



Folk Dance Scene

December, 1982

Volume, 17 Number 8





PARTY TIME

- DECEMBER 4 SKANDIA Christmas Party, Cantwell Auditorium, St. Monica's High School, 1030 Lincoln, Santa Monica. 8 p.m. Wear costumes. Springar Workshop at 3 p.m. by Ted Martin & Donna Tripp. For info (213) 343-5425.
- DECEMBER 14 TEMPLE ISAIAH, Beginners Club Chanukah Party. See club listing.
- DECEMBER 17 WEST L.A. FOLK DANCERS, Holiday Party. See club listing.
- DECEMBER 18 MORE THE MERRIER special Christmas party. 8-11:30 p.m. A variety of tasty cookies prepared by members of the group. At Rogers Park. See club listing.
- DECEMBER 27 CRESTWOOD FOLK DANCERS Holiday Party. See club listing.
- DECEMBER 28 SILVERADO FOLK DANCE CLUB & NARODNI FOLK DANCE CLUB, Between Holidays Party. Marina Rec. Ctr., 151 Marina Dr., Seal Beach. 8-11 p.m. Potluck. For info: (213)498-2059, (213) 832-4447 or (714) 828-4512.
- DECEMBER 31 ORANGE COUNTY FOLK DANCERS, New Year's Eve Party with Buffet Dinner. 8 p.m.-1 a.m. at Veselo Selo, 719 N. Anaheim Blvd., Anaheim. \$5 in advance or \$6 at the door. Info: (213)866-4323 or (714)557-4662.
- PASADENA FOLK DANCE CO-OP, New Year's Eve Party. Live music with the Westwind Orchestra. For more info see flyer attached to the back of this SCENE.



December, 1982

Volume, 17 Number 8

Folk Dance Scene

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

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

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

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MEMBERSHIP: To join the Folk Dance Federation of California, South, one may either affiliate with a member club or join directly as an associate member by contacting the Director of Extension, Bertha Gold, 10303 Rosecrans, Bellflower, Calif. 90706.

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In this issue...

THE FOLK/CRAFT MUSEUM MOVEMENT

Guest Editor: *Sally Cullman*

One of the best kept cultural secrets that Los Angeles has is the existence of CAFAM, the Craft and Folk Art Museum, located on Wilshire Boulevard across the street from the Art Museum and La Brea Tar Pits. Started by Edith Wyle in 1975, the Museum is literally bursting at the seams--an incredible nexus of activity in a very small place. And it houses a gourmet restaurant--The Egg and The Eye--besides!

Our guest editor and other contributors this month are all affiliated with the Museum. They talk about how folk arts and crafts have suddenly become established and legitimized as "art." Even LIFE Magazine ran an article on the Santa Fe museum last month. For us, who have loved folk arts for a long time, it is gratifying to see the general public come around.

In this issue, you will find a history of the folk/craft museum movement, an account of the development of CAFAM, an interview with Edith Wyle, and a listing of some of the major museums specializing in folk arts around the country. As Sally points out, there are literally hundreds in all. Our food editor Gloria Harris even has a report and recipe from The Egg and The Eye.

But back on the folk dance scene, you will see on the facing page a list of all holiday events we were told about at press time. And there is a report on you, SCENE readers, based upon the survey forms you returned to us. And in case you want to work off all that turkey and ham and sweet potatoes and pumpkin pie and wine (I could go on), you'll have a full list of places to go dancing in this issue.

The next time you're driving down Wilshire, instead of staring at the plaster casts of the mastodons, look the other way and stop off at CAFAM. With your interest in the folk arts, it will be a rewarding experience. Now we'll tell you why...

An inside look . . .

by Sally Cullman

The booths are gone, the stages in storage and the grounds have been cleared. The Festival of Masks is over and Hancock Park is once again clean and quiet. This festival which takes place each autumn in Los Angeles has grown tremendously in its brief 7 year history. But, its growth is not an isolated event. It's part of a world-wide fascination with folk cultures that has been building steadily since World War II.

Noted designer Yves St. Laurent glorified the European peasant look -- Laura Ashley, the American prairie look. Alex Haley gave us Roots and the Levi Strauss Co. made denim a new American Folk Art. Museums, cultural centers and expanding

university curricula are all giving serious attention to the study and presentation of ethnic traditions. Folklorists, collectors and historians are entering into numerous verbal and written debates over documentation, aesthetics and value of these (folk, ethnic, traditional and/or indigenous) arts. Some of these things can be construed as carry-overs from the frivolous and romantic 19th century interest in the exotic and many of these are indeed "passing fancies." But the important truth that cannot be denied, is that people are looking to the past -- their own and their neighbors' -- with a decidedly different attitude.

One can speculate endlessly as to why there is this growing interest in the collection and preservation of the folk

. . . at the Folk Craft Movement



arts. In our disposable, throw away society, where much of what we use is mass produced, the lovingly hand-crafted object is a rare and treasured item. Women are no longer staying at home embroidering dish towels, they're either forced by economics into helping to supplement the family income by working or they have chosen to pursue their own career interests. Much of what was once traditional is being altered by the migration of the villager into larger urban areas and the advancement of technology into isolated regions. The nature of the family unit, once responsible for passing along customs from generation to generation, has also changed dramatically. On a more positive side, ethnic pride has virtually become a political, as well as a social movement in the past several decades. The TV adaptation of Roots sent millions off to discover their own heritage. Ethnic jokes have become anathema and t-shirts, buttons and bumperstickers proclaiming ethnic pride can be seen everywhere. Our increased enthusiasm for travelling to distant lands has placed the hand-made folk art item at

A Korean drum dancer from the Korean Classical Music & Dance Company.

Photo: Scott Morgan © CAFAM

the top of our Most Desirable Souvenir list, something that has not gone unnoticed by the international marketplace. Whether we are motivated out of a sense of loss, intrigue, identity or resistance to increased mechanization, the interest and enthusiasm is genuine.

Playing an important role in this movement are the museums, cultural centers and ethnic institutions. They are not only a result of this movement, but are a major contributing factor to its development as well. They serve to preserve, study, protect, exhibit, and educate us about our assorted traditions.

A wide variety of institutions has emerged in the past 40 years with differing purposes and program offerings. Some were established to tell the cultural stories of a particular region and its inhabitants, such as the Amana Heim Museum in the Amana Colonies (Iowa) or the Indian Tribes Museum in Parker, Arizona. Europe has a long tradition of exhibiting regional folk art as seen at the Museum of German Folk Art in Berlin and the Belgrade Ethnographical Museum in Yugoslavia.

Others were founded by a particular ethnic or racial group to communicate their own special history and contributions to the world. They are as diverse as The Hungarian Folklore Museum (New Jersey), The American Swedish Historical Foundation and Museum (Philadelphia) and the Balzekas Museum of Lithuanian Culture in Chicago. Over 100 museums are owned and operated by Native American tribes and urban groups. The number of African American Museums has grown to such an extent that the African American Museum Association was founded in 1978. These institutions encourage group identity and pride, a sense of accomplishment and intercultural understanding.

Government sponsored and non-affiliated, private, non-profit institutions have also emerged. Their purpose tends to be more complex and involved, as they are frequently multi-cultural and interdisciplinary. Museums such as the American Craft Museum in New York, Museum of International Folk Art in Santa Fe, and the Craft and Folk Art Museum in Los Angeles attempt to represent a number of cultures or cultural influences in their collections, exhibitions and education programs. Even



Balinese master dancer, Y Wayan Lendra, feature on 1980 Festival of Masks Poster. © CAFAM

institutions not classified as ethnic or folk have held related exhibitions. The Los Angeles County Museum of Art has had several, including "The Navaho Blanket" (1972) and "Folk Sculpture USA" (1976).

Whatever the individual goals of these museums and cultural institutions, their common purpose is to help us in our efforts to better appreciate ourselves and our neighbors, preserve our past before it is completely lost, and help us build a greater understanding in our future.



HAPPY
HOLIDAYS

from your friends at

FOLK DANCE SCENE



A MUSEUM WITHOUT WALLS

L.A.'s own Craft and Folk Art Museum

by Joan M. Benedetti

Los Angeles is unique among cities. It has more ethnic groups than any city in the United States. In 1984 Los Angeles will become the first city to host the Olympic Games twice. And Los Angeles is the home of the internationally recognized Craft and Folk Art Museum, founded by Edith R. Wyle in 1975. Located across the street from Hancock Park, CAFAM is as unique as the city in which it resides.

CAFAM is an outgrowth of the Egg and the Eye Gallery/Restaurant, established in 1965. The basic assumptions of the Egg and the Eye are carried on by the Museum: that both contemporary and folk crafts -- and the artists that create them -- are worthy of serious critical attention; that documentation of their work is essential; and that community outreach is a logical extension of this museum without walls.

During the first seven years, over 50 exhibitions have been mounted in the two main galleries and annex. The Education Department augments these shows with tours, lectures and workshops. Exhibits have been installed in factories, corporate offices and banks. Demonstrations and workshops have been held in schools, recreation centers and shopping malls. Due to limited storage space, the Museum has been unable to accumulate a large permanent collection. Despite this, some significant collections have been assembled. Principal among these are ones of Japanese and Mexican folk toys, Korean, African, and Balinese masks, textiles from India, and contemporary American crafts.

A Library/Media Resource Center serves the professional needs of the CAFAM staff and acts a source of information for writers, artists, teachers, students and collectors. Among its special collections are an Artists' Slide Registry and audio-taped interviews of the participants in the Museum's Preservation and Study of

Ethnic Traditions Project (a program to locate and document local practitioners of traditional folk arts in the Los Angeles area).

The Festival of Masks, an annual event (since 1976) organized by the Museum, actively involves the ethnic, cultural, and arts communities of Los Angeles. Co-sponsored since 1978 by the County Parks and Recreation Department and the City Cultural Affairs Department, it is a week-end of celebration, with ethnic performances and food, exhibitions, a Maskerade Ball, and the exciting Parade of Masks on Sunday afternoon. As a testimonial to its success, the Festival has been selected as an official cultural event of the 1984 Olympics.

Special interest support groups include the Contemporary Craft Council and the Folk Art Council. Each of these conducts its own activities, such as lectures by recognized scholars, private tours of galleries and artists' studios, and visits to homes of noted collectors.

A visit to the Museum is a total experience. Exhibits are enhanced by multimedia presentations and the award winning Egg and the Eye Restaurant is located on the mezzanine. The Museum Shop is most unusual in that it sells no reproductions. All objects for sale are original folk art objects and contemporary craft works. The shop also offers a wide variety of books and is a great place to look for those special one-of-a-kind gifts that everyone treasures.

In addition to exhibition catalogs, CAFAM publishes posters, a calendar of events, and other exhibition and program related materials. The most recent project is sponsorship of Craft International, a quarterly publication edited in New York. It surveys worldwide crafts and folk arts and offers a forum for artists, writers and readers concerned with the many issues confronting crafts globally, issues pressed in large part by the leadership role of the Craft and Folk Art Museum.

an interview with Edith Wyle

of Craft International, a member of American Women for International Understanding, and served as a Board Member of the World Craft Council from 1974-78. On the subject of world crafts, she has curated, lectured, written and been written about. If her biography reads like a "Who's Who"...well, it's because she's that, too (Who's Who in American Women, 1983 edition.).

Mrs. Wyle's interest in folk art developed out of her experience as an easel painter. She worked for 10 years (1953-63) with the painter Rico Lebrun, whom she regards as a "humanistic expressionist." She saw herself as part of this tradition, not a part of the mainstream art world which was moving toward a totally abstract expressionist manner. As a result of the art trends during this time and her lifelong interest in textiles, she began looking for something more honest. She found it in folk art. "Folk art has that kind of honesty that comes from a direct relationship to the earth, with the surroundings and with nature."

At this point she is quick to remind us that the term "folk art" is a difficult one. She comments, "More and more I have come to realize there is not strict 'folk art'. The term is said to have originated in 19th century Europe, created by the upper classes to define the lower classes. It represents a community. What you are really getting is a group traditional motif when you see a piece of folk art." The awkwardness of the term is further complicated by the fact that "some folk art areas don't even have a word for 'Art'. The Indonesians don't and the Eskimos don't. Some don't even like the word -- they turn it out."

In Los Angeles during the early 1960s there was little offered to those interested in the traditional or contemporary crafts. When the Egg and the Eye was established there was a tremendous response. In looking back she remembers, "Right away people began coming to me

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© CAFAM

Photo: Jasmine

by Sally Cullman

Shortly after one meets Edith Wyle, one is impressed with the fact that is virtually impossible to distinguish between her personal life and her professional life. The two are as tightly interwoven as the tapestries she so admires. Her love of the handcrafted object and her enthusiastic interest in world cultures has motivated this articulate and knowledgeable woman to accomplish some rather impressive feats. One of the most visible examples of her devotion to the arts is the rapidly growing Craft and Folk Art Museum, of which she is both Founder and Program Director.

Even the briefest glance at some of her activities will show the profile of a woman committed to the understanding of that which we commonly refer to as "folk art." Mrs. Wyle is a Board Member of the Ethnic Arts Council and Co-coordinating Chairperson of Scandinavia Today in Los Angeles. She is on the Editorial Board

Interview

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saying 'We ought to do this and we ought to do that' -- not you ought to do this. They had a very strong need to be involved. Finally, it came to me that it was because they needed some place to see objects made by hand."

By the early 1970s as the interest in folk art increased dramatically, she began to see a need to become even more involved. Members of folk societies were moving into larger urban areas, and modern technology was making its way into the most remote regions. The nature of what we called "folk art" or "ethnic art" changed significantly. As a result of the rapid social changes taking place she notes that, "Everything has been infiltrated. Everything we call 'traditional' has an outside influence. There is nothing rigid about it anymore." The Craft and Folk Art Museum came into being because so many traditional crafts were disappearing due, in large part, to this kind of over-popularization. She wanted to collect, study and exhibit them before they were all gone. "Things made by hand do have a special value."

The significance of the handcrafted object has also begun to change. She recalls an interesting example given by Hakushah, Director of the Tribal Museum in India. "He once held up an exquisite blouse that was totally hand embroidered. It was made by a 9 year old girl for her dowry. It was a religious act -- she didn't even know who her husband was going to be and she wouldn't know until the day of the wedding. She was making an offering. He went on to say that they are copying this blouse for the market place, but it will never be as exquisite, because the spiritual entity will not be there."

Another aspect she feels equally strong about is the need for an inter-disciplinary approach to presenting folk art. She sees the value in both the anthropological as well as the aesthetic perspective. Both encourage understanding and appreciation of the culture from which it comes, though it is never forgotten that when an object is taken out

of context, it loses some of its original meaning. At CAFAM every effort is made to present a multi-dimensional view of the object and its cultural setting. Past exhibitions have included performances, music, and simulated environments. The annual Festival of Masks and the Preservation and Study of Ethnic Traditions Projects, both originated by Edith Wyle, are excellent examples of this emphasis on the interrelationship of folk art and culture.

Given the increased mechanization and urbanization of our world, will folk art become a part of our past? "I think as it is today, it will, but it will be supplemented by a new folk art, an urban folk art that is building all the time. There will always be some form of folk art." We can only hope it will be as rich and valuable as our past traditions. As our society diversifies and the remote villages disappear, it may become more difficult to define. But, whether our new folk art emerges from denim, cars, or recycled bottles, you can believe that Edith Wyle will be there ahead of all of us.



NAMA
folk orchestra

the ethnic connection

NAMA 4 — A fascinating album of songs and dance tunes from Serbia, Romania, Russia, Israel, Norway, Brazil, Appalachia, Tin Pan Alley, and the Yiddish theater. 15 songs, 40 minutes of music, taken from NAMA's 1982 Community Concerts tour program. Send \$7/record plus \$1 handling to: NAMA Records, 2367 Glendon Ave., Los Angeles, CA 90064.

Edible Art

by Gloria Harris

Any time you visit the Craft and Folk Art Museum to view a cultural exhibit or display you'll begin to notice certain smells that you'd definitely not associate with museum. Museums smell old and musty... not anything like...Scallops Creole...Omelette Genovese... you'll think your senses are deceiving you when you detect a hint of basil, scallions, bacon and bleu cheese. You'll catch a faint clink of silver and a tinkle of glassware. And you'll hear the indistinct but unmistakable purrrr of people enjoying good food and their surroundings. The

second floor and balcony of the museum is a restaurant and, according to Ian Barrington the proprietor and chef of *THE EGG AND THE EYE*, it is "lodged between floors like the meat in a bun."

Ian, a Canadian-born Scot, is one of few lucky men who is doing what he loves. When at 13 he began working in a family-owned restaurant in a mining town in Quebec, he gained experience bussing and washing dishes and peeling and chopping vegetables. Any job in the kitchen was okay with Ian and it was then that he decided he really enjoyed working with food. Now he is especially fascinated, experimenting with new ideas and different flavor combinations, and he feels that visual impact upon presentation of a dish is as important as savoriness to the palate.

Ian's day in the kitchen of *THE EGG AND THE EYE* begins early, when the fresh comestibles and menu ingredients are delivered; some items have to be shelved; others washed and refrigerated; others are sliced, diced, whipped, folded and stirred. Ian, a neat figure in white jacket and one gold ear-stud, rolls up his sleeves and rolls out the dough for the Linzertortes.

The menu of *THE EGG AND THE EYE* is contin-

IAN BARRINGTON'S *Linzertorte*
From *THE EGG AND THE EYE RESTAURANT* Los Angeles, CA

- | | |
|---------------------------|---|
| 1 C softened butter | 3/4 T cocoa or grated chocolate |
| 1 C sifted flour | 3 egg yolks |
| 1 C sifted powdered sugar | 1/2 t ginger, optional |
| 1/2 T cinnamon | Juice and grated rind of 1 lemon |
| 1/2 t allspice | 1 C seedless raspberry preserves preferably Knott's |
| 1 C ground almonds | |

Mix first ten ingredients together. Chill in refrigerator. Then mold about half of dough in ungreased springform pan to make 1/2-inch bottom crust.

Spread jam over surface, close to, but not touching sides (or jam will spill out and burn in the pan).

Roll remaining dough into cylindrical strips. Make lattice over top of jam and around the edges to seal jam in the lattice.

Bake 35-45 minutes in 325° oven. Cool on rack. Remove from springform. Dust with powdered sugar. Serve Mit Schlag (whipped cream).

ental. It includes chicken, pasta and shrimp entrees, a selection of beautiful salads and 55(!) different omelettes to choose from. One may order the Ghirardelli, an omelette with shaved chocolate and powdered sugar and rum flambé!!! Ian decides on a special daily menu item such as fresh sole poached in herbs and served with pesto. Occasionally he presents a Mexican or other ethnic dish corresponding with the theme being shown at the museum. Desserts on the menu are fresh berries in season with whipped cream, a divine Bombe Aux Trois Chocolats and a rich Linzertorte Mit Schlag (whipped cream). Weekend brunch at *THE EGG AND THE EYE* offers a choice of Eggs Benedict, a fabulous French Toast made with English Walnut Bread or Raspberry Buckwheat Waffles.

Seated at a balcony table with Ian as he talked, Sally Cullman, this month's Guest Editor, and I each put away a generous slice of Ian's luscious Linzertorte Mit piles of Schlag. Heavenly, heavenly! He was kind enough to give us the Linzertorte recipe for A La Carte. He told us he bakes the tortes as special gifts for friends, and it's a perfect gift idea for the holidays. You can prepare the dough several weeks in advance, wrap and keep refrigerated; a day or two before needed, complete and bake. Wrap prettily and

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Directory of Folk / Craft Institutions

CALIFORNIA

Bowers Museum
2002 N. Main
Santa Ana, CA 92706
(714) 834-4024

The Margaret Cavigga Quilt
Collection
8648 Melrose Ave.
Los Angeles, CA 90069
(213) 659-3020

Craft and Folk Art Museum
5814 Wilshire Blvd.
Los Angeles, CA 90036
(213) 937-5544

Hebrew Union College
Skirball Museum
3077 University Mall
Los Angeles, CA 90007
(213) 749-3424

Los Angeles County Museum
of Art
5905 Wilshire Blvd.
Los Angeles, CA 90036
(213) 937-2590

Mingei International
Museum of Int'l Folk Art
4405 La Jolla Village Dr.,
1-7
San Diego, CA 92038
(714) 453-5300

Museum of Cultural
History
Haines Hall, Rm. 2
U.C.L.A.
Los Angeles, CA 90024
(213) 825-9341

Pacific Asia Museum
46 N. Los Robles Ave.
Pasadena, CA 91101
(213) 449-2742

Southwest Museum
234 Museum Dr.
Highland Park, CA 90042
(213) 221-2163

OUTSIDE CALIFORNIA

The American Swedish
Historical Foundation
and Museum
1900 Pattison Ave.
Philadelphia, PA 19145
(215) 389-1776

Balzekas Museum of
Lithuanian Culture
4012 S. Archer Ave.
Chicago, IL 60632
(312) 847-2411

Bishop Museum
1355 Kalihi St.
Honolulu, HI
(808) 847-1443

Cooper Hewitt Museum
The Smithsonian
Institution Nat'l
Museum of Design
2 East 91st Street
New York, NY 10028
(212) 860-6868

Heard Museum
22 East Monte Blvd.
Phoenix, AZ 85004
(602) 252-8848

Hungarian Folklore
Museum
217 Third St.
Passaic, NJ 07055
(201) 473-0013

Museum of African Art
Smithsonian Institution
316-332 A Street/NE
Capitol Hill
Washington, D.C. 20002
(202) 287-3490

Museum of Int'l Folk Art
A Division of the Museum
of New Mexico
706 Camino Lejo
Santa Fe, NM 87501
(505) 827-2454

Museum of Northern
Arizona
Route 4, Box 720
Flagstaff, AZ 86001
(602) 774-5211

The Textile Museum
2320 S. Street N.W.
Washington, D.C. 20008
(202) 667-0441



Don't Miss The Beginners' Festival

SUN, DEC 5, 1982 1:30-5:30 PM
AT UCLA, ACKERMAN UNION
GRAND BALLROOM

FREE PARKING DONATION \$2.00

Getting to know you...

Well, now we know who you are. And you're quite a bunch. SCENE readers come in all shapes, sizes and colors -- all ages and professions -- and have a lot of things to tell the world.

You will remember that we included a survey form in the October issue that was mailed to all 1200+ SCENE subscribers. We received about 50 of them back, a small percentage, but enough to give us a picture of the typical SCENE reader. While it is a fairly small sample to draw from, this is what you look like:

You're female, in your late 40s and have been dancing about 15 years. You dance often, about 2-3 times a week, at a variety of Federation clubs. You'll go for either line dances or couple dances, it doesn't much matter, but in your heart of hearts, your favorite dance is -- and will always be -- the Hambo. You like social dancing as well as folk. When you are not dancing, you read (when indoors) and hike (when outdoors). You are likely to be in some service profession like teaching or social work. And why do you dance? The challenge, the exercise, the love of movement and music and, most of all, the wonderful people you meet (that is, other SCENE readers).

Yep, that's you, SCENE reader. Of course, if you don't fit this picture, that's because there is almost as much diversity as uniformity among SCENE readers. Let's get a little bit more detailed and describe what the responses told us:

AGE: It ranged from 17 to 72, with most in their 30s, 40s or 50s.

SEX: 80% were female (Do males not dance or just not respond to surveys?)

PROFESSIONS: Everything from research chemists to business consultants, retired people to students, secretaries to mothers, manufacturing cost estimators to artists. Most were located somewhere in the professions -- with a large percentage involved in the educational system (teachers, librarians, school psychologists and counselors). Only one person identified herself as a part time folk dance teacher (what about the other part?). We also

had a good number of secretaries, retirees and social workers.

YEARS DANCING: The median is about 15 years, but it ranged from less than a year to over 35 years. One person said he had danced all his life (ever see a 6-month old baby Hambo?). The only disturbing thing was that only 2 respondents were new dancers.

HOW OFTEN DO YOU DANCE? Almost equally divided between once a week, twice a week, and three times a week. One person claimed to dance every night in a month (she has more energy than we do). Two people don't dance at all.

WHERE: The single most listed place was the Intersection. Two other coffeehouses and three university clubs (and a performing group) were also listed. But most of you dance with Federation clubs. Twenty were named in our responses, Westwood and Virgileers most often.

OTHER TYPES OF DANCE: About 20% also do some form of social or ballroom dance. Very few of you do anything else, though there are a couple that do ballet, country/western, or squares. I wonder about the readers who don't consider Spanish, clogging, contras or round dances to be folk dancing. What is it?

OTHER HOBBIES: A large percentage of you are avid readers. An even larger percentage of you are avid outdoorspeople. Hiking, backpacking, biking, tennis, skiing, jogging, walking, swimming were all listed. Yet we have few jocks -- no professional football players or 43-man squamish enthusiasts. A lot of you also like craft work (needlepoint, sewing, cooking) and other artistic pursuits (music, painting, folk singing, playing instruments, photography). Award for the most unusual goes to the person who feels that getting an MBA can be considered a hobby. We have a number of gardeners, a few who love eating out (who doesn't?) and some collectors (coins, dolls, costumes). And, of course, lots of folk dancers like to travel. But there are some true folk dance buffs, like the one who said, "With all the folk dancing, what else do I have time for?"

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REVIEWS

Records

NAMA

THE ETHNIC CONNECTION is the title of Nama's 4th album, taken from the title of the Community Concert tour the group has embarked upon this fall. It also graphically represents a change of tune for America's best international folk band. Dave Owens, Nama's guiding light, has spent a lot of time recently delving into the folk origins of American pop tunes. In many cases, he has found "the ethnic connection," like how Der Nayer Sher, a Yiddish theater folk song of the 1940s, got spiced up to become the Wedding Samba. Or how the Russian gypsy tune Dorogoy Dlinnoyu became the popular Those Were the Days. Nama 4 has several such songs, both in old version and new.

The band is also different--light on musicians (besides accordionist Owens, all you hear are Loretta Kelley on violin and Dan Ratkovich on bass) but rich in vocals by Barbara Slade and Sue Komoorian. They do import Neil Siegel and Eytan ben Sheviya for a few numbers, but if I have to make a complaint about the album, it is that Dave did not cheat and fill in some of the numbers with some backup musicians. True these people are not part of his current tour, but the album will stand long after the tour ends and could have stood for a richer sound.

If you are a folk dancer and look to Nama to compile another greatest dance hits type of album, you may be disappointed. There are half a dozen danceable tunes, including a nice vocal rendition of Ana Lugojana, the Rumanian couple dance, but it is primarily a listening album...and a good one too.

Highlights for me were Loretta's beautiful *hardanger* fiddle number, Sevliden, Barbara Slade's singing of Katyusha (which I've always enjoyed in concert), and a hot Latin piece popularized here by Carmen Miranda and Xavier Cugat, Tico-Tico No Fubá. This album is well worth buying, listening to, and dancing to.

But please, Dave, don't forget that you are also our best dance orchestra and that Nama 1 & 2 may be the most played folk dance albums around. If you go back to the studio, we would really love Nama 5 to contain a good mix of dance music like the first two

Nama albums. We'll be listening to Sue and Barbara while we wait for it.

THE ETHNIC CONNECTION is available from NAMA Records. Contact NAMA Records at 2367 Glendon Ave., Los Angeles, CA 90064, attn: David Owens.

Events

OTE'A

The smell of fresh flowers filled the Culver City Veterans Memorial Auditorium November 5 for Jack Kinneer's Ote'a Polynesian Folk Ensemble. This was the group's first full length concert. Many of us have seen Ote'a perform at KPFK Folk Fairs and UCLA Dance on the Grass, but this was a whole evening's worth...and worthwhile it was.

Many of the numbers performed were award winning pieces that had been presented at the 1982 National Polynesian Dance Competition, where the group became Sweepstakes Champions. But Ote'a's success rests as much with its costuming as with the dancing. Fresh flowers, feathers, raffia, and tea leaves all help to make their presentation of Polynesian dance a cultural experience.

The outstanding number was the Big Group Drum Piece (one of the award winning numbers). These drummers were hot! and the audience knew it. The Samoan piece looked like it was lots of fun to perform and was very athletic. In Hula Kahiko (Ancient) the men who danced were particularly impressive, with the styling and movement working beautifully in an interplay with the music. Ote'a's small performing group works together as a very tight unit, and the larger ensemble of 46 (though not all seasoned performers) looked like they were having the time of their lives and performed exceptionally well.

To the sold out audience the only problems with the show were not within the group's control. There were just too many photographers taking too many liberties to get "the best shot." I mean, really, one of the photographers kept walking back and forth between the musicians (on the stage) and the dancers (on the main floor). It was a noticeable source of irritation to all.

The dance technique of the small group dancers was excellent. Ote'a might want to

work a bit more on singing technique as a group. The announcements made every few numbers were very informative but were too long for the audience to digest. Perhaps some of that information could have been put in the program.

This was our first experience at seeing a totally Polynesian dance and music show and I know it won't be the last. Jack Kinneer's Ote'a Polynesian Folk Ensemble should start planning their next full concert...their audience wants more!

AVAZ

Rather than dwell at length upon the various fifteen numbers we saw and vigorously applauded with the rest of the appreciative audience, I would like to report on the "new" Avaz. Aman it is not, and that is a well-thing. Over the years we have seen folk dancing become more and more "unfolk" as group after group sought to emulate the great theatrical troupes from abroad: I believe they call it Moiseyevism. Avaz seems to have reversed this trend.

In their recent performance at Loyola Marymount (November 5), artistic director Anthony Shay has returned folk dancing to the folk dancer. The whole tenor of the evening seemed to say to the folks in the audience "Here, this is something that you can do, something you can feel and understand." Our current Avaz dancers come in all ages and sizes, and that is good too. To see grey heads bobbing up and down midst some quite young, all moving with proper unison required for performing arts before an audience, yet in a very comfortable (almost leisurely) fashion, makes it easy to identify with the "folk" feeling. It took but little imagination to forget the bare gym floor of Gersten Pavilion and become transported back across the ocean to some village field in Posavina or Sumadia.

The suites were limited to the Balkans and Western Central Asia. This has always been director Shay's forte. Always a surefire warmer-upper, the introductory suite of dances from Posavina (in Croatia), with the colorful red and white costumes, set the feeling and tempo of the evening. It also took some of us back many years to the days of the old Village Dancers of UCLA. Dances from Central Asia, Iran, Serbia and Hungary were included on the

program, as well as orchestral numbers from Bulgaria and Eastern Europe. Featured in this latter group was Pearl Rottenberg-Taylor with traditional songs of Europe's Jews. We would have like to have heard much more of Ms. Taylor's rich singing.

A comical man's solo from Iran was roundly applauded by the audience, but was possibly not within our ken of folk dance. Ixchel Dimetral-Maerker's dancing, both as soloist in the Tadjik dance "Larzon" and in other suites, was outstanding as usual. Anthony Shay appeared as a mufti introducing the numbers from stageside, but also turned up in costume as the caller for the Dalmatian quadrille "Lindjo." The finale was an extremely colorful and vigorous dance from the Persian Gulf area which involved most of the ensemble. And we must not forget the contribution of the Avaz Orchestra, who were their usual more-than-capable selves.

by Paul Pritchard

KODÓ, the Heartbeat Drummers

KODÓ, a group of some 20 artists from Japan, appeared in Marsee Auditorium of El Camino College in Torrance. With an unusual performance for the audience which had a large make-up of Asian viewers, well able to appreciate the subtleties and deliberations of the movements that were lost to some of us occidentals.

Originally billed as "Ondeko-za, the Demon Drummers and Dancers of Sado," an island some 170 miles from Tokyo, KODÓ (which means "heartbeat",) the performance was essentially a drumming event, and dance was minimal. In the first half of the program, there was one solo dance in which a young woman slowly crossed the stage apron, moving a parasol. In the half after intermission, there was a deer dance in which the performers danced wearing elaborate costumes, immense "horns" and drums attached to their waist, while playing on drums. "Akayo-Mai," a dance for young women traces its history back some 450 years to an early form of Kabuki. It featured elaborate hats for the young dancers, who danced with usual Japanese fluidity of movement.

continued to page 21

REGULAR CLUB ACTIVITIES

Federation Clubs

CLUB NAME	MEETING DAY/TIME	LOCATION	CONTACT/INSTRUCTOR	SPECIAL INFORMATION
CABRILLO INT'L FOLK DANCERS	Tues & Thurs 7:30-10 pm	SAN DIEGO, Recital Hall Balboa Park Club, Balboa Park	(714)449-4631 Vivian Woll, Instructor	Inter, adv dances on Tues Beg, inter on Thurs
CAMARILLO FOLK DANCERS	Friday 8-11 pm	CAMARILLO, Camarillo Community Ctr. Rm 4, Burnley & Carman	(805)482-8291 Gail & Walt Metcalf, Instructors	Beg class--8-9:30 pm Inter class--9:30-11 pm
CHINA LAKE DESERT DANCERS	Thurs/7:30-10:30 pm Mon/7:30-9:30 pm	CHINA LAKE, China Lake Community Ctr, Naval Weapons Ctr.	(714)375-7136 (714)375-4203	Mon is workshop night, beg class 9/16-11/18. Thurs 7-8 pm Regular club dancing follows from 8-10:30 pm
CONEJO VALLEY FOLK DANCERS	Monday 7:30-9:30 pm	THOUSAND OAKS, Cultural Ctr, 482 Green Meadow Dr.	(805)498-2491 ask for Gene	
CRESTWOOD FOLK DANCERS	Monday 8-10:30 pm	WEST L.A., Brockton Sch, 1309 Armacost Ave., betwn Barrington & Bundy, 1½ bl N. of Santa Monica Blvd.	(213)478-4659, 202-6166 Beverly Barr, Instructor	Beverly will tch new dances from recent camps & institutes, as well as some old goodies. Holiday party Dec. 21.
DESERT INT'L DANCERS	Thursday 7:30-10:30 pm	PALM SPRINGS, Village Center Arts, 538 N. Palm Canyon Drive	(714)343-3513 San & Vikki Margolin, Instructors	Beginners 1st hour, inter/adv, requests.
ETHNIC EXPRESS INT'L FOLK DANCE CLUB	Saturday 7:30-10:30 pm	LAS VEGAS, Paradise Elem. Sch., 850 E. Tropicana Ave., Corner of Swenson		Int'l, all levels
FOLKARTEERS	Friday 8-11 pm	COVINA, Covina Elem Sch, 160 N. Barranca, betwn San Bernardino & Badillo	(213)338-2929	Beg teaching 1st hour inter, adv request follow
HAVERTIM FOLKDANCERS	Monday 8-10:30 pm	VAN NUYS, Valley Cities Jewish Community Ctr, 13164 Burbank Blvd.	(213)786-6310 John Savage, Instructor	
HOLLYWOOD PEASANTS	Wednesday 7:30-10:30 pm	WEST HOLLYWOOD, West Hollywood Play-ground, 647 N. San Vicente Blvd.	Barbara Schorow 292-5632 Ruth Oser 657-1692 Lillian Fisher 839-6110 (213)397-5039	All Kaala taught by Lee Weisman. Also reviewing dances. Call tching chairman 292-5632 for further information.
INTERMEDIATE FOLK DANCERS	Friday 8-10:30 am	CULVER CITY, Lindberg Park, Ocean Ave. & Rhoda Way		
KAYSO FOLK DANCERS	Friday 9 am-12 pm	SAN DIEGO, North Park Rec Ctr, 4044 Idaho St.	(714)238-1771 Kayso & Angie Soghomonian, Instructors	All ages, all levels
KIRYA FOLK DANCERS I	Wednesday 10 am-1:30 pm	WEST HOLLYWOOD, West Hollywood Rec Ctr, 647 N. San Vicente Blvd., Los Angeles	(213)645-7509 Rhea Wenke, Instructor	Inter - 10 am Beg - 12 pm
KIRYA FOLK DANCERS II	Monday 12-3 pm	WEST HOLLYWOOD, Plummer Park Rec Ctr, 7377 Santa Monica Blvd.	(213)645-7509 Rhea Wenke, Instructor	Adv Beg - 12 pm Inter - 1:30 pm
LAGUNA FOLKDANCERS	Wednesday 7:15-10:30 pm	LAGUNA BEACH, Laguna Beach High Sch Girls Gym, Park Ave. at St. Anns	(714)494-3302, 545-1957 559-5672	Beg class 7:15-8:15. Pece Atanasovski will be tching Macedonian Dance Workshop 12/8 at 7:15 p.m.
LARIATS	Friday 3:30-6:15 pm	WESTCHESTER, United Methodist Church, 8065 Emerson Ave., Los Angeles	(213)322-1280 Tom & Nance Mazzola	Int'l folk/sq/social. Grades 1st thru High School.
LONG BEACH JEWISH COMMUNITY CENTER FOLK DANCE CLUB	Wednesday 7:30-10:30 pm	LONG BEACH, Long Beach JCC, 2601 Grand Ave., Exit I-405 Lakewood & 1 Bl. W. on Willow	(714)533-3886	Inter class 7:30-9 pm, Adv workshop at 10 pm taught by Donna Tripp.
MORE THE MERRIER FOLK DANCERS	Thursday 8-10 pm	INGLEWOOD, Rogers Park Auditorium Euclalyptus & Beach	(213)294-1304 ask for Frank	Traditional Christmas Party with home made goodies. 12/18 at 8 p.m. See inside front cover for more info!

Federation Clubs

CLUB NAME	MEETING DAY/TIME	LOCATION	CONTACT/INSTRUCTOR	SPECIAL INFORMATION
NARODNI DANCERS OF LONG BEACH	Thursday 7-10:30 pm	LONG BEACH, Hill Jr. High Sch Gym, 1100 Iroquois Ave.	(213)832-4447 (714)828-4512	Teaching 7-8:15 pm. 12/2 guest teacher. Jim Kaham tching Zillertaler Laendler. Dark 12/23 & 30. Soft-soled shoes only.
NEIGHBORHOOD FOLK DANCERS	Wednesday 8-10 pm	PASADENA, Neighborhood Church, 301 N. Orange Grove, 1 1/2 Bl. N of 210 frwy.	(213)798-8207 Joanne Costantini, Instructor	Teaching beg & inter. \$1 donation. Refreshments & occasional potluck parties.
NICHEVO FOLK DANCERS	Tues and Wed 8-10:30 pm	SANTA BARBARA, Tu: Carlillo Rec. Ctr. 100 E. Carlillo St., Wed: Goleta Comm. Ctr., 5679 Hollister Ave.	(805)967-9991 Flora Codman; (805)964- 5591, Steve Davis	Tu. is inter. tching & req. dancing. Wed. is beg. tching only.
OJAI FOLK DANCERS	Wednesday 7:30-10 pm	OJAI, Ojai Art Center, 113 S. Montgomery	(805)649-1570	
ORANGE COUNTY FOLK DANCERS	Friday 7:30-11 pm	ANAHEIM, Veseo Seio, 719 N. Anaheim Blvd.	(213)866-4323 (714)557-4662	Tching 8-9 pm. 12/3, 10 & 17 Let's Have a Ceilidh & other Scottish. Dark 12/24. 12/31 New Yr's Eve Pty.
PASADENA FOLK DANCE CO-OP	Friday 7:30-11:30 pm	PASADENA, Holliston United Methodist Church, 1305 E. Colorado Blvd., Scott Memorial Bldg. right behind church	(213)281-7191	Teaching 7:30-9:15 pm. Starts w/ easy dances. Program & request to follow.
SAN DIEGO INT'L FOLK DANCE CLUB	Wednesday 7-10 pm	SAN DIEGO, Balboa Park Club, Balboa Park	(714)422-5540 Alice & Archie Stirling, Instructors	All levels, beg. 7-8:15 pm
SAN DIEGO FOLK DANCERS	Monday 7:30-10 pm	SAN DIEGO, Recital Hall, Balboa Park	(714)460-8475 ask for Evelyn Prewett	Inter, adv dances
SANTA MARIA FOLK DANCERS	Friday, 2nd & 4th 7:30-9:30 pm	SANTA MARIA, Atkinson Rec. Bldg. 100 N. Railroad Ave.	(805) 925-3981 Audrey (805) 925-1395 Joyce	Some evenings dark due to other activities.
SILVERADO FOLK DANCE CLUB	Tuesday 8:30-11 pm	SEAL BEACH, Marina Rec Ctr, 151 Marina Dr.	(213)498-2059	Tching-rev of dances taught in Oct & Nov Between holidays party nite 12/28 8 pm. Hosted by Silverado & Narodni FD Clubs.
SKANDIA SOUTH	Sat/3-5, 8-10 pm Mon/7:30-10 pm Wed/7:30-10 pm	SANTA MONICA, Cantwell Aud. 1030 Lincoln RESEDA Rec. Ctr, 19411 Victory Blvd. CULVER CITY, Peer Gynt Hall 3835 Matseka ROLLING HILLS ESTATES, Community Room of Courtyard Mall, 550 Deep Valley Dr.	(213)981-1833 Bunny (213)343-5425 Dan (213)559-2516 Dick (213)375-0946 (213)539-5867 Dorothy Daw, Instr.	12/4 Springar Workshop & Christmas Party Reseda Class ends 12/13 with a party Culver City class just S. of Venice Blvd Last Fri. of the month is Party Nite! Dark Dec. 24 and Dec. 31
TCHAIKA FOLK DANCE CLUB OF VENTURA	Thursday 7:30-10:30 pm	VENTURA, Loma Vista Elem School, 300 Lynn Drive	(805)642-3931 (805)985-7315	Easy and intermediate dances taught 7:30 to 8:30. Requests & reviews until 10:30 pm.
UNIVERSITY FOLK DANCE CO-OP	Friday 8-10:30 pm	LAS VEGAS, Paradise Elem School, cor of Tropicana & Swenson	(702)798-4049 ask for Jean McCurdy	
VIRGILEERS FOLK DANCE GROUP	Tuesday 8-10 pm	LOS ANGELES, Lafayette Senior Citizen Ctr, 625 S. Lafayette Park Place	Josephine Civeello, Director	All request program. Teaching at 8:30 Refreshments, inter & adv dances
WEST LOS ANGELES FOLK DANCERS	Friday 7:30-10:45 pm	WEST L.A., Brockton Sch, 1309 Armacost Ave., betwn Barrington & Bundy, 1 1/2 Bl. N. of Santa Monica Blvd.	(213)478-4659, 202-6166 Beverly Barr, Instructor	Beverly will tch new dances from recent camps & institutes & some old goodies. Holiday party 12/17. Dark 12/24 & 31.
WEST HOLLYWOOD FOLK DANCERS	Monday 8-10 pm	WEST HOLLYWOOD, West Hollywood Rec Ctr 647 N. San Vicente Blvd.	(213)657-1692 Ruth Oser, Instructor	
WEST VALLEY FOLK DANCERS	Friday 7:30-10:30 pm	WOODLAND HILLS, Woodland Hills Rec Ctr. 5858 Shoup Ave.	(213)368-1957 Jill Michtom	Tching for 12/3, 10 & 17: 7:30 Jill Michtom tching Dospatsko Horo, 8:30 Sally Martin tching Debka Oud. Dark 12/24 & 31.
WESTSIDE CENTER FOLK DANCERS	Tuesday morning 9-12:15	WEST L.A., Westside Jewish Community Ctr, 5870 N. Olympic, 3 Blks. E. of Fairfax.	(213)389-5369, 938-2531 Pearl Rosenthal, Instructor	International dances. Beginners 9-10 Inter/adv 10:15-12:15. New camp dances.

please turn the page for more club listings

4 Federation Clubs

CLUB NAME	MEETING DAY/TIME	LOCATION	CONTACT/INSTRUCTOR	SPECIAL INFORMATION
WESTSIDE INT'L FOLK DANCERS	Tuesday 7:30-10 pm	WEST L.A., Felicia Mahood Ctr., 11338 Santa Monica Blvd., corner of Corinth.	Dave & Fran Slater, Instructors (213)556-3791	Come & enjoy dancing with a lively group of people
WESTWOOD CO-OPERATIVE FOLK DANCERS	Thursday 8-10:45 pm	WEST L.A., Emerson Jr. High School, Boys Gym, 1670 Selby Ave.	Bea Pitt (213) 391-7491, Frank Howe (213)996-4028	Teaching: Tropanka (Bulg.) by Marian Fogle & Let's Have Ceilidh (Scot) by Phil Kramer.
WHITTIER CO-OP FOLK DANCERS	Saturday, 2nd, 4th & 5th of the month 7:30-10:30 pm	WHITTIER, Sorensen Park, 11419 Rosehedge Drive	(213)692-2496	Teaching 7:30-8 pm, followed by program and requests.

Non-Federation Clubs

ARCADIA DAYTIME DANCERS	Wednesday 10:30-11:30 am	ARCADIA, Santa Anita Church, 226 W. Colorado	(213)446-8208 (213)790-7383 Karila, Instructor	Continuing group. International and fun dances.
BESEDA	Friday 8 pm-12 am	WESTWOOD, UCLA Campus, Womens Gym, Room 200	(213)477-8343 ask for Linda	Teaching 8-9 pm with dancing by request until midnight. Beg to adv, int'l, and free.
CAROL DANCERS	Sun, 1st, 3rd, & 5th Fri, 4th of the month	WEST HOLLYWOOD, Sets in Order, 462 N. Robertson, 7-10 pm Suns. Eng. & some Amer. country, musicians welcome.	(213)794-2004, 748-0010 (714)964-1994 Mary Judson, Leader	SANTA MONICA, Marine Park, 16th & Marine Sts. 7:30-11 pm Fri. New England contras & old time sq, cir & cpl dancers
CALSTATE NORTHRIDGE FOLK DANCE CLUB	Thursday	Call Rich Langsford's Folk Dance Fun Line for information on folk dancing on college campuses.	(213)397-4564	Have pen and paper ready!
GREEK FOLK DANCE CLASS	Thursday 1-3 pm	VAN NUYS, Valley Cities Jewish Comm Ctr, 13164 Burbank Blvd.	(213)980-2650 Trudy Bronson, Instructor	Beginners 1 - 2 pm Intermediate 2 - 3 pm
LA CANADA KARILA DANCERS	Wednesday 8-9:30 pm	LA CANADA, Ballet Petit 457 Foothill Blvd.	(213)790-5321 (213)790-7383 Karila, Instructor	NEW INTERMEDIATE GROUP. Int'l Romanian, Russian & dances from New York & Santa Barbara camps.
TEMPLE BETH HILLEL DANCERS	Wednesday 10 am-12 pm	NORTH HOLLYWOOD, 12326 Riverside Dr.	(213)980-2630 Trudy Bronson, Instructor	Beg to inter levels. Int'l folk & fun dances.
TEMPLE SINAI DAYTIME DANCE CLUB	Tuesday 10:30-11:30 am	GLENDALE, Temple Sinai, 1212 N. Pacific	(213)246-8101 (213)790-7383 Karila, Instructor	BRAND NEW GROUP FORMING. Int'l & American fun dances.

Beginner's Clubs

BEGINNING SCANDANAVIAN FOLK DANCE	Monday 7:30-10 pm	ANAHEIM Cultural Ctr, 931 N. Harbor Blvd.	(714)533-8667 533-3886 Ted Martin & Donna Tripp, Instructors	Beginners class sponsored by Skandia, South.
	Monday 7:30-10 pm	WEST L.A., Emerson Jr. High Sch, Selby Ave., N of Santa Monica Blvd., behind Mormon Temple. Parking in sch yard.	Taught by Dave Slater (213)556-3791	Sponsored by Westwood Co-op. Note new location of class; now tching at Emerson Jr. High.
	Tuesday 7:30-9:55 pm	WOODLAND HILLS, Woodland Hills Rec Ctr, 5858 Shoup, betwn Burbank & Oxnard Sts.	(213)888-9078	Continuous cycle of popular dances taught. Start at anytime. Sponsored by West Valley Folk Dancers.
	Tuesday 8-10:30 pm	WEST L.A., Temple Isaiah, 10345 W. Pico Blvd.	(213)478-4659 (213)202-6166	This is where the newer dancer can go to learn popular dances, both old & new.
	Thursday 8-10 pm	VAN NUYS, Valley Cities Jewish Comm Ctr, 13164 Burbank Blvd.	Beverly Barr, Instructor (213)873-4620 (213)786-6310	Chanukah party & pot luck 12/14.
	Thursday 7:30-9:00 pm	THOUSAND OAKS, Conejo Community Ctr, at Dover & Hendrix	John Savage, Instructor Gene Lovejoy, Instructor (213)498-2491	

Thursday
7:30-10 pm

CULVER CITY, Sierra Room of Veterans' Memorial Bldg, 4117 Overland Ave.

(213)559-8474
(714)952-6336
Line and couple dances. Lots of variety. All dances taught 4 weeks, then practiced 6 weeks.

Jim Ulrich, Instructor

Friday
7:30-8:30 pm

PASADENA, Holliston United Methodist Church, 1305 E. Colorado Blvd., Scott Memorial Hall, right behind church.

Sponsored by Pasadena Co-op.

Sunday
7-10:30 pm

LAGUNA BEACH, Laguna Beach High Sch Girls Gym, Park Ave. at St. Anns.

(714)553-8667, 545-1957
494-3302
Taught by Ted Martin.



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- Hula and South Pacific dance lessons
- Island dance exhibitions with evening parties



TOM BOZIGIAN
MIHAI DAVID
ATANAS KOLAROVSKI.
MOSHIKO HALEVY



CALENDAR

DECEMBER

- 3 NAMA at the Intersection, 2735 W. Temple, LA. (213) 386-0275.
- 4 YUGOSLAV NIGHT, International Student Center, UCLA. Live music from 3 Yugo. orchestras. FREE! (213)208-4587,879-0623.
- 4 SKANDIA CHRISTMAS PARTY, see inside cover for details.
- 4 MIHAI DAVID WORKSHOP, sponsored by Tchaika Folk Dance Club, at Loma Vista School, 300 Lynn Dr., Ventura. Teaching at 7:30, party at 9. Info (805)642-3931, 985-7316.
- 4 SCOTTISH COUNTRY DANCE PARTY, San Francisco, at Temple Church, 19th and Junipero Serra. 7:30 pm.
- 5 FEDERATION BEGINNER'S FESTIVAL, Grand Ballroom, Ackerman Union, UCLA, 1:30-5:30 pm. Preceded by Council meeting at 11. Co-sponsored by UCLA Dance Dept. Large room, free parking. If you're a beginner, or just like easy dances, this is the place to be.
- 5 CHRISTMAS FAIRE, sponsored by Cultural Affairs Dept. of LA City & Cultural Heritage Board. Held at Heritage Square in Pasadena, 3800 Homer St., right off Pasadena Fwy at Ave. 43. Exhibitions, crafts, tours of restored homes in the Square. 10 am-5 pm. 50¢. 485-2433.
- 8 BLACK FOLK ART IN AMERICA EXHIBITION at Craft and Folk Art Museum. Runs thru Feb. 6. 400 paintings, sculptures and drawings by 19 little-known 20th century artists. Lectures, films, visits with artists accompany the exhibit. For more details, 937-5544.
- 8 PECE ATANASOVSKI WORKSHOP sponsored by Laguna F.D., to be held at Laguna Beach High School Girl's Gym, Park Ave & St. Anne's Drive. 7:15 p.m. Pece's 1st trip here since 1972--one of Macedonia's leading dance teachers.
- 10-12 KPFK BALKAN FESTIVAL AND CHRISTMAS FAIR at International Institute, 435 S. Boyle Ave, Boyle Heights. Returning after a 2 year absence. Friday, 6-midnight includes live music from Nama and performances by Avaz, Nevenka and Aisha Ali. Saturday, noon-midnight, includes teaching (until 4 pm) from Mario Cassetta, Dick Oakes, Dick Crum and performances by Koroyar, Asad's Iranians, Meze, John Bilezikjian and Oasis. Sunday, noon-10, includes teaching (till 4) by Mario, Dick Oakes, Louise Bilman, Mihai David and performances from Dunaj, Jadran, Sotos Kappas, Andrea Tsianis, Hel-lenic Sounds. Also food and craft booths. Friday \$15, Saturday & Sunday, \$5 each (\$7.50 for both, \$17.50 for all 3). Seniors and kids ½ price. Info (213) 877-2711.
- 11 SHLOMO BACHAR WORKSHOP at Seal Beach Community Center, 3333 St. Cloud Dr. at Israel Yakovee's class. 8:30 pm \$5. (213)994-5432.
- 12 WESTWIND BOAR'S HEAD DINNER. Traditional English holiday dinner. Felicia Mahood Center, 11388 Santa Monica Blvd, W. L.A. 5 pm. \$11. Dancing, music and performances by Westwind. Reservations: Don 450-5313 or Anthony 902-0801.
- 14 TEMPLE ISAIAH HANUKAH PARTY. See inside cover for details.
- 16 CAL STATE NORTHRIDGE MADRIGAL DINNER. Also the 18th, 19th, 20th. Includes performances by CSUN Chamber Singers. \$17. Info Carol Seay 885-2491.
- 17 WEST L.A. FOLK DANCERS HOLIDAY PARTY. See club listings.
- 16-19 HANUKAH REUNION PARTY, Cal Poly, San Luis Obispo, sponsored by Israeli Folk Dance Institute and Haverim Jewish Student Organization. Teachers Ya'akov Eden and Moshe Eskayo. By preregistration only. Info, Dave Paletz (213) 398-5737.
- 18 AMERICAN FOLK BALLET of Burch Mann performs at Reseda High School, 8 pm. Free. Blends classical and folk.
- 18 MORE THE MERRIER CHRISTMAS PARTY. See inside cover for info.

25 Merry Christmas!

27- HAWAII SYMPOSIUM, 4th Annual, sponsored by Jan 3 Tom Bozigian and Mihai David. Also teaching this year are Moshiko Halevy and Atanas Kolarovski. \$100 reservation needed by December 1. For info, (213) 464-2277 or 467-6341.

27 CRESTWOOD F.D. HOLIDAY PARTY, see club listings.

28 SILVERADO AND NARODNI F.D. BETWEEN HOLIDAY PARTY, see inside cover for info.

31 NEW YEAR'S EVE PARTIES:
Pasadena Co-op (see inside cover)
Orange County and Veselo (see inside cover)

JANUARY

1 Alka Seltzer and Bowl Games.

15 GEORGE TOMOV INSTITUTE. More information next month.

16 PASADENA COOP FESTIVAL, Glendale Civic Auditorium. More info next month.

22 MARTIN KOENIG INSTITUTE, Plummer Park. Live Bulgarian music to follow at the Intersection. More info next month.

MAY

28-30 VIVA VENTURA! Don't forget. Statewide is nearby this year. Steve Kotansky tentatively scheduled to teach. Good hall with a good floor. It's going to be a great Statewide.

Let's Dance

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Around the Country

DECEMBER

3-5 NEW YORK

Ethnic Folk Arts Center Winter Folk Festival. Emphasis on Greek music and dance. Teachers from all over U.S. including Nikos Savvidis and Mary Coros from L.A. (also Ted Petrides, David Henry, Ioannis Ioannou). Greek music, films, and concert of Greek folk artists brought over from Greece. Info, (212) 691-9510.

4 MINNEAPOLIS

Scottish dance party at Saltari with Thistledown Band. (612)724-9932.

12 UPPER DARBY, PA.

Greek folk artists brought over by Ethnic Folk Arts Center (see above) performing at Upper Darby High School. (609)665-2280.

31 NEW YEAR'S EVE

Just about everywhere. The national contacts we have all have parties on that night--wherever you are, you can probably find a place to folk dance there.

Boar's Head Ceremony & Christmas Dinner

hosted by
WEST WIND

International
Folk Ensemble

December 12, 1982
6:00 p.m.

Traditional English Feast!
Dancing! Music! Performance!

Felicia Mahood Center
11388 Santa Monica Blvd
West Los Angeles

Call Don (450-5313) or
Anthony (902-0801) for
reservations.

Tickets \$11.00

CLASSIFIEDS

Cafes

CAFE DANSSA, 11533 W. Pico Blvd., West Los Angeles (3 blks. West of San Diego Frwy).

Schedule for December

MONDAY: Carolyn Hester's Monday Night Songfest, live music and sing along with guest singers, songwriters and musicians. American folk music.

8 pm to midnight.

TUESDAY: Israeli dancing with Dorite and David Dassa. Intermediate class at 8 pm, beginners at 8:45.

WEDNESDAY: Balkan dancing with Maria Reisch. Advanced class at 7:30, no beginners class.

THURSDAY: Israeli dancing with Dani Dassa. Intermediate class at 8:30, no beginners class.

FRIDAY: Greek dancing with Mike Sirota. Basic dances class at 8, other dances taught at 8:45.

SATURDAY: Israeli dancing with Dorite Dassa. Beginners class at 8:30. No advanced class.

SUNDAY: Israeli dancing with Dani Dassa. Intermediate class at 8:30. No beginners class.

Open dancing each night when lessons end. For more information 478-7866. Other calls, 478-9960.

VESELO SELO FOLK ART CENTER, 719 N. Anaheim Blvd., Anaheim. Phone (714) 635-7356 or 879-8093. Folk dancing and lessons 6 nights per week. New advanced international class on Thursday with Lee Fox & Willy Lorenzen. Also, a new class on Tuesdays. It will feature American folk dances including clogging, contra, and other forms.

December Information

Saturday, Dec. 4: Karen Codman teaching International. Beginner lesson 7:30. Intermediate 8:15. Request dance party 9:00-1:00 a.m.

Saturday, Dec. 11: Diki Shields teaching International. Beginner lesson 7:30. Intermediate 8:15. Request dance party 9:00-1:00 a.m.

Saturday, Dec. 18: All request dance party following beginner lesson at 7:30.

Saturday, Dec. 25: Closed.

Friday, Dec. 31: Gala New Year's Eve Party. Co-hosted by Veselo and The Orange County Folk Dancers. 8:00-1:00 a.m. \$5.00 advance, \$6.00 door. (Door prize for advance lucky ticket holder) includes buffet dinner, favors, punches, all request dance party and other entertainment.

Saturday, Jan. 1: Closed. Season's Greetings and a Happy New Year to all!

Where to dance in the Los Angeles area with ISRAEL YAKOVEE.

Monday and Friday nights: CAFE SHALOM, 531 N. Fairfax, Hollywood. Class at 8:30 pm.

Tuesday night: TEMPLE ADAT ARIEL on Laurel Canyon in North Hollywood.

Three sessions a night, 6:30-9:30 pm. Beg, inter and advanced.

Saturday: Seal Beach Community Center, 3333 St. Cloud Dr. Class at 8:30 pm. Phone about workshops, performances, tours. (213)994-5432.

Resources

VILLAGE MUSIC OF MACEDONIA-LP 14 songs and dances \$8 U.S.; T-shirts "MACEDONIAN FESTIVAL" in Cyrillic with dancers "TESHKOTO," sand, men's S M L \$8 U.S.; MAP OF MACEDONIA 1903 reprint, in French, with all villages, 33"x40", \$4 U.S.; Macedonian gaida and women's costumes, also Bulgarian kaval, gaida, tambura. SELYANI, P.O. Box 124, Station H, Toronto, Canada M4C 5H7.

FOR SALE

3 Antique vests, 2 Macedonian \$35.00 ea., 1 Banat \$50.00, 1 Morroccan vest \$25.00, 2 pair opanke, 1 Croatian \$15.00, 1 Macedonian \$10.00. 1 Caucasian Armenian black cap \$10.00. Call (213)820-0969 eves.

Tours

Folk dance in Mexico with Beverly and Irwin Barr. Feb. 19 thru 28, 1983. Guadalajara and Puerto Vallarta. Includes city tours, Ballet Folklorico, cruise to Yalapa, and of course, folk dancing!!! Call 478-4659 or 202-6166.

continued to next column

SCENE SURVEY

continued from p. 9

WHY DO YOU DANCE: This is where your true personality comes out, SCENE readers. Because we found that by asking you this, what really motivates your lives. There was one reader who responded to our question with "Why do I breathe?" (she was the sensualist) while another responded "Why do I do anything?" (he's the existentialist). But there are a few responses that appeared over and over again. Noone would disagree that folk dancing is great exercise -- and you said that. Many of you commented on the beauty of the music and the joy of moving to it. Some of you talked about the challenge of learning and mastering new material. But most often you talked about people -- the people who make folk dancing what it is for you. And it's true, folk dance is a *social* activity, it's not something you could or would want to do alone. It is the people that make you come back week after week, year after year. And there is something special about folk dance people that makes you do it.

There was the 72 year old woman who folk danced to "keep young." And the reader who considered it "a joyous experience in a dismal world." For someone, folk dancing "makes life worth living." And then there is the energy it creates: "Sometimes I am very low key, do not wish to dress and go

camps

MENDOCINO FOLKLORE CAMP

June 25-July 3, 1983. COMING FROM FRANCE!!! YVON GUILCHER, dance teacher & musician. Other teachers to be announced soon. FOOD-Kent Bailey; MUSIC-Bruce Sagan; SINGING-Wendy Zukas. Registration: first week of February 1983. \$50 deposit. For information on teachers, costs, scholarships, etc., write: Nancy Linscott, Folklore Camp, 40 Glen Dr., Mill Valley, CA 94941.

SCANDIA CAMP MENDOCINO

June 17-23, 1983. Dance Teacher & Fiddler coming from SWEDEN!!! SCANDIA staff includes: Ingvar Sodal, Mary Barthelemy, Roo Lester. FOOD by Ann Wallace-Roversi and staff. REGISTRATION: last week of January 1983. \$50 deposit. For information on teachers, costs, scholarships, etc., write: Nancy Linscott, Scandia, 40 Glen Dr., Mill Valley, CA 94941.

out, but loll about the house; then I think of the dancing, the music, being out there with people in a moving circle and I am recharged -- the vitality flows into my veins, and I am off and running."

FAVORITE DANCES: The 50 of you listed 75 different dances, less than 10 were mentioned more than once, and only the Hambo was mentioned with any frequency. It would be silly to list them all. They ranged from the simplest U Sest to the very complicated Polyanka. Most were old standards, but there are a few new dances on your list (Mezosegi Tancok, for example). You like couple dances and line dances, Israeli dances and Swedish dances, simple dances and difficult dances...and everybody likes to Hambo.

STRENGTHS OF FOLKDANCING: Most of this was fairly obvious. You talked about the good, inexpensive exercise, the bond it creates between people. But most of you mentioned the availability of many dancing places and activities in Southern California as the main strength of the folk dance movement.

WEAKNESSES OF THE FOLK DANCE MOVEMENT: This elicited a litany of complaints from the profound to the ridiculous. Most often mentioned were several different items: the difficulty of developing a common repertoire of dances between groups so that a person could dance in different places and know the material; the generation gap in folk dancing; the lack of charismatic teachers; the costs; the difficulty in finding good, inexpensive facilities to dance at; the politics of folk dancing. Then there was the woman who complained about the lack of 30-40 year old men in folk dancing (anyone have a source for a few of them?). One complained about too many line dances, another about too few line dances. Ah well, you can never please everyone.

So there you are, soul bared to public scrutiny, SCENE reader. And you came out pretty good. You do a lot and you care about your folk dancing. You've given us some good ideas to address in future issues and some good ideas for the leaders of the Federation to mull over. And as for you other 1235 who did not respond, you'll just have to write us separately.

People, Places, Things

FEDERATION NOTES:

Some interesting news from the November 13 Federation Council meeting. Five new clubs are considering joining. New dates were filled into the calendar: May 15 for a South Bay Folk Dancer Festival, June 17-19 for the Idyllwild Workshop weekend and June 17-24 for the Idyllwild week. A teacher training institute has been set up for January 15, just before the Pasadena Co-op Festival. George Tomov will be there from New York. The San Diego Camp is also firm in its dates: August 5-7 for the teacher workshop and August 7-14 for the camp. Registration and deposits being accepted after January 1. Federation 1983 Calendars are now out and available from Perle Bleadon for \$4. New Federation Directories are also available @ \$2 from Bertha Gold.

Most Unusual Reason for Cancelling a Camp Award goes to the brave souls who tried the Camp Hess Kramer Weekend in early October. The horrible brushfire that burned thousand of acres between Chatsworth and Malibu threatened the camp and forced an evacuation after Saturday lunch. All hands were safely removed.

VITAL STATISTICS:

Vera Jones, well known folk dance leader from Fresno, died of a heart attack last month shortly after the Fresno Festival. Our own Ralph Miller is seriously ill. Two long-time UCLA dancers, Roo Lester and

Steward Hartman, were recently married in Colorado, where they currently reside.

If you were sitting by your TV a few weeks ago watching Danny Kaye sing and dance for the opening party of Disney's EPCOT in Florida, you might have opened your eyes long enough to see some familiar faces. Behind Marie Osmond's figure in the number "Citizens of the World" were most of the Aman troupe, acting as back up dancers.

UCLA's Frederick S. Wight Gallery is hosting a showing of Buddhist art from the Western Himalayas in their exhibit The Silk Route and the Diamond Path. Curated by UCLA Art Professor Deborah Klimburg-Salter (an expert on Afghanistan), the exhibit will be at UCLA until January 2, then move to New York and Washington DC.

Petar Angelov, director of the Bulgarian Ensemble Varna, will be in the US on a teaching and choreographic tour next spring. One of Bulgaria's foremost teachers, choreographers and folklorists, he is available for workshops while here. For more information, contact Lisa Codman, 680 Corbett St., San Francisco 94114. (415) 641-8768. Lisa, who grew up in a dancing family in Santa Barbara, was recently made Artistic Director of Khadra,

Special \$5.00

Holiday Gift Subscription Offer to Folk Dance Scene

A gift subscription is a great present for your folk dancing friends and relatives who are not currently subscribing to FOLK DANCE SCENE. Only \$5.00 per subscription (regularly \$5.95). Gift subscriptions will be listed in the December or January issue of FOLK DANCE SCENE.

In order to qualify for this offer, orders **must** be received by December 10, 1982 on this order form and accompanied by full payment. Orders not meeting these criteria will be returned.

Mail to FOLK DANCE SCENE
1524 Cardiff Ave., Los Angeles, CA 90035

Donor

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Gifts for

1) _____

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----- This offer ends December 10, 1982 -----

KODÓ

continued from p. 11

The two introductory numbers were combined, and set the tone for the entire performance, highlighting perfect coordination in the drumming and demonstrating the physical stamina required to play the many drums of varying sizes with the energy required. In one number, six drummers, laying back almost supine, played with great drumsticks on huge drums in unison and in syncopation for what seemed to be ages. Their bodies were glistening with sweat at the conclusion.

"Hae" was a distinct change, with a trio consisting of a sort of flute, a hand drum, and a Caribbean type steel drum (this latter carrying the melody). It seemed to have come from Okinawa and was pleasant to Western ears. In the finale, we look for the great carts filled with performers as promised in the program notes, but they were not readily seen.



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Venice, Calif. 90291

KODÓ was originally formed in 1970 by a group of young men and women somewhat disillusioned by life of the great cities, who retired to the island of Sado in order to return to the traditional performing arts of Japan. The group recently reorganized, calling themselves KODÓ. The drumming represents the first sounds one hears at birth -- the beating of one's own heart.

by Paul Pritchard

a la carte

continued from page 7

presto! a present that will be appreciated and enjoyed.

As Ian is Scottish, I told him I knew some Scottish set dances. I had thought to impress him but found that he had performed with The Royal Scottish Country Dance Society and that he plays "the pipes, the piano and the fiddle, too." I was impressed. Wondering if he ever had misgivings about being both chef and owner of the busy and popular restaurant, *THE EGG AND THE EYE*, he commented that there had been "some god-awful days, but it's all been fun."

EVERY **SATURDAY NIGHT**
ISRAELI & INTERNATIONAL
FOLK DANCING

ISRAEL WITH 
YAKOVEE

 Israel Yakovee, born to a traditional Yemenite family, danced with Israel's top performing troupes. Israel now is a prominent international folk dancer and as a teacher & choreographer he specializes in Israeli and Yemenite style. Director & choreographer of Pinjar Israeli dance Ensemble and producer of the Roi Teiman records, Israel is co-founder of "Hora - Shalom" East/West coast Israeli dance institutes.

SATURDAYS AT 8:30 PM
SEAL BEACH COMMUNITY CENTER 3333 ST. CLOUD DR.
Directions: San Diego Hwy (405) To Seal Beach Blvd. Go North two blocks Turn Left on the second traffic light (St Cloud); about 100 yds. on your right is the community center. See you there.

SPECIAL EVENTS

Saturday Oct 16	8:00 PM Special workshop with	Tom Bozigan
Saturday Nov 13	8:00 PM Special workshop with	Mihai David
Saturday Dec 11	8:00 PM Special workshop with	Shlomo Bachar
Saturday Jan 29	8:00 PM Special workshop with	Bora Gajicki
Saturday Feb 26	8:00 PM Special workshop with	Dick Oaks

your host
Israel
(213) 
894-5432

* Special workshop fee is \$ 5.00 per person

The Last word

In addition to being our final word on the subject, The Last Word will also serve to introduce next month's issue on The Teaching of Folk Dance.

We have heard nasty rumors for some time that the budget cutbacks at the junior college level has caused the cancellation of many of their "recreational" classes. Folk dancing was one of the first to go. Of course, other non-recreational things like bowling, golf and tennis were retained.

There are good reasons to be concerned about this. Many of our young dancers get their first exposure to folk dancing through classes at colleges and universities. If they never have the opportunity to try folk dancing, we will never see them.

In addition, it is always galling to see how well the bureaucrats can mix up their priorities and kick out an activity which--in addition to being good exercise--brings people together and fosters international understanding. The world could use a little more of that.

Sharron Deny, one of our folk dance instructors, is trying to mount a campaign to remind the State Board of Governors where the priorities really are. She asks that you write your local Board Representative (the list is too long, we'll print it in the next issue) or the chiefs in Sacramento:

Mr. Gerald C. Hayward, Chancellor
California Community Colleges
1238 S Street
Sacramento, CA 95814

Mr. Patrick Callan
California Postsecondary Education Commission
1020 12th Street
Sacramento, CA 95814

on the cover

The Ballet Folklórico Estudiantil Culcalcalli performs Los Viejitos, the Dance of the Old Men at the 1982 Festival of Masks, sponsored by the Craft and Folk Art Museum. This photo was used as the chief publicity shot for the Festival this year. Photo by David Scott Morgan and design by Max King. Provided courtesy of CAFAM.

our thanks to

Most of all to Sally Cullman, our guest editor, who in addition to being a conscientious editor, superb writer and consummate artist, is also a dear friend. To Edith Wyle, Joan M. Benedetti and other staff of the Craft and Folk Art Museum for their cooperation in putting this issue together. The SCENE committee for their efficient work. Donna Hurst for her assistance on the Calendar. Also, since we don't know who it is at press time, we'd like to thank the people who helped collate and mail last month's issue: Ed Feldman, Perle Bleadon, Frank and Elsa Havlac, Jethro Singer, Art Brown, Elsie Marks, Ruby Nerenbaum, Marianne Ludanyi, Howard and Rose Parker, Dan Matrisciano, Gerry Gordon, Marin Pill, Dave Cohen and the Culver City RSVP.

about the guest editor

Sally Cullman is the Membership Program Coordinator at the Craft and Folk Art Museum in Los Angeles, California. She began folk dancing at California State University at Long Beach in 1974 where she received her degree in Art in 1975. She was the Committee Coordinator for the Santa Barbara Folk Dance Symposium (1978-1980) and served on the committee of the first Symposium Hawaii in 1979. Along with her work at the Museum she is a free lance illustrator with an emphasis on medical and educational art work.

JANUARY DEADLINE IS DECEMBER 5th!

As of January 1, 1983, Foreign Subscription rates will be \$10 a year.

EDIE'S FOLK DANCE THRIFT BOUTIQUE

(213) 559-6626

evenings and weekends

*beautiful ethnic gifts and
packaged folk dance note cards
for your holiday gift giving*

also

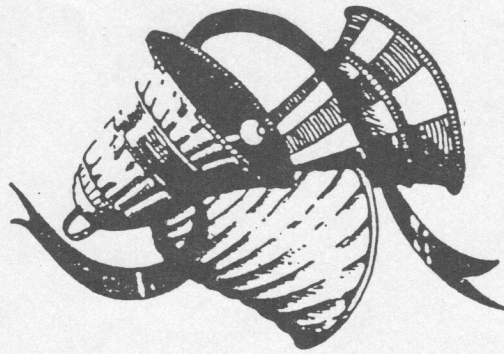
a huge selection of wonderful, good-as-new clothing, shoes, accessories and occasional costume pieces for the folk dancer. All sizes. LOW, LOW, prices.



Pasadena Folk dance Co-op

presents it's 42nd annual

WINTER FESTIVAL



Sunday January 16 1983

1:30-5:30

Glendale Civic Auditorium

1401 North Verdugo Rd. Glendale

COUNCIL meeting 11:00 a.m.

Donation: \$2.00






New Years Eve Party

PASADENA FOLK DANCE CO-OP

December 31, 1982



Live Music 1 1/2 hours Westwind Orchestra
International Dancing

Westminster Presbyterian Church
1757 No. Lake Ave. Pasadena

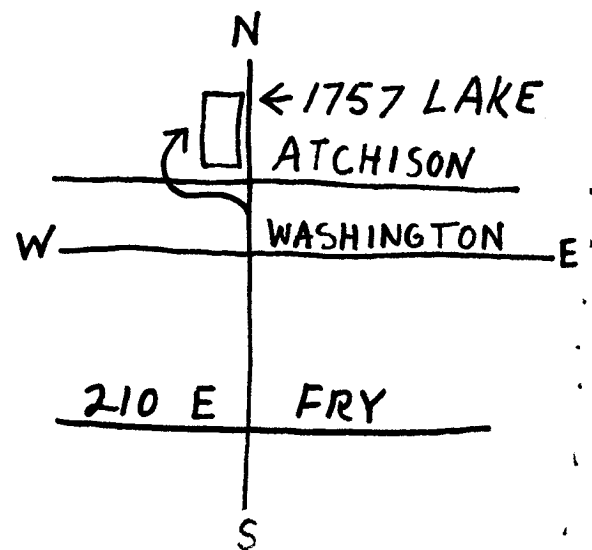
8:00 P.M. until we're tired

\$ 5.00 AT THE DOOR

\$ 4.50 ADVANCE SALES

CHILDREN UNDER 12 1/2 PRICE

Buffet Dinner 9:00 P.M.



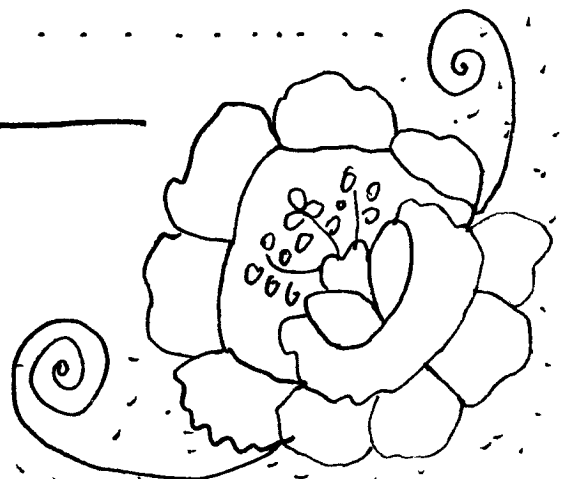
Enclosed is my check for \$ _____

Please reserve _____ adult
_____ children

Name _____

Address _____

Mail to: Pasadena Co-op
Box 732, Pasadena, Ca. 91101



24th
MEMORIAL
SCHOLARSHIP FUND...

SAN DIEGO STATE UNIVERSITY FOLK DANCE COMMITTEE'S

1983

Valentine Party

FEBRUARY 12, 1983

7:30 P.M.

GIRL'S GYM - LAGUNA BEACH HIGH SCHOOL
625 PARK AVENUE
LAGUNA BEACH, CA

\$2.50 DONATION

FRIDAY, 2-11-83

INSTITUTE-7:30
AFTERPARTY-
11:30

SATURDAY, 2-12-83

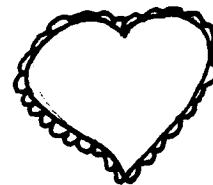
INSTITUTE - 1:30
VALENTINE PARTY -
7:30
AFTERPARTY

SUNDAY, 2-13-83

COUNCIL MEETING
CONCERT &
FESTIVAL -
LAGUNA BEACH
FOLK DANCERS

PROPOSED PROGRAM FOR THE

VALENTINE PARTY



Lesi
Sulam Yaakov
Rustemul
Vrapcheto
Alexandrovsk
Tino Mori
Michael's Csardas
Harei Hevron
Ada's Kujawiak #3
Stipsko Oro
Walpole Cottage
Tex-Mex Mixer
Balta

Syrto
Hambo
Jove Male Mome
De-A Lungul
Bosmat
Double Sixsome
Elvira
Ali Ali
Pirinska Igra
Ajsino
Rorospols
Szennai Karikazo
Ada's Kujawiak #1

INSTITUTE DANCE

INSTITUTE DANCE

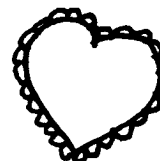
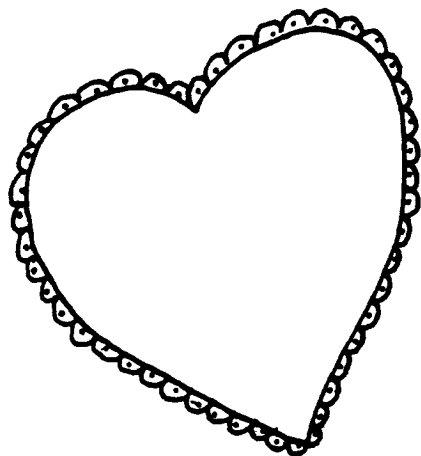
Dodi Li
Baztan-Dantza
Sonderhoning
Tropanka (Moskoff)
Wattentaler Mazolka
Batuta de La Adincata
Polharrow Burn
St. Gilgen Figurentanz
Tzadik Katamar
Ravno
Corrido

Povrateno
Rothesay Rant
Doudlebska Polka
Cimpoi
Hora Mare Bucovineasca
Zwiefacher 2-4-6
Imate li Vino
Rachel
Swedish-Finn Mixer
Vlasko
Zalna Majka

INSTITUTE DANCE

Exhibition

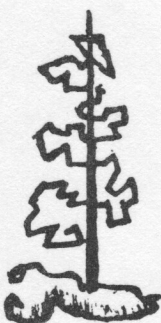
Program subject to change



IDYLLWILD

FOLK DANCE WORKSHOP 1983

WEEKEND
 JUNE 17-19, 1983
 WEEK
 JUNE 17-24, 1983
 USC (ISOMATA)
 IDYLLWILD CAMPUS



STAFF
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PLUS ONE OTHER
 FOR RETEACH DANCES
 TO BE ANNOUNCED

RESERVATIONS WITH DEPOSIT WILL BE ACCEPTED BEGINNING WITH JANUARY 1, 1983 POSTMARK

APPLICATION

MAIL TO: Fran Slater, 1524 Cardiff Ave, Los Angeles, CA 90035 - (213) 556-3791

NAME _____
 ADDRESS _____
 CITY _____ STATE _____
 ZIP _____ DAY-TIME PHONE () _____

COMPLETE PACKAGE (Room, Board & Tuition):
 WEEK: Double _____
 Dorm _____
 WEEKEND: Dorm _____

NAME _____
 ADDRESS _____
 CITY _____ STATE _____
 ZIP _____ DAY-TIME PHONE () _____

TRAILER & CAMP SITES (Tuition, Without Meals):
 WEEK: Trailer: _____
 Camp Site: _____
 WEEKEND: Trailer: _____
 Camp Site: _____

If you need a roommate, please give the following information:
 Age: 16-25 _____ 25-40 _____ 40+ _____
 Non-Smoker _____ Smoker _____
 Quiet Wing _____

MEALS are extra per day per person.
 TUITION ONLY, OFF CAMPUS LIVING:
 WEEK: _____
 WEEKEND: _____

A \$25 deposit will hold a reservation for ONE PERSON.
 Enclosed is check/money order payable to IDYLLWILD FOLK DANCE WORKSHOP in the sum of \$ _____.
Deposit will be refunded ONLY if notification of cancellation to Fran Slater is received prior to May 21, 1983.



DANCES OF VLACH

presented by

MARTIN KOENIG

Sat, January 22, 1983

Plummer Park

PRE-REGISTRATION ONLY. SCHEDULE & WORKSHOP DETAILS ON BACK.

NAME _____ TELEPHONE () _____

ADDRESS _____ CITY/STATE _____

* Include check/money order payable to INTERNATIONAL SHOWCASE in the amount of \$12 and mail to: INTERNATIONAL SHOWCASE, 623 w. Avenida de la Merced, Montebello, California 90640.

* Refund only upon notification prior to January 5, 1983.

A Weekend with

PECE ATANASOVSKY

3 Macedonian Dance Workshops & 2 Parties

SATURDAY, DECEMBER 11, 1982

10 am-12 noon — Dance workshop

2:30 pm-4:30 pm — Dance workshop

8 pm- Party with live and recorded music

SUNDAY, DECEMBER 12, 1982

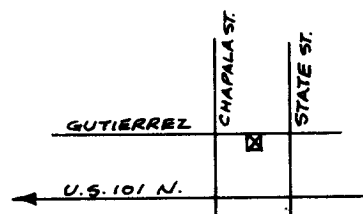
2:30 pm-4:30 pm — Dance workshop

7 pm- Party with live and recorded music

The emphasis of the workshops will be on men's and women's styling and on different levels of dance, from simple to more sophisticated.

There will be a short question and answer period following each workshop so we are requesting that you save all questions until then.

**All events will be held at:
25 W. Gutierrez St.,
Santa Barbara, California**



\$12 all events, if paid on or before December 6

\$15 all events, after December 6

\$ 5 each single event

**Make all checks payable to Santa Barbara Folk Dance Club
2708 Puesta del Sol, Santa Barbara, California 93105
For information phone 805-682-4511**

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FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH, INC.

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One -

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REGISTRATION 2:30 PM

SEMINAR..... 3:00-5:00 PM\$5.00**

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THEN FINALIZING HIS WEST COAST TOUR, IN THE EVENING-

Two -

Institute & Dance

7:30-11:30 PM.....\$4.00



Both Events -

SATURDAY, JANUARY 15, 1983

at

WEST HOLLYWOOD PLAYGROUND
647 SAN VICENTE BOULEVARD
LOS ANGELES, CA 90069
(BETWEEN MELROSE & SANTA MONICA BLVD.)



**A LIMITED NUMBER OF MATCHING SCHOLARSHIPS ARE AVAILABLE FOR THIS SEMINAR.
FOR MORE DETAILED INFORMATION CHECK WITH YOUR CLUB REPRESENTATIVE, OR CALL
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