL ACADEMY OF MIDDLE EASTERN DANCE

(818) 343-4410 Suzy Evans
VAN NUYS, 17647 Runnymede St.

KARPATOK HUNGARIAN FOLK ENSEMBLE

Wed 8:00-10:00
(310) 514-1706 Livia Gaspar
LOS ANGELES, Hungarian House,
1975 Washington

KRAKUSY POLISH FOLK DANCE ENSEMBLE

M, W, Th 7:00-9:30 Sat 2:00-4:00
(626) 969-7338 Elizabeth Romuzga
LOS ANGELES, Polish
Parish Hall, 3424 W Adams Blvd.

SCANDIA DANCERS

(714) 533-3886 Donna Tripp
LONG BEACH, Roosevelt School

SYRTAKI INT'L PERFORMING GROUP

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(949) 715-9788 Lee Otterholt
LAGUNA WOODS, Clubhouse 1
Gymnasium

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(805) 967-7125 Scott
(805) 687-8823 Alexandra
SANTA BARBARA, Gehringer
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CANOGA PARK, Senior Center
7326 Jordan Ave

WESTCHESTER LARIATS

Mon 6:30-9:00
(310) 645-8316 Karen Ricks
LOS ANGELES, Westchester
Methodist Church, 8065 Emerson

WESTWOOD CO-OP

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(310) 839-1753 Adele Mortin
WEST L.A., F. Mahood Senior Center,
11338 Santa Monica Blvd.

Non-Federation Clubs

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(714) 893-8127 Carol Maybrier
ANAHEIM, Unitarian Church,
511 S Harbor

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Thur 10:45am-12:30 International
BEVERLY HILLS, Roxbury Park
auditorium 471 So. Roxbury

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(626) 797-5157 Nancy Mulligan
PASADENA, Throop Mem. Church
300 S. Los Robles

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Thu 7:15-9:30 (International)
(760) 446-6752 Nora Nuckles
RIDGECREST, Hi Desert Dance
Center 725 S. Gateway St.

DESERT INT'L FOLK DANCERS

Tue 7:30-9:30
(760) 327-8684 Dwight Fine
(760) 342-1297 Helen Smith
PALM SPRINGS, Step By Step Dance
Studio 316 N. Palm Canyon

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Every Evening Call for Schedule.
(619) 281-5656
SAN DIEGO, 4569 30th Street

FOLK DANCE CLASS

Mon 10-11:30am Wed 10:15-11:45am
(310) 652-8706 Tikva Mason
L.A. Robertson Rec Ctr. 1641 Preuss
W HOLLYWOOD West Hollywood
Park, San Vicente at Melrose

ISRAELI DANCING-James Zimmer

Tues 8:00-11:00 Thu 8:00-9:30
(310) 284-3638 James Zimmer
Israelidance@yahoo.com
WEST HILLS, West Valley JCC,
22622 Vanowen ENCINO,
Community Ctr 4935 Balboa

ISRAELI DANCING-Natalie Stern

(818) 343-8009 Natalie Stern
L.A., American Jewish Univ Dance
Studio, 15600 Mulholland Mon
10:00am-11:45 Tue 10:30am-noon
Wed 7:30-10:00 Thu 10:15am-1:05;
L.A. Shaarei Tefila, 7269 Beverly
Mon 6:15-8:45, Tue 1:30am-2:30
Wed 11:45am-1:15

ISRAELI DANCING-Yoni Carr

(619) 227-0110 Yoni
NEWPORT BEACH, Avant Garde
Ballroom, 4220 Scott Dr Sun 7:30-12
SAN DIEGO, Jewish Academy, 11860
Carmel Creek Rd. Thu

KAYSO FOLK DANCERS

Fri 9:30am-1:00
(619) 469-7133 Evelyn George
SAN DIEGO, Balboa Park,
Casa del Prado room 206 St

LIFE BALKAN DANCERS

Wed 7:45-10:15
(310) 310-399-2321 Gerda
worldance1@aol.com Sherry
LOS ANGELES, Pacific Arts Center
10469 Santa Monica Blvd.

ROMANIAN, RUSSIAN, INT'L DANCE -Mihai & Alexandru David

Fri 8:00-12:00 (teaching 8:00-9:00)
(818) 613-5259 davmichi8@aol.com
Mihai; (818) 317-2200 Alexandru
WEST L.A., Pacific Arts Center
10469 Santa Monica Blvd.

SAN DIEGO FOLK DANCERS

Mon 7:30-9:30
(858) 571-2730 Kin Ho
SAN DIEGO, Balboa Park Club,
Balboa Park

SAN PEDRO KOLO DANCERS

Mon 7:30-9:30
(310) 832-1074 Pauline Klak
SAN PEDRO, Dalmatian-American
Club, 1639 S Palos Verdes St.

SANTA BARBARA BALKAN FOLK DANCERS

Wed 8:00-10:30
(805) 682-4511 Luis Goena
SANTA BARBARA, Oak Park Stage,
corner Junipero and Calle Real

SANTA MONICA COLLEGE INT'L DANCE CLUB

Tue, Thu 11:15am-12:30
(310) 284-3637 James Zimmer
SANTA MONICA, Santa Monica
College Clock Tower or LS Bldg
1900 Pico Blvd

SIERRA MADRE FOLK DANCE CLASS

Mon 8:00 - 9:30
(626) 358-5942 Ann Armstrong
SIERRA MADRE, Sierra Madre Rec.
Center, 661 E. Sierra Madre Blvd



Folk Dance Scene

Volume 44, No. 7
September 2008

Editors' Corner

How amazingly the world has changed in our lifetime! The wonderful cover photo is by Carlos Lorenzo. We found it on the internet, and Carlos graciously allowed us to use it. You can find it, in glorious color, and other stunning photos of Barcelona and the surrounding area on Carlos' website, Barcelona Photoblog, <http://barcelonaphotoblog.blogspot.com>

In our search for a cover photo, we found lots of venues for tango in our area. Caltech has an active tango club, Caltech Tangueros. Check their website for lessons and events, www.its.caltech.edu/~ballroom/ Another local resource is www.tangoafficionado.com

Don't just read about tango! Dance it!

Be of good cheer!

- Pat Cross and Don Krotzer

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Federation Corner



It all started on a summer evening during my high school years. My parents were traveling to Oakdale, California to dance with **Lloyd Edwards**, a popular square dance caller. I went with them. There was one set short a man. I was the only other person in the room so I joined in and never sat down.

It was about this time my mother, **Bee Mitchell**, started to attend the

College of the Pacific's Folk Dance Camp under the direction of **Lawton Harris**. Mom taught me some of the dances and I went with her to the final fling of the camp, held in the old Baxter Stadium. My first year to attend the camp was 1952. Little did I know that someday I would become director of this annual event.

My mother started an adult dance group in Stockton and a teen-age group in the same area. Much of my foundation in folk dancing started in these groups. As I entered junior college, I decided to try teaching dance. My first class was 125 7th and 8th graders. Shortly after this experience I decided to make education as my vocation, however not at the junior high level.

In Sacramento I started a young adult group called the Twilight Twirlers. In 1960 the group became the Camtia Dance Ensemble which still exists today. The groups began performing that year and danced throughout the state for all of the Statewide Festivals, both North and South. Numerous second generation dancers are now in the group.

I received one of the first scholarships from the Federation, North in 1954 to attend the Folk Dance Camp at C.O.P. I became involved in the Federation and became president for the 1968/69 year. Later in my dance life, I joined the National Folk Organization and I am currently president of that group.

Lawton Harris, the founder of Folk Dance, passed away in 1967. **Jack McKay** became director at the now University of the Pacific until he retired in 1987. I became director in 1988 and am currently serving in that position. **Bev Wilder** created the Lawton Harris library following Lawton's death. I also became the curator for that portion of the library upon Bev's retirement from dancing.

Through all, I still hold highly that we are involved in a social/recreational activity. What a wonderful feeling to see people all joining hands together with smiles on their faces and having a good time. We have a special ceremony each week at Folk Dance Camp to welcome the first year dancers to our family. A light of a single candle in the center of the room expands to the outer circles to illuminate the entire room. The concept of sharing the light with other is so important. I hope I have been able to accomplish this throughout my years of dancing.

- Bruce Mitchell

Tango

The article below was excerpted from the Wikipedia web-site: <http://en.wikipedia.org/wik>

ARGENTINE TANGO

Argentine Tango is a social dance and a musical genre that originated in Argentina and moved to Uruguay and to the rest of the world later on. In the US, it is commonly confused with Ballroom Tango, though this is a later derivation.

Argentine Tango is danced in an embrace that can vary from very open, in which leader and follower connect at arms length, to very closed, in which the connection is chest-to-chest, or anywhere in between. Close embrace is often associated with the more traditional styles, while open embrace leaves room for many of the embellishments and figures that are associated with Tango Nuevo.

Tango is essentially walking with a partner and the music. Musicality (i.e. dancing appropriately to the emotion and speed of a tango) is an extremely important element of tangoing. A good dancer is one who makes you see the music. Also, dancers generally keep their feet close to the floor as they walk, the ankles and knees brushing as one leg passes the other.

Argentine Tango relies heavily on improvisation; although certain patterns of movement have been codified by instructors over the years as a device to instruct dancers, there is no "basic step." One of the only constants across all Argentine Tango styles is that the follower will usually be led to alternate feet. Another is that the follower rarely has her weight on both feet at the same time. Argentine tango is a new orientation of couple dancing. As most dances have a rational-pattern which can be predicted by the follower, the ballast of previous perceptions about strict rules has to be thrown overboard and replaced by a real communication contact, creating a direct non-verbal dialogue. A tango is a living act in the moment as it happens.

Argentine Tango is danced counterclockwise around the outside of the dance floor (the "line of dance") and dance "traffic" often segregates into a number of "lanes"; cutting across the middle of the floor is frowned upon. In general, the middle of the floor is where you find either beginners who lack floor navigation skills or people who are performing "showy" figures or patterns that take up more dance floor

space. It is acceptable to stop briefly in the line of dance to perform stationary figures, as long as the other dancers are not unduly impeded. The school of thought about this is, if there is open space in front of you, there are likely people waiting behind you. Dancers are expected to respect the other couples on the floor; colliding or even crowding another couple, or stepping on others' feet is to be avoided strenuously. It is considered rude; in addition to possible physical harm rendered, it can be disruptive to a couple's musicality.

Differences from Ballroom Tango

Ballroom tango steps were standardized by dance studios. The steps have been relatively fixed in style for decades. However, Argentine tango has been an evolving dance and musical form, with continual changes occurring every day on the social dance floor in Argentina and in major tango centers elsewhere in the world.

Argentine Tango is still based heavily on improvisation. While there are patterns or sequences of steps that are used by instructors to teach the dance, even in a sequence every movement is led not only in direction but also speed and quality (a step can be smooth, pulsing, sharp... etc.). Although Argentine tango evolves mostly on the dance floor, the government of Argentina does host an annual competition of Argentine tango in Buenos Aires, attracting competitors from around the world.

A striking difference between Argentine tango and ballroom tango is in the shape and feel of the embrace. Ballroom technique dictates that partners arch their upper bodies away from each other, while maintaining contact at the hip, in an offset frame.

In Argentine tango, it is nearly the opposite: the dancers' chests are closer to each other than are their hips, and often there is contact at about the level of the chest (the contact point differing, depending on the height of the leader and the closeness of the embrace). In close embrace, the leader and the follower's chests are in complete contact and they are dancing with their heads touching or very near each other. In open embrace, there can be as much space as desired between the partners, but there should always be complete contact along the embracing arms to give optimum communication. Since Argentine tango is almost entirely improvisational, there needs to be clear

Club Directory

Federation Clubs

ASTERIA GREEK DANCE CLUB
Thu 8:30 - 11:30
(310) 229-8947 Jerry Savin
West L.A. Pacific Arts Center, 10469 Santa Monica Blvd

CABRILLO FOLK DANCERS
Tue 7:00-9:45
(858) 459-1336 Georgina
SAN DIEGO, Balboa Park,
Balboa Park Club

CONEJO VALLEY FOLK DANCERS
Wed 7:30-9:30
(805) 497-1957 Jill Lungren
THOUSAND OAKS, Hillcrest Center,
403 W Hillcrest Dr

ETHNIC EXPRESS
Wed 6:30 closed holidays & August
(702) 732-4871 Richard Killian
LAS VEGAS, Charleston Heights
Art Center, 800 S. Brush St.

JIA MEI FOLK DANCE CLUB
(626) 757-0168 Andy Lin
Sun 2:00 - 7:00
ALHAMBRA, Asia Pacific California
Inc, 2121 W. Mission Rd.

KYPSELI GREEK FOLK DANCING
Fri 8:00-11:30
(818) 990-5542 Dalia Miller
PASADENA, Skandia Hall
2031 E. Villa

LAGUNA FOLK DANCERS
Sun 7:00-10:00 Wed 7:30-10:00
(714) 893-8888 Ted Martin
LAGUNA BEACH, Community Ctr
384 Legion Ave

LAGUNA WOODS INT'L FOLK DANCE CLUB
Tue 9:00am-11:00 Sat 9:00 am-11:00
(949) 768-6120 Florence Kauderer
LAGUNA WOODS, Club House 1,
24232 Calle Aragon

MOUNTAIN DANCERS
1st & 3rd Tue 6:00-8:00
(626) 355-9220 John Meursing
S. PASADENA, Woman's Club,
1424 Fremont Ave.

MULTI ETHNIC DANCERS
Wed 5:00-7:00
(949) 770-7026 Miriam Kahn
LAGUNA WOODS, Club House 1,
24232 Calle Aragon

NARODNI INT'L FOLK DANCERS
Thu 7:30-10:30
(562) 852-0521 Carol Wall
BELLFLOWER, Woman's Club of
Bellflower, 9402 Oak St.

PASADENA FOLK DANCE CO-OP
Fri 7:45-11:00
(323) 255-3809 Don Krotser
PASADENA, Throop Mem. Church
300 S. Los Robles

RAINBOW SENIOR CLUB
Sun 4:00 - 7:30
(714) 491-1438 James Huang
ROSEMead, Rosemead Community
Center, 3936 Muscatel Ave.

SAN DIEGO VINTAGE DANCERS
Thu 8:00 - 10:00
(858) 622-9924 Mary Jennings
SAN DIEGO, Normal Heights
Methodist Church 4650 Mansfield St.

SANTA BARBARA COUNTRY DANCE SOCIETY
Sun 6:00 Wed 7:30-9:30
(805) 682-1877 Elliott Karpeles
(805) 682-5523 Gary Shapiro
SANTA BARBARA Carrillo Rec Ctr
100 E. Carrillo St. (Sun); Westside
Community Ctr, 423 W. Victoria St.
(Wed)

SCANDINAVIAN DANCERS OF VENTURA & SANTA BARBARA
Every other Sat 2:00-5:00
(805) 604-9608 Madeleine
SANTA PAULA, Briggs Elementary
School 14438 W. Telegraph

SKANDIA DANCE CLASSES
Mon 7:00-10:00 Wed 7:00-10:00 Call
for others
(714) 893-8888 Ted Martin
(714) 533-3886 Donna Tripp
(310) 827-3618 Sparky Sotcher
ANAHEIM, Downtown Community
Center, 250 E Center (Mon)
CULVER CITY, Lindberg Park,
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(805) 688-2382 Jean Menzies
SOLVANG, Bethania Lutheran Parish
Hall, 603 Atterdag Rd.

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(310) 390-1069 Millicent Stein
CULVER CITY, Masonic Lodge 9635
Venice Blvd.

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(714) 941-0069 Nancy Attwood
ANAHEIM, Unitarian Church, 511 S.
Harbor.

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1 Sat per month confirm 8:15 - 12:00
(818) 990-8925 Louis
dovbyrd@aol.com
SHERMAN OAKS, Anisa's School
of Dance, 14252 Ventura Blvd.

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THE FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH, INC

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Another memorable weekend camp experience is planned

Tango

communication between partners. Even when dancing in a very open embrace, Argentine Tango dancers do not hold their upper bodies arched away from each other; each partner is over their own axis. Whether open or closed, a Tango embrace is not rigid, but relaxed, like a hug.

Argentine tango music is much more varied than ballroom tango music. A large amount of tango music has been composed by a variety of different orchestras over the last century. Not only is there a large volume of music, there is a breadth of stylistic differences between these orchestras as well, which makes it easier for Argentine tango dancers to spend the whole night dancing only Argentine tango. The music has a clear, repetitive pulse or beat, a strong tango-rhythm which is based on 2 strong beats of 4. **Astor Piazzolla** stretched the classical harmony and counterpoint and moved the tango from the dance floor to the concert stage. His compositions tell us something of our contemporary life and dancing it relates much to modern dance.

Resurgence of Argentine Tango in North America

In 1983, the dance show Tango Argentino opened in Paris, France, and in 1985, the show opened on Broadway in New York City. Cast members gave classes to a number of students and provided a dance center for the performers to teach new students.

In 1986, **Nora and Raul Dinzelbacher** visited San Francisco, California, coming from La Paz, Entre Ríos and Buenos Aires aboard a cruise ship where they were dancing tango and chacarera professionally. The Dinzelbachers settled in San Francisco in 1988, in response to the demand for tango teachers following a visit to San Francisco by the touring production of Tango Argentino. In 1989, the Dinzelbachers were invited to Cincinnati, Ohio by **Richard Powers**, to introduce and teach Argentine tango at a week-long dance festival. The following year, Powers moved his festival to Stanford University and asked the Dinzelbachers back. In 1991, Richard Powers asked Nora Dinzelbacher to help him transform "Stanford Dance Week" into "Stanford Tango Week". The two produced the popular annual festival until the University abruptly cancelled it after its 1997 run. In 1998, with **Bob Moretti**, a former student, Nora began a new festival in the same vein: "Nora's Tango Week", held in Emeryville, California. Moretti would continue to

co-produce the festival until his death on June 22, 2005, just days before that year's Tango Week.

ALLURE OF THE TANGO

Tango! Perhaps no other dance has such a pull on those who choose to enter into its world. Many are the dancers who, having tasted the sweet ecstasy of tango, have never been seen again, having given their lives to its magical trance. Not a few ex-folk dancers can be found in the many milongas found throughout almost every large city.

What gives the tango this allure, this exotic promise? Is it the charm of an intimate, sensual embrace with a perfect stranger? Perhaps the prelude to an even more intimate dalliance? Tango can be and has been many things to its admirers, even in all its many delightful versions and a study of tango's history would take volumes.

From the Spanish beginnings in old Andalusia as a dance for women, tango migrated to Spanish-held lands in South America, namely Argentina. By the late 19th century, it had become the property and practice of the Buenos Aires underworld, where unfettered by fashion and good taste, it began to display the earthy, uninhibited and defiant world of the brothels. Lonely men, outcasts from proper society who frequented the outskirts of the city, sought to attract the sultry women who plied their trade and it became common practice for the men to practice and develop the tango among themselves to create a dance which the women could not resist.

This all happened at a time when the closed dance position was still barely tolerated in polite society. The waltz and polka had achieved popular acceptance - more or less - in Europe and America, though not so much in isolated, conservative and Catholic Argentina. But even there, the tango slowly made its way into the middle classes - with considerable "sterilizing" of the more suggestive movements of its origins.

It did not take long for the tango to reverse its migration and return to the dance halls of Europe where each country seems to have had its way with it. The dance was colored with myths and mystery by those who stood to gain from its acceptance. It was said to be the dance of the colorful Argentine gaucho (it wasn't). It was said to be the dance of romance (it wasn't that, either). It was modified to meet the accepted standards of decency and decorum wherever

Tango

it went: France, England, Italy, Spain - even Finland, where it remains in the social dance repertoire to this day.

The dance rarely resembled its earthy beginning. America first became aware of the dance with its introduction by **Vernon and Irene Castle** in their wildly successful six-year reign as America's sweethearts in the fabled Ragtime dance era just prior to World War I. They lent the dance a playful, yet colorful style, uniquely different from any other and danceable by anyone with a little time to learn it. In truth, it was little different from the Fox Trot, but with more variety and character. **Fred Astaire** and **Ginger Rogers** depicted the dance in pseudo-Spanish / gaucho costumes, which did little to dispel the myths surrounding the dance.

Rudolph Valentino is said by modern tangueros to have caused more damage to the tango than anyone. Carrying the gaucho myth to the silver screen, Valentino gave Americans a glimpse of an almost-naughty, sensual dance, quite different from the Castles' version, but still far from the dance's origins. His portrayal of the tango became America's idea of the dance.

Ballroom dancers took to the dance and gave it their own unique character, attempting to display the sensuous and challenging nature of the dance, but not quite daring to give up elegance to return to the tango's underlying message. Only very recently have the International Ballroom Dancers begun to insert Argentine tango elements into their performances and competitions.

Back in Buenos Aires, the times were changing. Through lurid political changes and upheavals, the dance began to represent the true spirit of the Argentine culture - intense, passionate, angry, longing - "Latin." At last, the old dance found its place in the modern world. Enough time had passed that the sensuous promise of the tango was no longer vulgar and crude and despised. Women were free to express their own temperament and the tango was the perfect vehicle. With the tango, the music grew and became the voice of the people. Musicians received national hero status and singer **Carlos Gardel** is worshipped to this day as one of Argentina's greatest artists and patriots.

The production "Tango Argentina" hit the American public like a bombshell a couple of decades ago. Here

was the real deal in all its sensuous, earthy splendor. No delicate, stylized, contrived gestures pretending to be sexy. This really was sexy - unabashed, unrestrained and unashamed. America took to the Argentine tango as they had not taken to a dance in decades. Hundreds of new tangueros flocked to Buenos Aires in search of the "source" and returned to spread their knowledge of the dance to an ever-increasingly eager dance world, at great benefit to their - and Buenos Aires' - economies.

Milongas appeared everywhere - places where the tango is danced by dreamy-eyed aficionados of the true tango, locked together in close embrace, each partner sensing the full essence of the other. Legs intertwined in each other's space, beautiful legs boldly exposed to the hip in deep corté or wrapped seductively around the man's body; surely such uninhibited gestures say something about today's tolerance and outright acceptance of such bold display of self-image.

To the uninitiated, the technique of the tango is very mysterious. How do two people so closely entwined execute so complex and beautiful a dance? The basic concept appears to be that the man leads his partner around him as she executes a series of "grapevine" steps, crossing alternately in front and behind. The man then creates an obstruction for her, either with his own leg or by leading her in a change of direction. The woman then works her way around and over the obstruction, free to execute her own flourishes and embellishments. The styles of different couples vary greatly and many an observer sits transfixed by the beauty and fascination of this most alluring of dances.

- *Richard Duree*

LA CONFITERIA IDEAL

A Buenos Aires landmark since 1912, *La Confiteria Ideal*, or simply *La Ideal*, is an integral part of Tango folklore. All the greats have performed here and scenes from movies like *Tango*, *The Tango Lesson*, and *Evita*, were filmed on the premises. The palatial building, a classic example of French inspired Art Deco Argentinean architecture, sits in the heart of Buenos Aires. The ground floor houses a traditional confiteria where coffee and a variety of pastries are served from early morning to midnight. Sipping a cup in the opulent surroundings of floor to ceiling mirrors and antique

Camp Hess Kramer

around the dances and music of the second half of the 19th century. The work is titled Uncle Joe's Boots.

Beverly Barr

Beverly Barr has an outstanding reputation as a leading folk dancer, folk dance instructor, leader and performer for many years. She is a past president of the Folk Dance Federation of California South and has been folk dancing, performing, and teaching recreational folk dance and line dance in Los Angeles and around the world for many years. She has worn many hats of responsibilities in folk dancing.

Beverly is one of the primary leaders in the Southern California Folk Dance world, helping to keep folk dancing alive and fun. Beverly and Irwin have appeared on TV and Beverly has represented folk dancing on TV and in other media. As for public relations, Beverly and Irwin are among the best.

Written in a Folk Works Magazine article featuring Beverly and Irwin

Beverly Barr - Folk Dance Teacher Extraordinaire

Beverly has been teaching folk and line dancing for many years and brings a great professionalism to what she does and who she is. Her natural skills, teaching

techniques and enthusiasm contribute to her outstanding teaching ability.

This is about Beverly, who will be teaching at the Camp Hess Kramer Workshop in October, but it is hard to separate what Beverly and Irwin mean to folk dancing.



Beverly Barr and enthusiastic Hess Kramer participants, 2007

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THE ETHNIC EXPRESS
International Folk Dancers on the right track!

Camp Hess Kramer

Save this weekend date, October 24-25-26, 2008 for this year's Camp Hess Kramer Workshop Weekend. This very popular International Folk Dance Workshop Weekend is held every year in the fall at Camp Hess Kramer in Malibu. This is the 24th year of the successful "Camp's Review" format. Plan ahead and plan to be there. We are happy to report that this is the weekend camp of choice for so many folk dancers. You don't want to miss it.

This weekend camp prides itself on excellent



Gordon Wall and Sylvia Stachura, Hess Kramer 2007

teaching, great parties, wonderful food, and most of all, the outstanding and loyal attendees that embrace this weekend and keep it a high priority. If you have never attended, give yourself a treat and join us this year. You will be amazed at the special feel of this weekend, the great food, new friendships that will become part of your life, and of course the new dances you learn.

There is a full page flyer in this issue of Scene. Prices include accommodations, dance workshops, 6 wonderful meals, snacks, happy hour, parties, a silent auction and dancing, dancing, dancing. To request flyers for yourself or your groups, and for any other information, please call Irwin or Beverly at (310) 202-6166 or (310) 478-4659.

Meet our 2008 Camp Hess Kramer teachers:

Suzanne Rocca-Butler

We welcome Suzanne Rocca-Butler to her first year teaching at the Camp Hess Kramer Workshop Weekend

Suzanne studied both modern dance and folk dance in college and has been teaching folk dance in the San Francisco Bay Area for thirty years. She has been a guest teacher twice in Brazil, at the first and second Ethnic Music and Dance Symposium sponsored by a university in Sao Paolo. Also, at the invitation of the Gifu Folk Dance League, she taught at the 11th National Sports and Recreation Festival in Japan, the first year dance was included in the nationwide event.

Suzanne taught at Stockton Folk Dance Camp from 1987 to 2003, the first two years as an assistant teacher and then teaching her own non-partner class. She also served on the Stockton Folk Dance Camp Committee for fifteen years, on the California Folk Dance Research Committee for twenty-five years and on various other dance committees.

She now teaches several classes on a regular basis in the Peninsula south of San Francisco and is a guest teacher in other locations. In 2006 she taught at the San Francisco Kolo Festival. She is very excited and looking forward to teaching at Camp Hess Kramer in October.

Anthony Ivancich

We welcome Anthony Ivancich to his first time teaching at the Camp Hess Kramer Workshop Weekend. Anthony's ancestry is Croatian. He is a native of Los Angeles, who was exposed to Early California dance and social dancing at an early age at the Polka Palace in the Budlong Croatian Center. Weekly Yugoslav ethnic summer picnics were a staple of his childhood.

In his senior year at Hollywood High School, he joined the Gandy Dancers. (A well-known dance group from the pioneering days of folk dance.) When the Westwind International Folk Ensemble, was formed in 1960; his knowledge of American dance and folklore was further broadened. He learned to lead a Running Set (Big Circle) and was exposed to other features of Americana dance. He later became director of the Ensemble.

Anthony completed the course work for Dance Ethnology in the UCLA graduate program in dance. He also did original dance research in Spain and Macedonia and recently continued his researches of Spanish dance. For many years he has centered his scrutiny on Country and Western dance forms. Currently, he is writing the music for a ballet centered

Tango

chandeliers, it is easy to imagine a time when the country's leading artists and intellectuals called this home.



But the main draw of *La Ideal* is the upstairs ballroom. It's a bit down at the heel these days, but its former splendor can still be sensed. Marble columns line the dance floor, gold leaf trellis decorates the ceiling, and chandeliers shin brightly. The tango lovers of Buenos Aires flock here for a matinee *Milonga* (Tango dance venue) from mid-afternoon to 9 p.m., and the evening *Milonga*, which starts around midnight and may end after 5 a.m.

La Ideal is a living piece of *Porteño* history. The term *Porteño* evolved during the late 19th and early 20th century, during a period of massive immigration from Germany, France, Italy and Eastern Europe, and refers to the port people, the inhabitants of Buenos Aires. It was in the *Porteño* melting pot that the Tango evolved.

- Norm Tiber

THE ARGENTINE TANGO

A friend, with whom I love to dance the Argentine Tango, told me the following story about her first experience of dancing in Buenos Aires.

She had studied Tango for over three years and dreamed of dancing at the famous Milongas (Tango dance venues) in the city that gave rise to what poet **Enrique Santos Discepolo** described as "a sad thought that is danced."

She spent her first day in Buenos Aires shopping for dance shoes. That night she went to *La Confiteria Ideal*, one of the most famous Milongas in the city. She

watched the dancers, identifying the men that were "good leaders." Eventually, one of them invited her to dance, using the traditional, non-verbal *Cabeceo*. The man catches the woman's gaze and if she is interested in dancing with him, she allows their eyes to connect. This is followed by a mutual nod or facial expression indicating, "Yes, let's dance together." The man escorts the woman onto the dance floor and they dance a *Tanda*, a set of 3 or 4 dances. They converse between dances, but once they enter the intimate, close embrace of Tango, they remain silent. They know that their *Tanda* is over with the playing of a *Cortina*, a piece of non-Tango music that acts as a curtain between *Tandas*. The *Cortina* is the signal for the man to escort the woman back to her seat.

My friend's first experience seemed to be a disaster. A man invited her to dance, but at the end of the first dance of the *Tanda*, he escorted her back to her seat, an indication that he did not enjoy dancing with her. No one else asked her to dance that evening.

The next day, she contacted a local Tango teacher. She explained to the teacher what had occurred the night before and the teacher agreed to accompany my friend to another *Milonga* that night. Once again, a man asked her to dance and after the first dance, he escorted her back to her seat. The teacher was surprised, because from what she had observed, my friend was a good dancer.

The teacher happened to know the man, so she went over to where he was standing and asked him why he had not danced the entire *Tanda* with my friend. She came back a few minutes later with the man in tow, both of them smiling. It turns out that after their first dance my friend had thanked her partner for the lovely dance. They explained to my friend that this was the traditional way to let your partner know that you were not enjoying dancing with him. You save your "Thank you" until the *Cortina* is played.

Everyone agrees that the Argentine Tango is steeped in tradition. Almost everything else about the dance - its history, how to dance it, what music to play, and how to teach it - will result in hours and hours of discussion amongst Tango lovers. Having made this disclaimer, I will try to share with the reader my perspective on this fascinating cultural phenomenon.

To begin with, we need to distinguish the Argentine Tango from other forms of Tango like the American Tango and Ballroom (International or English) Tango.

Tango

In a Smithsonian Magazine article, **Barbara Garvey** wrote:

"The forms of Tango are like the stages of a marriage. The American Tango is like the beginning of a love affair, when you're both very romantic and on your best behavior. The Argentine Tango is when you're in the heat of things and all kinds of emotions are flying: passion, anger, humor. The International Tango is like the end of the marriage, when you are staying together for the sake of the children."

For the rest of this article, all statements about the Tango refer to improvised, social, Argentine Tango.

Tango evolved during the later part of the 19th century and the beginning of the 20th century in the lower class barrios of Buenos Aires, Argentina, and Montevideo, Uruguay. A melting pot of diverse musical and dance forms provided the ingredients for this new genre.

The rhythms of the *Habanera* blended with the *Condombe*, a music/dance form that ancestors of black slaves added to the mix. While there is no agreement on where the name "Tango" came from, many dance historians believe it was based on the term blacks used to denote both the drums played and the place where the Condombe was danced.

Gauchos, displaced from the Pampas when it was divided into large private holdings (Conquista del Desierto), migrated to the poor barrios of Buenos Aires. They brought with them the Milonga, improvised songs that recalled heroic deeds and the woes of life. The Milonga lent its name to the venue where Tango is danced and one of the three types of Tango music/dance.

Millions of emigrants (Italy, France, Germany, and Eastern Europe) came to Buenos Aires and helped shape the Tango. They brought with them the social dance traditions of the Waltz and Polka. German emigrants introduced the Bandoneon, a button accordion that would give the Tango orchestra (Orquesta Tipica) its unique sound. They peppered traditional Spanish with Lunfardo, slang expressions that became an important component of Tango lyrics. The pattern of immigration brought large numbers of single men to Buenos Aires. The cafes and brothels that sprang up to meet the needs of these single men provided a home for the Tango. In the absence of

women, the tradition of men practicing Tango with other men evolved.

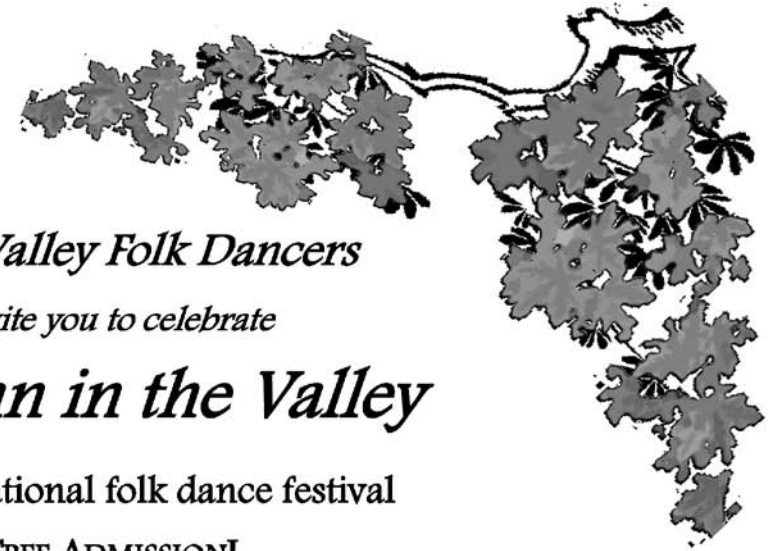
Initially, as happens with many new social dances, Tango was rejected by "proper" society. Over time, sailors, musicians, and sons of wealthy Argentinians carried the Tango to Paris and the Parisians loved it. This was the start a Tango craze that spread around the world.

During the next century, Tango would wax and wane in popularity. In Argentina, the period from the 1930s to the 1950s is considered the Golden Age of Tango. Beginning with the military coup of 1955, Tango was replaced by Rock and Roll and an entire generation would grow up with no connection to the Tango. However, in the 1980s, with the success of the stage show Tango Argentino, the Tango reemerged to capture the hearts of dancers around the world.

Learning to dance Tango is like learning a language. It is a deceptively simple and yet complex dance. Basically, Tango is constructed from improvised walking steps: forward and back crossing steps that are done as if walking on a narrow beam and open steps. This contributes to Tango's catlike style. The walk may be even (parallel) or uneven (crossed). In the even walk, common to many social dances, the man steps on his left foot and the woman on her right foot. In the uneven walk, the man and woman both step on their left feet. In addition, the man may walk on three different tracks: to the woman's right, in front of her, and to her left. All of these variations in the walk provide great latitude for improvisation.

Tango is a turning dance and turns (*Giros*) are executed using a grapevine sequence. Turning steps really capture one of the unique aspects of the Tango, the lead, which comes mainly from the man's chest. If a man wants to lead his partner to circle around him (*Molinete*), he proposes this move by turning in a circle. The woman follows the man's chest, but she initiates the grapevine sequence on her own, because this is the language of Tango, part of its syntax.

Tango is a dance of illusion. Many of the most interesting moves are nothing more than a basic step which is dressed up. For example, a man can invite a woman to take a back opening step, and he can place his foot so it accompanies the woman's foot. This gives the illusion that the man is pushing the woman's foot across the dance floor, a *Barrida*.



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Dancers Speak

September Quote

"Dancing is a sweat job." ~ Fred Astaire

September Question

September is often a very hot month in Los Angeles, so this quote by Fred Astaire seems fitting. When I first began dancing, we beginners were given a few etiquette tips. Some of them dealt with hygiene. Thinking of "sweat" brings to mind a dancer I knew who would always bring an extra shirt, and halfway through the evening he would take off his sweaty shirt and put on the fresh one. I'm sure our readers would be interested in any tips you may have. Please send me your suggestions to put in next month's Scene.

- Sandy Helperin

Last month's question was: "If the leader of a dance is considerably off the rhythm of the dance, do I follow the leader, dance the dance properly next to the leader, or drop out of the dance? What do you think the correct answer is?"

I think the correct answer is 'Yes'. That is, first, give the benefit of the doubt to the leader. Traditionally the leader is completely in control of the dance and should be followed whenever possible. It may be that he/she is doing a variation not known to you. Some dancers purposely dance 'behind' the beat (very common in Macedonian dances). Or, perhaps the leader needs an iteration or two to 'get into' the correct rhythm. If, after a few times through, you believe the leader is not dancing correctly, then you might do your version adjacently. Some leaders will be thankful to be subtly reminded of the step. Then if that doesn't work, I would quietly leave the line.

- Jay Michtom

Here is another reader's answer. Anyone else care to write in?

This question isn't that difficult. It's sad that the situation has to arise in the first place. I would neither subjugate myself to the lack of skill of a presumed leader, nor allow the leader to deny me of the experience.

I've been told there are two rules in Balkan dance:

- 1) Follow the leader
- 2) Don't lead if you don't know the dance!!!

- Richard Duree

DANCING WITH TWO LEFT FEET. (37)



Webster dictionary defines the word "Gem" as:

- 1 a: Jewel. b: a precious or sometimes semiprecious stone cut and polished for ornament
- 2 a: something prized especially for great beauty or perfection b: a highly prized or well-beloved person

We all know that gems are well hidden and hard to find and usually require polishing to get their luster. Well, I found such a gem in the raw last year and today after a year of polishing the gem, it emerged as a bright and shining star.

You are probably wondering why I am talking about gems, when this is a folk dance publication.

The gem I am talking about is a gem of folk dancing. It is the annual Summer Folk Fest hosted annually by the Serbian Church in San Diego, that gathers young dancers from California and all the way to Toronto, Canada, to perform in a two hour show of Serbian folklore and dancing.

The smallest gems are as young as four years. Dressed in their various native costumes they executed their dances to perfection. Your heart just goes out seeing the little tots all in synch doing a *lesnoto* as they wave their handkerchiefs in the air. It makes you realize that folk dancing is not dying, but blossoming with little buds that will some day carry the tradition.

The next is a bit larger gem, an older, if you consider sixteen to eighteen to be old, group of dancers from the Academy of Serbian Folk Dancing from Toronto, led by **Bata Marcetic**. Over the years I have seen professional groups, and I can tell you that this group is light years ahead of many of them. Their youthful enthusiasm, vitality, and the fun they have, is what make their performance unique. I can imagine them starting to dance years ago, as the small four year old dancers by doing the simple *lesnoto* dances and growing older over the years, their dances becoming the fast and lively *ušests* and *coceks* they performed today.

After two hours, of group after group outdoing each other, I am sitting in my chair exhausted. The young dancers stream by, now changed from their colorful costumes into plain street clothes. They look like any teenage group, joyfully chattering with each other and totally unaware of the talent they showed on the stage.

The gem I saw on stage today goes into hiding once again, only to emerge in a brighter splendor next year.

- Lou Pechi

Tango

Traditionally, couples dance in close embrace, especially in crowded Milongas. This can be done with both partners on their own axis, or in *Carpa*, where the partners lean into each other like two tent poles, sharing a common axis. Couples can also dance in open embrace, which allows additional freedom to improvise. Couples move around the floor counter-clockwise in a *Ronda*, an imaginary lane of dance. Good floor craft is very important and dancers can begin and end a *Tanda* with the same companion couples in front and behind them. A man is expected to protect his partner from contact with other couples. Dancing in close embrace, women sometimes close their eyes and this leaves a blind spot on the right side of a couple. Therefore, passing on the right in a *Ronda* is the sign of an inexperienced or inconsiderate leader.

At a Milonga, Tango is danced to three types of music: Tango, Vals and Milonga (Milonga refers to both the dance venue and a type of one-step music/dance). Music from the Golden Age (1930s to 1950s) is favored and one type of music is played during each *Tanda* (a set of 3 or 4 dances). The usual ratio is 2 to 3 *Tango Tandans* to each Vals or Milonga *Tanda*. A *Cortina*, a curtain of non-Tango music, is played between *Tandas*. Typically, a man dances only one *Tanda* with a woman who is not his regular partner.

During the last few years, at select Milongas, nontraditional *Nuevo* music (i.e. electronic tango) and alternative music (i.e. a Greek *Hassapiko*) is played for dancing. There is much debate about *Nuevo* music and dance styles within the tango community.

In conclusion, Tango provides a vehicle for people to connect and this often results in a very special experience.

Their eyes meet across the room.

The man's expression signals a request and the woman responds with an equally subtle affirmation.

He walks across the room and escorts her onto the dance floor.

A Tango begins.

They enter into a close embrace and their bodies begin to move as one.

Perfect communication.

Are they friends, lovers, or total strangers?

Do they even speak the same language?

An outside observer couldn't tell, and in the world of Tango, it is not important.

- Norm Tiber

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Calendar

Note: Federation Dance Events are in Bold.

CALL TO CONFIRM ALL EVENTS

SEPTEMBER

- 1 **Labor Day Party, 7:30, West L.A. Folk Dancers, Brockton School, 1309 Armacost Ave., West L.A. See OTS for Details. Info: Beverly (310) 202-6166 or (310) 478-4659.**
- 4 **Narodni Int'l. Folk Dancers, 7:30-10:30 p.m. at Woman's Club of Bellflower, 9402 Oak St., Bellflower, CA. Henrietta Bemis reviewing Turkish/Mid-Eastern dances from Mendocino. Info: Shirley (714) 932-2513 or Carol (562) 862-0521.**
- 5-7 *St. Sophia Greek Festival*, Fri. 5-11 p.m., Sat. 11:00 a.m.-11:00 p.m., Sun. noon-10:00 p.m., at 1324 S. Normandie, Los Angeles. Info: (323) 737-2424 or www.lagreekfest.com.
- 7 *Practice for So. CA Playford Ball 4:00-7:00* at Alhambra Masonic Center, 9 W. Woodward Ave., Alhambra, CA 91801. Teaching by James Hutson & Annie Laskey.
- 9 *Yeseta Brothers Tamburica Band* at Cal Tech Folk Dancers, 8:00, Throop Church, 300 So. Los Robles. Info: Nancy Milligan (626) 797-5157 or franprevas@yahoo.com.
- 11 **Homecoming Party! Narodni Int'l. Folk Dancers, 7:30-10:30 at Woman's Club of Bellflower, 9402 Oak St., Bellflower, CA. Info: Shirley (714) 932-2513 or Carol (562) 862-0521.**
- 12-14 *St. Anthony Greek Festival* Fri. 6-11 p.m., Sat. 12-11 p.m., Sun. 12-10 p.m., at 778 S. Rosemead Blvd., Pasadena. Info: (626) 449-6943 or www.hellenicfestival.org.
- 13 *Cafe Aman 7:30-11:30* at Pacific Arts Center, 10469 Santa Monica Blvd., West Los Angeles. Teacher: Sherry Cochran, music: Balkan Edition. Info: madelyntaylor@hotmail.com or ianpricebey@hotmail.com.
- 13 *8th Annual Playford-to-the-Present So. Calif. English Country Dance Ball* in South Pasadena. Info: www.caldancecoop.org/playford.
- 13, 14 **Octoberfest, Balboa Park, San Diego. Free. Beginners' workshop from 1-4 p.m. on Saturday. Dance Festival Sunday from 12:30 - 4:30. Council Meeting: 10:00 a.m., Sunday. Info: <http://www.hofshi.net/idasdc/#events>**

- 13-28 *World Festival of Sacred Music*. 41 events with 1000 performers at various locations in Los Angeles. Singing and music from many ethnic areas of the world. Info: www.festivalofsacredmusic.org.
- 20 **30th Anniversary of Ethnic Express Int'l Folk Dance Club, 6:00 at Magura's Bulgarian Restaurant, 1305 Vegas Valley, Las Vegas, Nevada. Info: Dick Killian (702) 732-4871.**
- 20 **4th Annual Fall Welcome Party, Scandinavian Dancers of Santa Barbara & Ventura, 7:00-10:00 at First Presbyterian Church, 31 East Constance Ave., Santa Barbara. Info: Madeleine Waddell (805) 604-9608, mdejoung@aol.com, or <http://www.cs.ucsb.edu/~gilbert/scand/>.**
- 26-28 *St. Nectarios Greek Festival*, Fri. 5-10 p.m., Sat. & Sun. 12-10 p.m., at 20340 Covina Blvd., Covina. Info: (626) 967-5524 or www.saintnectarios.org.
- 26-28 *St. Paul's Greek Festival*, Fri. 5-10 p.m., Sat. 12-10 p.m., Sun. 12-9 p.m., at 4949 Alton Parkway, Irvine, CA. Info: (949) 733-2366 or www.stpaulsirvine.org.

OCTOBER

- 5 **Autumn in the Valley, West Valley Folk Dancers Festival at Woodland Hills Recreation Center, 5858 Shoup Ave. 1:00 - 4:30. Free. See ad. Info: (818) 368-1957.**
- 11 *Cafe Aman 7:30-11:30* at Pacific Arts Center, 10469 Santa Monica Blvd., West Los Angeles. Music: Opa-Baba from Santa Barbara Info: madelyntaylor@hotmail.com or ianpricebey@hotmail.com.
- 12 *Taste of Encino* with California Traditional Music Society. Music, dancing, storytelling, food. 10:00 a.m.- 5:00 p.m. at Encino Park, Encino. Info: (818) 817-7756.
- 24-25-26 **Camp Hess Kramer Workshop Weekend in Malibu. See article for details. Info: Irwin or Beverly (310) 202-6166 or (310) 478-4659.**
- 25-26 *RagFest! Fullerton*, Info: Friends of Jazz (714) 680-6684 or Eric Marchese (714) 836-1104 or emarcheseewriter@gmail.com.
- 30 **Halloween Party, 7:30-10:30 p.m., Narodni Int'l Folk Dancers, Woman's Club of Bellflower,**

On the Scene

NARODNI INTERNATIONAL FOLK DANCERS

Teaching Program
Thursdays, 7:30 - 10:30, Woman's Club of Bellflower, 9402 Oak Street.

September 2008

- September 4th **Henrietta Bemis** reviewing dances from Mendocino (Turkish/Mid-Eastern)
September 11th Homecoming Party!
September 18th Review of *Mairi's Wedding* by

John Matthews

September 25th **John Matthews** teaching *Dunda Kolo* (Serbian)

October 2008

- October 2nd **John Matthews** teaching *Dunda Kolo* (Serbian)
October 9th **John Matthews** reviewing *Dunda Kolo* (Serbian)
October 16th. **Beverly Barr** teaching tba
October 23rd Review of dance taught by **Beverly Barr**

October 30th Halloween Party!
~ all teaching is subject to change ~

For more information, please contact Shirley (714) 932-2513 or Shirley@Hansen-Family.us or Carol (562) 862-0521 or g-cwall@earthlink.net.

CRUISE WITH THE BARRS

We are cruising with the Barrs Nov. 5-16, 2008. We have taken many trips with them and they have been most enjoyable and included a lot of dance time.

It is the atmosphere that Beverly and Irwin create. Their trips are priced to our advantage, and we are getting a bonus before the 7 day cruise of two extra nights in Venice, with our hotel right off St. Marks square, and one day and night in Rome after the cruise. We fly home non-stop from Rome to LAX, making it an 11 day trip. The cruise sails the Eastern Mediterranean and Greek Islands, including Venice, Italy, Dubrovnik, Croatia, Kusadasi (Ephesus), Turkey, Santorini and Corfu, Greece, ending in Venice, and then an extra day and night in Rome. We keep traveling with Beverly and Irwin because we can always look forward to a great time, and we have never been disappointed. See ad in this issue of Scene. Info: (310) 202-6166 or (310) 478-4659.

- Dorothy Walters

FOLK DANCERS NEEDED FOR TV SHOW

Are you a folk dancer? Want to be on television? Read on....ABC Primetime show is casting a family of folk dancers!

Hi. My name is Vaia Abatzis and I am a casting producer for ABC's hit reality show, "Wife Swap." I am currently holding a national casting call to find fun and outgoing folk dancing enthusiasts along with their family.

If you have seen the show, you probably know we pride ourselves on casting a wide array of families...families from all different walks of life. Families must consist of two parents and at least one child over the age of 5. Families who appear on the show receive a \$20,000 honorarium and if you refer a family who appears on our show, you will receive a \$1000 finder's fee *per* family. If you are unfamiliar with the show, the premise of Wife Swap is to take two different families and have the moms switch places to experience how another family lives.

If you would like more information about the show, go to ABC.com and you will find "Wife Swap" under the primetime listings. If you are interested, please contact me at work ASAP at (646) 747 7943 or please email your phone number to vaia.abatzis@castingrdf.com

VESELO SELO SEPTEMBER SCHEDULE

September 6 Nostalgia Night. Request your favorite oldies for our Memory Lane.

September 13 Teaching of dances from Stockton or Mendocino camps.

September 20 Reviews of September 13 dances

September 27 Fun For All night with hostess **Carol Maybrier**

- Lu Perry

WATCH FOR NEW YEARS LOCAL TRIP PLANS WITH THE BARRS, DEC. 30, 2008 / JAN. 2, 2009

Plans are being made for a 3 night 4 day New Years' trip, including a New Year's Eve party, with Beverly and Irwin Barr. We are working on the location. Watch for more information in next month's Scene, or call Beverly & Irwin at (310) 202-6166 or (310) 478-4659 for updated information.

- Beverly & Irwin Barr

FIFTIETH ANNUAL OKTOBERFEST

Join us for the Fiftieth Annual Oktoberfest in San Diego's Balboa Park Club, September 13 - 14. Saturday from 1 - 4 will feature Beginners' lessons in basic steps - Schottische, polka and waltz! Evening dancing will be at the Folk Dance Center with live music. On Sunday there will be a dance festival with favorite dances, teaching of simple dances, performances, vendors with arts and crafts, and food and drinks. Council meeting at 10:00 a.m. Info: Anne (619) 422-1548 or Georgina at gbsham@san.rr.com

- *Georgina Sham*

WEST L A FOLK DANCER'S- PARTIES COMING UP

A Labor Day Party will be celebrated on Monday, Sept. 1, 2008. This party is always a highlight and a great way to end the long weekend. We have a reputation for having great parties.

Friday, Oct. 31 is Halloween and we will have a fun time that night celebrating with a Halloween Party. Costumes are fun and add a lot to a Halloween party. Join us with or without a costume, you are welcome.

On Friday, Nov. 28 2008, we will celebrate with our annual Day After Thanksgiving Party. Another chance to have a special evening of dancing and partying. Join us and work off some of that Thanksgiving dinner.

Two holiday parties, one on Monday, Dec. 22 and one on Friday, Dec. 26. Everyone wants to celebrate, so we will have Holiday Parties for all. What better time to party, Monday before Christmas and during Chanukah and Friday, the day after Christmas and still during Chanukah. We hope you all will join us.

All parties are all-request programs, bring snacks or desserts for the pot-luck table, Don't miss these happy party nights. All parties begin at 7:30 and end when you get too tired to dance.

Do you want to keep up with the dances that are done at festivals? On Mondays and Fridays we introduce new dances and keep the favorite oldies alive. Scottish and English Set Dances and couple dances are taught more on Fridays because we have a more even balance of men and women. We also do a variety of international dances and individual line dances. Come visit our group and dance with us.

We meet every Monday and Friday evening and dance on a beautiful wooden floor. The place is Brockton School, 1309 Armacost, W.L.A. (Between

Barrington & Bundy, 1 1/2 blocks north of Santa Monica Blvd.). We will not meet on Monday, Sept. 29 and Fridays, Sept. 12 and 19.

We look forward to seeing you. For information call (310) 202-6166 or (310) 478-4659.

- *Beverly & Irwin Barr*

LAGUNA BEACH FOLKDANCE TEACHING SCHEDULE FOR SEPTEMBER

Sunday evening teaching schedule: (September features dances introduced at Stockton 2008).

September 7 **Richard Duree** teaches *Di Doi*, a couple dance of the Csango culture, introduced by Christian & Sonja

September 14 **Richard Duree** teaches *Incalcita*, a "tricky" line dance from Moldova introduced by Christian & Sonja

September 21 **Dave Carman** teaches more Stockton favorites, perhaps the Russian Cossack dance, *Hai Zelenenky* and the Italian couple dance, *Courenta* or the Russian Dance *Posadila rozu*

September 28 **Dave Carman** reviews dances taught the previous week.

For more information: diane.baker@spamcop.net, (949) 675-2199.

- *Diane Baker*

ENJOY "BRANSON PLUS" IN LATE APRIL, EARLY MAY, 2009 WITH BEVERLY & IRWIN BARR

We are preparing our trip to Branson (plus), for the end of April and beginning of May, 2009. We've taken folk dance groups to Branson several times and always include other cities of interest in our Branson trips. This time we plan to fly into Little Rock, Arkansas and visit the Clinton Library and Museum and see more of the Ozarks. There are many new adventures to enjoy in Branson and new things to see in and nearby Branson. We have experience taking groups to Branson and know how to make this trip a real vacation of pure enjoyment and entertainment. There were many requests to do this trip again, so we are listening to your requests and will be going to Branson in Spring, 2009. We will keep you posted. We welcome your calls to get updated information on this and other travel and dance plans. Call Beverly & Irwin, (310) 202-6166 or (310) 478-4659.

- *Beverly & Irwin Barr*

9402 Oak St., Bellflower, CA. Info: Shirley (714) 932-2513 or Carol (562) 862-0521.

31 **Halloween Party 7:30, West L.A. Folk Dancers, at Brockton School, 1309 Armacost Ave., West L.A. Info: Beverly (310) 202-6166 or (310) 478-4659.**

NOVEMBER

28 **Annual Day After Thanksgiving Party, 7:30 p.m., West L.A. Folk Dancers, at Brockton School, 1309 Armacost Ave., West L.A., Info: Beverly (310) 202-6166 or (310) 478-4659.**

DECEMBER

12/22 **West L.A. Folk Dancers' Holiday Dance Party, 7:30 p.m. at Brockton School, 1309 Armacost Ave. Info: Beverly (310) 202-6166 or (310) 478-4659.**

12/26 **Day-After-Christmas Holiday Party, 7:30 p.m. at Brockton School, 1309 Armacost Ave., West L.A. Info: Beverly (310) 202-6166 or (310) 478-4659.**

12/30/08-1/2/09 **New Year's Trip with Beverly & Irwin Barr. Info: Beverly or Irwin (310) 202-6166 or (310) 478-4659. See OTS.**

NORTHERN CALIFORNIA

9/14 **Fiesta de Sonoma, Int'l FD Festival. 1:30 - 4:30 at Veterans Memorial Bldg., Sonoma. Info: Elsa, (707) 546-8877.**

9/20-21 **World Music & Dance Festival at Old Sacramento Memorial Auditorium. Info: sacramento.worldfestival.org.**

9/26-28 **Gypsy Camp North at Camp Sacramento. Info: <http://www.folkdance.com/sacramento/campsac.html>.**

ILLINOIS

9/5-6-7 **German Day Festival at Chicago, IL. Info: (630) 653-3018.**

MISSOURI

Spring, 2009 - **"Branson Plus" with Beverly & Irwin Barr. Info: (310) 202-6166 or (310) 478-4659.**

NEW YORK

9/26-28 **Roberson Folk Dance Weekend (43rd Annual) at Scotts Resort at Oquaga Lake featuring Yves & France Moreau. Info: (607) 280-3471 or rabrown46@aol.com.**

WASHINGTON

10/3-5 **Lee Otterholt Teaches Balkan Dances at Richland Community Center, 500 Amon Park Dr., Richland, WA. Info: Paul (509) 943-9079 or Marilyn (509) 545-1311.**

FOREIGN

FOUR COUNTRIES

7/6-7/22/09 **Four Countries Folk Dance Cruise (Ukraine, Romania, Bulgaria, & Turkey) Dancing led by Lee Otterholt. Info: Mel Mann c/o Berkeley Travel, 1301 California St., Berkeley, CA 94703, (510) 526-4033, or meldancing@aol.com.**

ARMENIA

10/1-12 **Dance Tours of Armenia, organized by Tineke van Geel. Info: www.tinekevangeel.nl.**

CANADA

9/19-20 **International Folk Dancers of Ottawa 40th Anniversary, Ottawa, ON; workshops by Lee Otterholt. Info: (613) 729-1515 or www.ifdo.ca.**

CARIBBEAN & AMAZON

12/18/08-1/8/09 **Enrichment Voyages Cruise, dancing with Sandy Starkman. Departs from Nassau, stops in Caribbean ports & travels up Amazon to Manaus, Brazil. Info: Dorothy Sloan (416) 489-7072 or djsloan@rogers.com.**

GREECE

10/19-31 **Greek folk culture, dancing, history, art, etc. with Jim Gold & Lee Otterholt. Info: Jim Gold (210) 836-0362, www.jimgold.com or jimgold@jimgold.com.**

MEDITERRANEAN & GREEK ISLANDS

11/5-16 **Cruise & Dance on Royal Caribbean's "Splendour of the Seas" Eastern Mediterranean & Greek Islands Cruise. See OTS and ad. Info: Beverly or Irwin (310) 202-6166 or (310) 478-4659.**

POLAND

9/6-29 **Poland! Folk Culture, Dancing, History, Art, etc. Info: Jim Gold, (201) 836-0362, www.jimgold.com or jimgold@jimgold.com.**

ROMANIA

10/11-18 **Dance & Cultural Tour to Romania, Targu Mures - Transylvania, Info: stichting.doina@hetnet.nl or www.Stichting.Doina.nl.**

Oktoberfest

2008



**SAN DIEGO
INTERNATIONAL
FOLK DANCE CLUBS**

Free dance event

Food

Booths

Saturday, Sept 13. 1- 4pm - Free Dance Lessons

Sunday, Sept 14. 12:30-4:30 Int. Folk Dance

Performances and audience participation

BALBOA PARK CLUB. Presidents Way

Info Contact: gbsham@gmail.com, ph:619-422-1584

<http://www.idasdc.org/#events>



SPECIAL EVENT

ANNUAL

WALTZ AND HAMBO WORKSHOP

TAUGHT BY TED MARTIN AND DONNA TRIPP

FREE - NO CHARGE

MUSIC PROVIDED BY SKANDIA SOUTH DANCE CLUB MUSICIANS

SUNDAY SEPTEMBER 7, 2008 2 - 5 PM

Woman's Club of Bellflower

9402 Oak Street, Bellflower, CA 90706

INFORMATION: Ted Martin (714) 893-8888

These dances work best if you wear smooth soled shoes

