



Folk Dance Scene

December, 1983

Volume 18, Number 8



Beginners' Festival

Sun., Dec. 4, 1983

1:30 - 5:30 PM

at UCLA, Grand Ballroom,

2nd Floor, Ackerman Student Union

Westwood Blvd., W.L.A.

Donation \$3.00

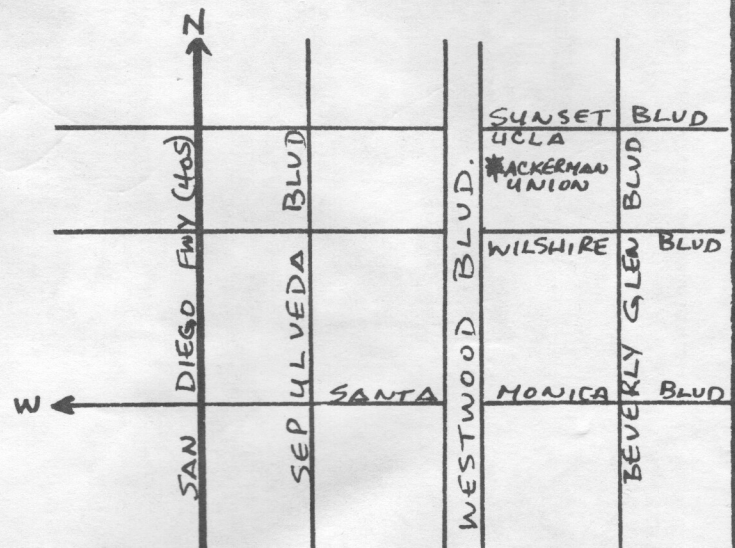


Dances to be included in the Program

Adjon Az Isten
Ali Pasa
Alunelul
Armenian Turn
Ciuleandra
Djurdjevka
Erev Ba
Ersko Kolo
Guzellime
Iste Hendek
Kostursko
Laz Bar
Ma Navu
Makazice
Milanovo Kolo
Nebesko
Orijent
Promoroaca
Raca
Sarajevka
Setnja
Sulam Yaakov
Sweet Girl
Syrto
Tino Mori
Tropanka
Tzadik Katamar
Vranjanka
Vrapcheto
Zalna Majka

Bal In Da Straat
Doudlebska Polka
Fjaskern
Good Old Days
Korobushka
La Bastringue
Machar
St Gilgen's Figurentanz
Alexandrovsky
Couple Hasapiko
Das Fenster
Gypsy Wine
Hesitation Waltz
Korcardas
Masquerade

Milondito Tango
Road to the Isles
Salty Dog Rag
Scandinavian Polka
St Bernard's Waltz
To Ting
Swedish Family Waltz
Swedish-Finn Mixer
Tango Poquito
Tant' Hessie
Teen
Tex-Mex Mixer
Troika
Ve David
Square



PLEASE CARRY DANCE SHOES & CHANGE INTO THEM AT BALLROOM.

Co-Sponsored by the Folk Dance Federation of California, South & the Dance Dept., U.C.L.A.





December, 1983
Volume 18, 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, Esther Pursell, 4400 Westdale Ave., Los Angeles, CA 90041.

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In this issue...

We tend to think that any dance teacher is either from "the old country" or an American-born product (ethnic or not) who learned them first (or second) hand from the villagers who do them. How about a new twist on that pattern. A Western-born researcher who studies and teaches Bulgarian dance in his native land and ours. Jaap Leegwater shows, in a few visits to the United States, that much can be learned from the international folk dance movement outside our country. A native of Holland, he has been studying Bulgarian dance almost as long as he has done international folk dancing in the Netherlands. And he is exporting new Bulgarian material to us.

This issue was originally going to contain, in addition to the lengthy interview with Jaap that starts on the next page, articles on the international folk dance movement in Holland and on the revival of Dutch dances. But, due to his teaching schedule and the vagaries of trans-Atlantic communication, Jaap was unable to prepare the two articles by our deadline. We hope to run his material in a later issue of SCENE. (Did you know we cannot dial Amsterdam direct from our Van Nuys phone?)

Comments on our Merchants issues are still coming in. Two letters are printed in this issue. Part of the article will be reprinted in a Minneapolis publication and has been mentioned in several others. We have always been worried that no one actually reads FOLK DANCE SCENE. I guess that's not true. Meanwhile, your comments are still welcome. We hope to run a follow-up symposium sometime in the spring.

The cover of this issue is taken from the cover of one of Jaap's albums and prepared for us by SCENE art director Walter Metcalf.

As holiday season sneaks up on us and we take a moment's respite after letting out our belts from that helping of turkey, let's not lose sight of the fact that what we do is more than just fun. Folk dancing brings people together and helps them to understand that we all speak at least one universal language of dance. Let us hope that can be two languages--dance...and peace! Happy holidays.

An Interview with

JAAP LEEGWATER



When we think of Bulgarian dance, the names of only a few teachers come to mind--Dennis Boxell, Yves Moreau, Dick Crum and a few others. But rumor of a young Dutchman visiting occasional workshops and camps in the U.S. has reached us over the past couple of years. Then in June, Jaap Leegwater (pronounced something like Yahp Leek'-vahter) breezed into town as part of a 5 month tour of the United States. We managed to corral Jaap and his girlfriend Bianca De Jong for a couple of hours during his whirlwind week in Los Angeles to find out who this new wunderkind might be. And, as you will see in the pages that follow, Bulgarian dance fans in the U.S. will have a lot to look forward to from this 32 year old dance teacher, choreographer, performer, researcher, dancer and musician. Introducing Jaap...

How did you get interested in folk dancing?

I had the advantage of being at a high school where folk dance was part of the curriculum. I took International Folk Dance class at 13 or 14. I liked it so much that one hour a week wasn't enough so I joined a folk dance club. When I was 16, the school had to release the folk dance teacher because of money problems, so I volunteered to teach the class myself. I started teaching when I was very young.

The Dutch Folk Dance Society has a course for people who wanted to have a certificate in teaching folk dance, allowing them to teach folk dance to amateur groups. It was a part-time two year course. I decided to do this course in my last years of high school. Part of the program was to run my own group under supervision to prove I can do it well. But there were no groups around that didn't already have teachers or that wanted one who was only 18. So I advertised in the newspaper to start a group -- after all, I only needed the group to pass my course -- 30 people joined the group and that's how I started by own folk dance group.

After high school I got into a school of education, training to be a teacher. Folk dancing had nothing to do with this. But from that time on, I combined my work in folk dance with my work as a school teacher. The teacher training program

lasted three years. I was teaching dance all this time. I had the group I started still, then there were a few other clubs in Amsterdam I taught as well. By 1972 I was teaching specialized Bulgarian dance classes.

How did your interest in Bulgarian dance develop?

I came across a Bulgarian choreographer teaching workshops in Holland. He was only the third Bulgarian choreographer that had ever come to Holland. I enjoyed his dances very much. I bought the record he brought and played it over and over again. I was very struck by the rhythm and melody patterns.

The choreographer had been told that he could offer a one month dance scholarship to Bulgaria for one of the Dutch students he thought had promise. He offered it to me. This was in 1969 and I was 18. I didn't think I was very good, but the choreographer obviously thought I had some possibilities.

I took a month in winter. That was my first trip to Bulgaria. I spent all that month in Sofia observing classes of the state choreographic school. Their level was way beyond my own. It left me very frustrated. They were too advanced, all the instruction was in Bulgarian, and the material they did was the most choreo-

graphed -- the farthest away from original village material -- of any of the schools in Bulgaria. But it motivated me as well. It taught me that one cannot become a specialist in Bulgarian dance in one visit. I wanted to go back and learn more.

When did you start going regularly to Bulgaria?

After 1969, I went about every year. Often twice. I knew if I was going to teach Bulgarian dances in Holland, I should be a student of that subject myself. It is good to go back to the place you learned the dances from. It allowed my own teachers to correct the mistakes I was making. In each trip, I learned new material to bring back to Holland. I also worked with my teachers in the choreographic schools and the state ensembles

Is this where you learned your material?

The dances I teach I learned from three basic sources. First, I learned materials from the choreographic schools in Sofia and Plovdiv. Sofia trains the professional dancers and Plovdiv trains amateurs to work with amateur performing groups. The second source was the ensembles themselves -- both amateur and professional. Third, I learned in the villages. Ironically, the traditional evolution is from village to performing ensemble to professional school. I learned my Bulgarian dancing in just the opposite pattern -- school-ensemble-village. Doing it that way was very helpful to me when I first started travelling to the villages in 1975. It helped orient me to select that material more carefully. I had a frame of reference to work from.

What were you doing at this time when you were not in Bulgaria?

I worked for a while at a Montessori school, then helped to set up the dance department of the Rotterdam Dance Academy. They wanted a special department for folk dance. They asked me to be in charge of Balkan dance. I quit my job at school and went to work part-time at the Academy. A high school also hired me to teach part-time dance and drama. This was around 1976 and 1977.

By 1979 my interest in Bulgarian dance had become so strong that I decided to go live in Bulgaria for half a year. Learning

village dances is a matter of patience and time. Bulgarians are never in a hurry -- if I wanted to learn their dances, I had to spend some time there, live with them, be with them, and let them ask their curious questions about Holland. It is an exchange. Only part of the exchange is their sharing their dances with you. That time in Bulgaria was very important to me. It was the first time I had to spend a lot of time in the villages.

I had to quit my job at the Dance Academy and the high school. Which was very sad for me because I enjoy teaching. But that year was one of the most important for my career.

How did the Bulgarian government involve itself in your research? Can anyone do what you did?

Yes, anyone can do it. But you need a lot of preparation. You need good contacts and support from people who feel that what you are doing is worthwhile. They want to feel that it will do Bulgaria some good in your own country. They need to feel that you know Bulgarian history and culture and that you like Bulgaria.

The Center for Amateur Folklore in Sofia was willing to help me establish contacts in the various provinces. Each province has people called *methodists* who work in the provincial folklore institutes. They are caretakers for folklore in their region. They sometimes organize local festivals, record dances, and generally visit villages to help preserve and encourage folk arts. The *methodists* were the right people in every region to tell me which villages had preserved their dances, folklore and songs. They were very helpful to me.

Hospitality in the villages was incredible. They invite you into their homes. They want you stay with them, to eat with them,



continued on next page

JAAP LEEGWATER

continued from previous page

to drink with them. I began to understand that this is the way to learn dances -- to go through the eating and drinking and conversation first. I would be their guest, go with them to the fields, see their village and hear the story of the village, get to know their neighbors, their friends, their family. Finally, I would get to learn their dances. Sometimes the wife would be in the kitchen singing and the husband would do a few dance steps. Then the next day, I would approach the man and ask him to show me the steps to his dance. It was much different than going there with a large film crew.

One very special place for me was the village of Lipen near the town of Mihailograd in the northwest. The evening I arrived in the village was the same evening the mother of the family I stayed with sent her son to the army. He happened to look a little like me. She was very sad because he was leaving for the other corner of the country. When I was there, people in the village asked her "Is your son back already? I saw him walking in the village today," because from a distance I looked like him. She treated me like a son. It gave her someone to care for and for me, more than any other village, I felt like part of the family.

Is there still dancing in the average Bulgarian village you visited?

In every village there is still dancing. The repertoire, the richness of the variations, the musical tradition varies a lot from village to village. Some have only one basic *Pravo Horo* that everyone knows, others have five or six rich dance types. But there is something everywhere. Even in the cities, if there is a wedding, they dance. Often it is just three basic dances -- *Pravo Horo*, *Eleno Mome* and *Racenitza* -- but there is always those three.

The *Kopanitza* is done fairly widely, but generally only a simple kind of *Gankino* step. Sometimes three brave men in the village will do a complicated one to show off for the village, but that is unusual. *Dajcovo* is done all across the North but has only one basic step and maybe a vari-

ation or two. The one done here combines all those variations. *Triti Puti* is seen mostly in Eastern Thrace. It is not nationally known. *Pajdusko* is very popular in North Bulgaria, but I haven't seen it much in villages in Thrace or Sopluk.

What kind of Bulgarian dance do you like the best?

As a performer, I like Sop dances. It gives me the opportunity to let out my energy, to sweat, to reach a kind of ecstasy. As a teacher, I like North Bulgaria very much because it is good to introduce students to Bulgarian dance. The rhythms are regular, the structure is logical, and it is more accessible. As a developing dancer myself, Dobrudjan dance is the biggest challenge. It is very emotional dancing. You have to open yourself to feelings and translate this feeling into body movements.

What about Jaap as a performer?

I have performed with amateur groups, never professionally. I haven't really had that much performing experience, largely because I have spent so long and since such a young age teaching. I had to make my choice to spend my time doing research and going to Bulgaria, or spend the time in a performing company. I chose to do research. I have performed with an Israeli performing ensemble and with my own Bulgarian ensemble, the one I direct.

Have you choreographed the material for your group?

Only one of the choreographies is by a Bulgarian. All the rest are mine. At this point, I provide most new Bulgarian material in Holland. I am fortunate that my group has such a high calibre of dancer -- some former dancers with the national folk ensemble, others out of the dance academy. *Prasnik* has become a kind of laboratory for inventing new choreographies. The best choreographies I do are with them -- it is a two-way creation.

I have also done choreographies for other groups. My North Bulgarian suite for *Prasnik* I also staged with Yves Moreau's group in Montreal. I was very flattered to be asked by Yves. And the Sop suite is being done in Minneapolis. I have done

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a guide to using Federation Archives at UCLA

Over the past few years, the Folk Dance Federation of California, South, Inc., has given many of its official documents and other valuable items to the Department of Special Collections housed at UCLA in the University Research Library. Questions have arisen as to what exactly is housed in the Special Collections Department, and the procedures one must follow to use these materials.

It is relatively a simple and painless matter. All it requires is some planning on your part, and all should go smoothly. First, some whys and wherefores regarding the Special Collections.

The Department of Special Collections was started in 1946 in order to keep the University's collections of rare books, manuscripts, and other related items preserved so that future generations would be able to use them.

The Department is on Floor A of the University Research Library. A reading room is provided for those who are using portions of the collection. A UCLA library card will be issued to you so you may use the Special Collections Department. Ask for it at the information desk at the University Research Library (URL).

"Rules concerning the use of the Department's materials are designed to protect them and to assure that they will be available for future use. The materials may be used only in the Department's reading room. Lockers are provided for briefcases, notebooks, purses, and other personal belongings which may not be taken into the reading room."

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Many of the books and manuscripts are housed in distant parts of the building and in the stacks at Powell Library, and

are not immediately available. The Folk Dance Federation of California, South, Inc., materials are in remote storage. You may call ahead to reserve the material. Please call (213) 825-4988 or (213) 825-4879 to reserve the materials. Ask for the Reference Desk. Their hours are nine to five, Monday through Saturday. The cost of photocopying is five cents per copy.

The Folk Dance Federation of California, South, Inc., is listed as COLLECTION 1175, SOUTHERN CALIFORNIA FOLK DANCE FEDERATION. Listed below is a synopsis of the contents of COLLECTION 1175.

- Minutes, 1946-75 (Box 1, 2, & 3)
- Membership Directories, 1946-74 (Box 4)
- Dance Institute Notes, 1950-75 (Box 4)
- Historian Books, 1946-74 (oversize)
- Festival Programs, 1948-75 (Box 5)
- Correspondence, 1945-49 (Box 6)
- Santa Barbara Annual Folk Dance Conference (Box 7, 8, & 9)
- San Diego Annual Folk Dance Conference 1969-73 (Box 10)
- Various Publications (Box 11)
- Miscellaneous Directories and Rosters (Box 12)
- Minute Books, 1968-73 (Box 13)
- Federation Dance Institute Programs, 1958-66 (Box 14)
- Various Workshop and Institute Programs, 1956-78 (Box 15 & 16)
- Programs for Dance Institutes (Box 17)
- Program of the International Folklore Review in Zagreb, 1940s-1970s (Box 17)
- Oversize packages:
 - Historian book, 1974-75 (Box 25)
 - Historian book, 1975-76 (Box 26)
 - Miscellaneous (Box 18)

Just plan ahead, and give the staff members a call at the Reference Desk and your research should proceed smoothly.

ORZA'S

Rumanian Restaurant is
Open Again!
708 N. Valentino Place
Near Paramount Studios
at Melrose---465-4884
Lunch Mon-Fri
Dinner Wed-Sat

Dutch Treat

by Gloria Harris

In Holland, breakfast is no mere "toast and coffee, gotta run" routine. The Dutch take time for several cups of steaming coffee with sugar and milk and enjoy warm, fluffy-fresh golden rolls spread thick with rich creamery butter, eaten with slices of cheese and cold meats and boiled or fried eggs. And more coffee. Coffee is drunk again at mid-morning with cookies (*koekjes*) or sweet biscuits.

Noontime in Amsterdam finds shoppers and secretaries strolling to the *Broodjeswinkel*, a delicatessen-type sandwich shop, to meet for lunch. Hollanders are sandwich eaters. They are extremely fond of bread and the *Broodjeswinkel* offers every kind to choose from: light wheat, dark wheat; a creamy, tender white loaf; bread swirled with cinnamon and raisins; a crunch-top; a chewy rye; a seeded, orange-scented rye and the ubiquitous soft, warm white rolles. For lunch, the bread is slathered with butter and a choice of cold roasted meats or sausages and cheeses. Holland has won world fame for her cheeses, particularly the flattened wheel of Gouda, the red-waxed Edam ball and the spicy Leiden cheese imbedded with cumin seeds.

While Secretary sits at the cafe window she watches a bustling city scene; she sees her employer rush by, briefcase under his arm, eating on the run. He is consuming Holland's equivalent of the American hamburger, a napkin-wrapped *uitsmijter*: two fried eggs and dill pickle on top of cold sliced beef or ham, held tight between slices of buttered white bread. Downing that, he dashed through traffic to purchase newly-brined herring at a crowded street stall. Holding the small fish by the tails, he gulps them down, two to three bites apiece, licks his fingers, consults his watch and hails a taxi to his appointment. Having thus seen him off, Secretary can relax with a dessert. Like others at her table, she orders *pannekoeken*, the Netherland's national dish and settles back to wait with a coffee. *Pannekoeken* can be

AMSTERDAM APPLE PANNEKOEKEN

from Renee de Groot

- | | |
|---------------------------|----------------------------|
| 1/4 C Butter of Margarine | 1 Medium Apple |
| 3 T Sugar | 1 C Buttermilk Biscuit Mix |
| 1/2 t Cinnamon | 2/3 C Milk |
| 1/4 t nutmeg | 1 Egg |

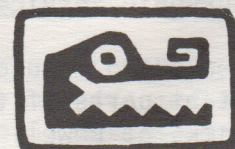
Melt butter in heavy 8" skillet. Stir in the sugar, cinnamon & nutmeg.

Peel core and slice apple thin and saute in the butter mixture in the pan.

Combine biscuit mix, milk and egg. Pour over apples in pan. Turn heat down to very low and cook 10-12 minutes until surface of cake looks dull. Place under broiler 1-2 minutes til browned on top. Turn upside down on serving plate and cut into wedges for two people. (I can eat it all by myself when HUNGRY). Try pouring batter over fried bacon slices cooked in the pan...delicious.

eaten plain with butter and sugar or with bacon or sliced apples cooked in the batter. Then there are the very thin pancakes called *flensjes*: About eight inches across, they are browned and turned out onto a plate...Secretary would drizzle the *flensjes* with syrup and wielding two forks, deftly roll up the cake, cutting off slices as she eats. *Pannekoeken* are also served with jams, applesauce or rhubarb puree. They are also enjoyed by Hollanders, chilled in a stack, with custard sauce between the layers.

A friend I once worked with was from Holland. She and I occasionally walked to her apartment for lunch. In minutes, Renee had peeled and cut up an apple into a heavy black skillet, sauteing the slices in butter, brown sugar and cinnamon. She then quickly mixed a batter, pouring it over the apples in the pan. It sizzled and cooked while we chatted and brought out forks and plates. Divided right down the middle and dotted with butter, we ate the pancake with cups of good hot coffee, rubbing the last pieces around the plate to get up every bit of the sweet spicy juices. Renee gave me her "Americanized and easy" recipe for her Dutch Treat and I pass it on to you. It's delicious for breakfast, lunch, a snack or a light supper.



LOS ANGELES WINTER FOLK DANCE INSTITUTE

January 20, 21 & 22, 1984

United Hungarian House, 1975 W. Washington Blvd., Los Angeles



Presented by Harold Underfoot Associates, Fuge Imaginea and the Kárpátok Hungarian Folk Ensemble

- Instruction in new couple and line dances from the Carpathian Region: Slovakia, Transylvania (Hungarian and Romanian), Moldavia, etc.
- Live music at all teaching sessions and parties
- Friday evening Táncház hosted by Kárpátok, music by Kárpátok Orchestra
- Saturday evening performance by Billy Burke's Tanza Ensemble, followed by dance party with Fuge Imaginea Orchestra directed by **Miamon Miller**
- Cash bar and food available; Saturday lunch and supper served by United Hungarian House kitchen

Dance Teaching Staff: **Dick Crum** (Balkan & Moldavian line dances), **Glenn Nielsen** (Director of Radost Ensemble, Seattle - Transylvanian Couple Dances), **Tibor Toghia** (Director of Kárpátok - Hungarian), **Ron Allman** (men's Kalotaszegi legényes), **Martha Adams** (Slovak couple and women's dances)

Summary Schedule & Prices

Friday 20th		
7-12 pm:	Registration, Tibor Toghia, Táncház	\$7 [A]
Saturday 21st		
9 am-1 pm:	Registration, Dick Crum, Martha Adams	\$6 [B]
1-2:30 pm:	Lunch (reservation only)	\$3 [C]
2:30-5:30 pm:	Glenn Nielsen	\$6 [D]
5:30-7 pm:	Supper (reservation only)	\$5 [E]
7 pm-?:	Ron Allman, Martha Adams, Dick Crum, Tanza performance; Dance party 9:30 - ?	\$7 [F]
Sunday 22nd		
10 am - 2 pm:	More teaching, all staff (some review, some new material)	\$6 [G]



PACKAGE DEAL (ALL EVENTS) \$26 + \$8 meals = \$34 (YOU SAVE \$6)

SPACE IS LIMITED! Advance payment must be received by January 10, 1984. Saturday lunch and dinner by reservation only. Preference for all events and meals will be given to Package Deal purchasers. At-door admission according to availability only. (Syllabus sold separately.)

For further information call (213) 828-0252 between 7 and 8 pm weekdays, or (213) 829-4254 weekday afternoons.

Make check or money order out to **Fuge Imaginea** and mail with this coupon in time to be received by January 10, 1984, to: FUGE IMAGINEA, 1659 Franklin St. #4, Santa Monica, CA 90404.

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(If registering for more than 1 person, send a facsimile of coupon for each additional person)

Name _____ Telephone _____

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REVIEWS

TRANSYLVANIAN WEDDING MUSIC, compiled by Laszlo Kurti, Folkways Records, 43 W. 61st St., New York, NY 10023. 1983, \$10.98.

Field recordings often fall into an interesting sort of middle ground. They are recorded in the midst of the natural setting with the intention oftentimes of capturing the ambiance of the total event. The confusing sounds and noises of a village affair are eliminated in the artificial atmosphere of the recording studio. This "extraneous noise" is part and parcel of the field recording. Therefore, for those interested in the purely musical, the field recording may not suffice. Folk dancers, who otherwise might be eager to use field recordings as dance records, have the same problem of extracting the musical phrase and even the beat above the general ambient din. In addition, the tempi used by the indigenous folk musicians are often at variance with those practiced by the non-indigenous dancers.

What a good field recording will do, however, is fill a very important need. It gives us a sort of audio-anthropological look at a people's culture. Laszlo Kurti's *Transylvanian Wedding Music* is an example of a good field recording. With the essential accompanying notes, Kurti takes us through the various stages of a Transylvanian Hungarian wedding. This wedding celebration normally takes several days but Kurti succeeds in giving us a "feel" for the entire event on a 40 minute LP.

The six pages of notes include background information on the geography, economy, and culture of the Kalotaszeg region of Transylvania (from which the recorded material was drawn) as well as a description of the wedding itself. Musical transcriptions by David Skuse are given for some of the selections and they give a good outline of the melodic line and uses of harmony. They would, however, be difficult to use for either performance or musical analysis without a familiarity of the nomenclature. Some of the detail given in the notes (i.e., musicians geneologies) might have been eliminated in favor of other relevant data (i.e., the history and specific usage of each instrument in the present-day ensemble).

Aside from the occasional bump into the microphone, the recording quality was reasonably good considering the conditions Kurti was working under. However, I was little disappointed in the quality of the pressing itself. There were a few too many pops and clicks on my recording. In addition, the token appearance of the Romanian melody *Perinita* did not make a sufficient addition to the recording and mention of its existence in the notes would have sufficed.

This record although not directly applicable to the needs of the folk dancer should be purchased by anyone interested in learning more of folk music and dance in its natural context.

-- Miamon Miller

FRULA, Marsee Auditorium, October 30, 1983

While it is somewhat unusual to quote from the program notes in reviewing a performance, these notes tell you most of what you need to know about the recent performance by *Frula* at El Camino College's Marsee Auditorium:

From the outset, Founder (Dragoslav) Dzadzevic decided to dispense with authenticity, when authenticity interfered with audience enjoyment, and create exciting song and dance adaptations (sic), of the complex, lengthy and often monotonous dances from the seven republics that constitute present day Yugoslavia. What he created was an explosively colorful, varied and fast-moving show that fairly burst at the seams with the energy and vitality, and keeps audiences riveted to the edges of their seats from the first curtain to the last.

All of this was true. The show was fast paced, energetic, and had little to do with Yugoslavian dance. Fast-paced because the orchestral renditions were consistently at 78 rpm. Energetic because the dancers were younger (and a little less polished) than most visiting East European companies. And non-Yugoslav because they did material from all over Europe (Hungary, Romania and Spain to name a few places) and the material that was purported to be Yugoslav didn't look much like what we've been taught is Yugoslav dancing.

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NEW YEARS EVE PARTY

December 31, 1983

8:00 P.M. Dancing begins

9:00 P.M. Buffet dinner

\$5.00 at the door

\$4.50 Advance sales

Children under 12 yrs. $\frac{1}{2}$ price

Westminster Presbyterian Church
1757 No. Lake Ave. Pasadena



PASADENA FOLK DANCE CO-OP

Enclosed is my check for \$ _____

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_____ children

Name _____

Address _____

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The Ojai Folk Dance Festival Association, Inc.
presents for your enjoyment

OJAI-84

APRIL 13, 14, 15, 1984

JUST ARRIVED FROM POLAND

FOLK DANCE BOOTS

Red or black. The best - ask anyone.

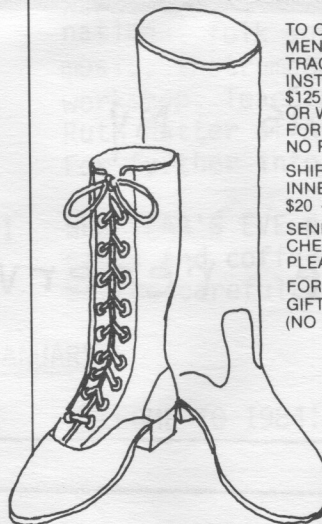
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ON SALE THRU DEC. 15



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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	(619)449-4631 Vivian Woll, Instructor	Inter, adv dances on Tues Beg, inter on Thurs
CHINA LAKE DESERT DANCERS	Thurs/7:30-10:30 pm Mon/7:30-9:30 pm	CHINA LAKE, China Lake Youth Center, Naval Weapons Center.	(619)375-7136 (619)375-4203	Mon is workshop night. 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 & Rundy, 1½ bl N. of Santa Monica Blvd.	(213)478-4659, 202-6166 Beverly Barr, Instructor	Beverly will cont to tch new dances from recent camps & instit. Holiday party- Pot Luck, Dec. 26 7:30.
DESERT INT'L DANCERS	Thursday 7:30-10:30 pm	PALM SPRINGS, Village Center Arts, 538 N. Palm Canyon Drive	(619)343-3513 Sam & Vikki Margolin, Instructors	Beginners 1st hour, inter/adv, requests.
ETHNIC EXPRESS INT'L FOLK DANCE CLUB	Friday 8-10:30 pm	LAS VEGAS, Paradise Elem Sch, 850 E. Tropicana Ave., Corner of Swenson	Ken (702)367-8865 Dick (702)732-4871	Int'l fd and teaching. Visitors free "ride" 1st time. Members \$1, Non-members \$1.50.
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
HAVERING FOLK DANCERS	Monday 8-10:30 pm	VAN NUYS, Valley Cities Jewish Community Ctr, 13164 Burbank Blvd.	(213)786-6310 John Savage, Instructor	Intermediate, international. Last Monday of month is Party Nite.
HOLLYWOOD PEASANTS	Wednesday 7:30-10:30 pm	WEST HOLLYWOOD, West Hollywood Play-ground, 647 N. San Vicente Blvd.	Emily Berke 292-1175 Ruth Oser 657-1692 Lillian Fisher 839-6110 (213)397-5039	
INTERMEDIATE FOLK DANCERS	Friday 8-10:30 pm	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.	(619)238-1771 Kayso & Angie Soghomontian, Instructors	Kayso Folk Dancers now have a new beginners class on Saturday from 1 to 3 pm. See listing under Beg. Classes.
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 FOLK DANCERS	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	
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 & I Bl. W. on Willow	(714)533-3886	Inter class 7:30-9 pm, Adv workshop 10 pm taught by Donna Tripp.
MORE THE MERRIER FOLK DANCERS	Thursday 8-10 pm	INGLEWOOD, Rogers Park Auditorium Eucalyptus & Beach	(213)294-1304 ask for Frank	

please turn page for more club listings

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 Schhol Gym, 1100 Iroquois.	(213)435-3111 (714)897-2356	12/1 & 12/8 Fred Maragneh tching Greek dances. 12/15 All requests-no tching. 12/22 & 29 DARK. 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: Carillo Rec Ctr. 100 E. Carillo St., Wed: Goleta Comm. Ctr., 5679 Hollister Ave.	(805)967-9991 Flora Codman; (805)964- 5591, Steve Davis (805)649-1570	Tu. is inter. tching and request dancing. Wed. is beg. tching only.
OJAI FOLK DANCERS	Wednesday 7:30-10 pm	OJAI, Ojai Art Center, 113 S. Montgomery		
ORANGE COUNTY FOLK DANCERS	Friday 8:30-11:30 pm	SANTA ANA, Santa Ana College, W. 17th St., at N. Bristol in the Dance Studio.	(714)557-4662 (213)866-4324	12/2 & 12/9 Nancy Ruyter tching Balkan & Croation (Zensko Makedonsko Oro included) 12/16 Party. DARK until Jan. 13.
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	
SAN DIEGO FOLK DANCERS	Monday 7:30-10 pm	SAN DIEGO, Recital Hall, Balboa Park	(619)460-8475 ask for Evelyn Prewett	
SAN DIEGO INT'L FOLK DANCE CLUB	Wednesday 7-10 pm	SAN DIEGO, Balboa Park Club, Balboa Park	(619)422-5540 Alice & Archie Stirling, Instructors	All levels, beg. 7-8:15 pm
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	DARK until we find a new meeting place. (213)498-2059 (Eleanor) or (213)591- 1184 (Ruth or Martin) for information. East L.A. College Womens PE Bldg. Just W of Atlantic on Floral	(213)498-2059	Program-half line & half couple dances. Tching 9 pm. Party nite, last Tues. of each month.
SKANDIA SOUTH (all Scandinavian)	3rd Sat 3-5, 8-11	SAN PEDRO, YMCA, 437 W. 9th	(213)798-8726 Armand (714)892-2579 Ed (213)981-1833 Bunny (213)377-6127 Elayne (213)539-5067 Roberta (213)375-0946 Jim (805)642-3931 (805)985-7316	Call Sharron Deny (213)798-8726 take Atlantic from Pomona Frwy Int'l line & cpl dances. Instruction 7:30-8:30. Sept. teacher, Pat Rawalt, Greek. See ad this issue.
SOUTH BAY FOLK DANCERS	Friday 7:30-10:30 pm	VENTURA, Loma Vista Elem School, 300 Lynn Drive		During Nov. & Dec. John Tiffany tching couple dances; Ann Taylor tching line dances.
TCHAIKA FOLK DANCE CLUB OF VENTURA	Thursday 7:30-10:30 pm	WEST HOLLYWOOD, Plummer Park, Fuller at Santa Monica Blvd.	Josephine Civello, Director	All request program. Teaching at 8:30 Refreshments, inter & adv dances.
VIRGILEERS FOLK DANCE GROUP	Tuesday 8-10 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 tching new dances from rec. camps & instit. Erly tching 7:30 Pentozali. Pre New Years Eve Party-Pot Luck-12/30 7:30
WEST LOS ANGELES FOLK DANCERS	Friday 7:30-10:45 pm	WOODLAND HILLS, Woodland Hills Rec Ctr. 5858 Shoup Ave.	(213)347-3423 (213)887-9613	12/2 No review; 12/9-7:30 Ballios from Kassos, Lila & Wally Aurich; 12/9 & 16 8:30 Beejo; 12/23 DARK.
WEST VALLEY FOLK DANCERS	Friday 7:30-10:30 pm	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.

CLUB NAME	MEETING DAY/TIME	LOCATION	CONTACT/INSTRUCTOR	SPECIAL INFORMATION
WESTSIDE INT'L FOLK DANCERS	Tuesday 7:45-10:30 pm	WEST L.A., University H.S. Girls' Gym, Barrington Ave at Texas, btn Santa Monica Blvd. & Wilshire.	(213)556-3791 Dave & Fran Slater, Instructors.	Forced to move again. Be sure to check location column. Intermediate & advanced instruction as well as recreational dancing.
WESTWOOD CO-OPERATIVE FOLK DANCERS	Thursday 8-10:45 pm	WEST L.A., Emerson Jr. High School, Boys Gym, 1670 Selby Ave.	Bea Pill (213)391-7491; Jim Fogle (213)240-0389	Early 7:30 tching 3 wks Floricica, 1 wk Prekid; 8-9 tching Avrameanca & Maple Leaf Rag. 5th Thurs night is Party Night.
WHITTIER CO-OP FOLK DANCERS	Saturday, 2nd, 4th & 5th of the month 7:30-10:30 pm	WHITTIER, Sorensen Park, 11419 Rosehedge Drive	(213)281-7191	Teaching 7:30-8 pm, followed by program and requests.

Non-Federation Clubs

BAY CITIES JEWISH COMMUNITY CENTER	Tuesday 7-9 pm	SANTA MONICA, Bay Cities Jewish Comm Ctr, 2601 Santa Monica Blvd.	(213)479-5304 (213)828-3433 Egy Greenblatt	7 pm - Advanced-Beginning 8 pm - Intermediate Israeli Dance (series) classes
BESEDA	Friday 8:30-12 am	WESTWOOD, UCLA Campus, Womens Gym, Room 200. Meter Parking across from Ackerman Union.	(213)477-8343 ask for Linda	Teaching 8:30-9:15 pm with dancing by req until midnight. Beg. to adv, int'l and free.
CALSTATE NORTHRIDGE FOLK DANCE CLUB	Thursday 7-10 pm	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)769-3765 Trudy Bronson, Instructor	Beginners 1 - 2 pm Intermediate 2 - 3 pm
KAZASKA	Sunday 9 pm	WEST L.A., Japanese Institute, 2110 Corinth, 1 bl. W. of Sawtelle, 1/2 bl. N. of Olympic.	(213)478-1228 (213)478-5968 Egy Greenblatt	See ad this issue.
TEMPLE B'NAI DAVID Vets. Men. Aud	Wed 7-10 pm Thurs 9:30 am - 1 pm	LOS ANGELES, 8906 Pico Blvd. 1 bl. W. of Robertson. CULVER CITY, 4117 Overland.	(213)391-8970 Miriam Dean, Instructor	Easy dances 1st hour. Review & teaching new dances.
TEMPLE BETH HILLEL DANCERS	Wednesday 10 am - 12 pm	NORTH HOLLYWOOD, 12326 Riverside Dr.	(213)769-3755 Trudy Bronson, Instructor	Beg to inter levels. Int'l folk & fun dances.

Beginner's Classes

BEGINNING SCANDINAVIAN FOLK DANCE	Mondays 7:30-10 Mondays 7:30-10 Wednesdays 7:30-10	RESEDA, Rec Ctr 18411 Victory Blvd. ANAHEIM, Cultural Ctr 931 N. Harbor Bl. CULVER CITY, Peer Gvnt. 3815 Marcala	(213)343-5425, 981-1833 (714)533-8667, 533,3886 (213)599-2516, 981-1833 (213)556-3791	Sept 12 thru Nov 14 Dan & Bunny Starts Sept 12 Ted & Donna Starts Sept 7 Longest running class from which hundreds have moved on to regular clubs. Siblings are welcome.
WESTWOOD CO-OPERATIVE FOLK DANCERS	Monday 7:39-10 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	
	Monday 7:30-10 pm	SAN PEDRO, Yugoslav American Club, 1639 S. Palos Verdes St. Corner of 17th Street.	Anne Turkovich, Instructor (213)832-6228	Beginning folk dance instruction.
	Tuesday 8-10:30 pm	WEST L.A., Temple Isaiah, 10345 W. Pico Blvd.	(213)478-4659 (213)202-6166 Beverly Barr, Instructor	This is where the newer dancer can go to learn popular dances, both old & new. Chanuka Party-Pot Luck, 12/6, 7:30 sponsored by the South Bay Folk Dancers.
	Tuesday 7:30-10 pm	TORRANCE, St. Andrews Episcopal Church, 1432 Engracia Ave. in the Social Hall.	Nancy Heath 535-6166 (days) 370-5047 (eves)	
	Thursday 8-10 pm	EAGLE ROCK, Eagle Rock Rec Ctr, 1100 Eagle Vista Dr. (nr. Figueroa just S. of Frwy).	(213)284-4171 Josephine Civello, Director.	Sponsored by Virgileers.

please turn page for more club listings

Beginner's Classes

CLUB NAME	MEETING DAY/TIME	LOCATION	CONTACT/INSTRUCTOR	SPECIAL INFORMATION
	Thursday 7:30-9:00 pm	THOUSAND OAKS, Conejo Community Ctr., at Dover & Hendrix	(213) 498-2491 Gene Lovejoy, Instructor	
	Thursday 7:30-10 pm	CULVER CITY, Sierra Room of Veterans' Memorial Bldg., 4117 Overland Ave.	(213) 559-8474 (h) (714) 952-6336 (w) Jim Ulrich, Instructor	If other "Beginner's" classes are too fast for you, try this one. Two left feet no problem.
	Thursday 7-8 pm	LONG BEACH, Hill Jr. High School Gym, 1100 Iroquois	Henrietta Bemis, Instructor (213) 435-3111	Soft-soled shoes only. After class join Narodni dancers. 12/15 no tching. 12/22 & 12/29 DARK.
	Friday 7:30-8:30 pm	PASADENA, Holliston United Methodist Church, 1305 E. Colorado Blvd., Scott Memorial Hall, right behind church.	(213) 281-7191	Sponsored by Pasadena Co-op.
	Friday 7:30-8:30 pm	WOODLAND HILLS, Woodland Rec. Ctr., 5858 Shoup, betwn Burbank and Oxnard.	(213) 347-3424, Sally Martin; (213) 888-9078, Helga O'Brien (eves)	Sponsored by West Valley Folk Dancers. Class precedes regular club dance. Starts 9/23 to 11/18.
KAYSO FOLK DANCERS	Saturday 1-3 pm	SAN DIEGO, 4044 Idaho St., North Park Recreation Center.	(619) 238-1771 Kayso & Angie Soghomonian, Instructors	
	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.
YWCA DANCERS	Sunday 7-9 pm	WEST L.A., Japanese Institute, 2110 Corinth, 1 bl. W. of Sawtelle, 1/2 bl. N. of Olympic.	(213) 478-1228 (213) 478-5968 Edy Greenblatt	7 pm Advanced Beginning; 8 pm Inter- Advan. Int'l folk dance classes (series). See Kazaska ad.

SAN DIEGO STATE UNIV. 1984 FOLK DANCE CONFERENCE

AUGUST 5-12, 1984



STAFF: -To be announced

RESERVATIONS WITH DEPOSITS WILL BE ACCEPTED AFTER JANUARY 1, 1984

Application

MAIL TO: Valerie Staigh, 3918 Second Avenue, Los Angeles, CA 90008

NAME _____	FOLK DANCE WEEK	TEACHER LEADER WORKSHOP
_____ Ms. Miss Mrs. Mr.	DOUBLE ROOM	DOUBLE ROOM
NAME _____	SINGLE *	SINGLE *
_____ Ms. Miss Mrs. Mr.	TUITION ONLY	TUITION ONLY
ADDRESS _____	QUIET WING	
CITY _____ STATE _____	Please fill out the following:	
ZIP _____ DAYTIME PHONE _____	Non-Smoker _____ Smoker * (if available)	
	Age Group: 16-25, 25-40, 40+	

Enclosed is check/money order payable to S.D.F.D. Committee in the amount of \$ _____. A \$50 deposit will hold a reservation for ONE PERSON. Deposit will be refunded if notification of cancellation is given prior to July 15, 1984.

CLASSIFIEDS

AUDITIONS

NEVENKA has an opening for a soprano singer. For audition information, please call Trudy Israel at (213) 784-9740 or Ann Brown at (213) 789-2937.

CAFES

Int'l folk dance evening with Dick Oakes Fridays, 7:30 p.m., at the INTERSECTION, 2735 W Temple St, Los Angeles, CA 90026. Class is now included with admission and the all request program begins at 9 p.m. For additional information call 386-0275.

VESELO SELO FOLK ARTS CENTER - 719 N. Anaheim Blvd., Anaheim. MONDAYS-Beginners International dance class, 7:00-10:00. TUESDAYS-Intermediate folk dance class taught by Jim Ulrich, 7:30-10:30. THURSDAYS-Advanced International dance night, opens at 8:00. FRIDAYS and SATURDAYS-Schedule variable. SPECIAL EVENT-DEC. 31, NEW YEARS EVE PARTY, dance till dawn at VESELO. For more information call (213)692-5320 or (714)635-7356.

The LAGUNA FOLKDANCERS



PRESENT THE 14th ANNUAL
LAGUNA FOLKDANCE
FESTIVAL
FEB. 10, 11 AND 12, 1984 with

DAVID HENRY

DANCES FROM NORTHERN GREECE

NANCY RUYTER

BOSNIA, HERZEGOVINA AND CROATIA

LAGUNA BEACH H.S. GIRL'S GYMNASIUM

PARK AVE AND ST. ANNE'S DR. IN LAGUNA BEACH, CA.
INFORMATION (714) 494-7930, 494-3302, 545-1957

A concert of folk music from Eastern Europe

Fuge Imaginea

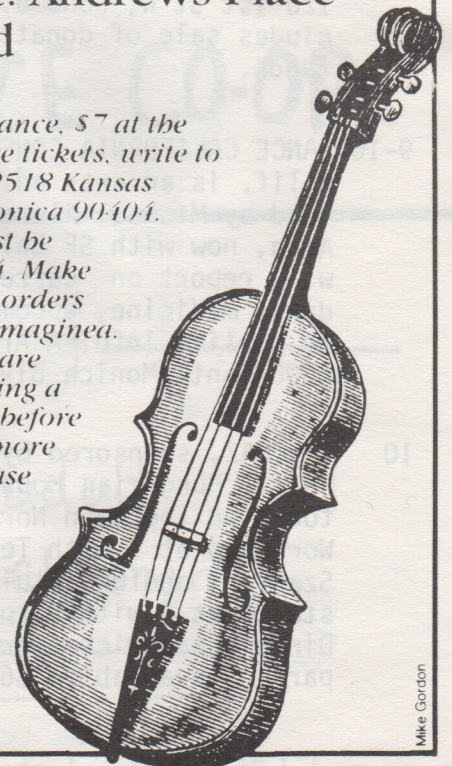
with

Miamon Miller
Alexander Eppler
Michael Alpert
Stuart Brotman
David Kasap

8:30 P.M. Friday
January 6, 1984

Assistance League Playhouse
1367 N. St. Andrews Place
Hollywood

Tickets \$6 in advance, \$7 at the door. For advance tickets, write to Fuge Imaginea, 2518 Kansas Ave. #6, Santa Monica 90404. Reservations must be received by Jan. 4. Make checks or money orders payable to Fuge Imaginea. Sponsors' tickets are available, including a special reception before the concert. For more information, please call 829-4254.



Mike Gordon

CALENDAR

DECEMBER

- 2 AMAN CONCERT, Norris Community Theatre, Palos Verdes. Full company. Info, 381-6270
- 3 ELLIS ISLAND BAND concert, part of House Concerts series at 4401 Trancas Place, Tarzana. 8 pm. Ellis Island plays klezmer music of Eastern European Jewish communities. Admission \$6, reservations needed from 342-SONG.
- 3 TEACHER TRAINING INSTITUTE, sponsored by Federation North. Sonoma Community Center, 276 E. Napa. 9-5. Lead by Pirkko Roecker, Edith Thompsen and Jeff O'Connor. Includes syllabus. \$12, \$10 if preregistered. Info, 1275 A St. Rm. 111, Hayward, CA 94541.
- 3-4 SCANDINAVIAN FESTIVALS in San Diego and LA. San Diego's at Museum of Man in Balboa Park, LA's at Pacific Design Center. Focus on craft exhibits and food, but both supposed to have some dancing.
- 4 TREASURER'S BALL for Federation North to be held at Veterans' Memorial Bldg, 126 1st St W, Sonoma. 1:30-5:30. Includes sale of donated costumes to raise funds.
- 9-10 DANCE CALIFORNIA CONFERENCE. Dance Calif. is an arts advocacy organization lead by Michael Alexander, formerly of Aman, now with SF Ballet. Conference will report on current dance activities, dance medicine, upcoming trends. Open to public. Info, LA Area Dance Alliance, 6600 Santa Monica Blvd, LA 90038.
- 10 TANCHAZ, sponsored by Karpatok, at United Hungarian House, 1975 Washington Blvd (between Normandie & Western). Workshop at 7 with Ted Toghia of Szatmari and Dunantuli material. Dancing starts at 9 with Karpatok Orchestra. Dinner, sandwiches, drinks and security parking available. \$6. Info 995-7215.

- 11 BOAR'S HEAD CEREMONY AND CHRISTMAS DINNER, 4th Annual. Sponsored by Westwind Ensemble. Traditional English feast with dancing and a Westwind performance. \$11. For info and reservations contact Don (450-5313) or Anthony (902-0801).
- 16-18 KPFK BALKAN CHRISTMAS FAIRE. To be held at California Conference Center, 1329 S. Hope St (just S of Pico). Friday, 7-10 pm, Saturday & Sunday 11 am- 10 pm. Performances by Avaz, Liberty Assembly, Nevenka and others. Live music, crafts for sale, food and drink. Kafana set up for light snacks and coffee. Parking available. \$3.50 admission with \$2.50 for seniors and \$1 for kids. All proceeds go to non-profit KPFK. More info available from KPFK radio station (90.7 FM).
- 17-18 TOM BOZIGIAN WORKSHOP at San Diego Folk Dance Cafe. Saturday workshop (2-5) of beginning and intermediate dances. Saturday evening Armenian dinner, films, performance and party. Sunday advanced workshop (2-5). For info call (619) 281-KOLO.
- 25 Merry Christmas to all.
- 27 NARODNI/SILVERADO HOLIDAY PARTY. At Marina Recreation Center, 151 Marina Dr, Seal Beach. 8:30.
- 30-31 NEW YEAR'S FOLK MUSIC AND DANCE WEEKEND sponsored by Calif. Traditional Music Society. Held at Camp Hess Kramer in Malibu. Workshops in American and international folk song, dance and music. Instrument construction workshop. Teaching staff includes Ruth Natter of Avaz. \$50-65. For further info, 342-7664.
- 31 NEW YEAR'S EVE parties for many clubs and coffeehouses. Have fun, but be careful driving home.

JANUARY

- 1 WELCOME TO 1984!

6 FUGE IMAGINEA CONCERT. An orchestra of superb folk musicians organized by Miamon Miller will be presenting their first public concert. Others playing are Alex Eppler, Michael Alpert, Stuart Brotman, David Kasap. 8:30 pm at Assistance League Playhouse, 1367 N. St. Andrews Pl., Hollywood. \$6 in advance, \$7 at door. Info, 829-4254 or see ad this issue.

13 BAYANIHAN PHILIPPINE DANCE COMPANY Concert at Marsee Auditorium of El Camino College, Torrance. 8 pm. \$8-\$11. Info, 321-4324. Bayanihan also has Community Concert Series performances in Bakersfield (Jan. 11), Long Beach (12), Ontario (16) and Las Vegas (17).

15 PASADENA CO-OP WINTER FESTIVAL. Location unknown at press time. 1:30-5:30 pm. Council meeting at 11. More details next month.

20-22 LOS ANGELES WINTER FOLK DANCE INSTITUTE. United Hungarian House, 1975 W. Washington Blvd., LA. Organized by Dick Crum, Miamon Miller and Karpatok. Teaching will be Dick Crum, Glenn Nielsen (Director of Radost in Seattle), Ted Toghia, Ron Allman and Martha Adams. Live music at teaching sessions and parties. Performance by Billy Burke's Tanza Ensemble. \$26 plus \$8 for meals. See ad this issue for further details and reservation form.

OUTSIDE CALIFORNIA

DECEMBER

2-4 NEW YORK
16th Annual New York Winter Folk Festival sponsored by Ethnic Folk Arts Center. Emphasis on cross-influences between Greek, East European Jewish, Romanian and Yugoslav Albanian music and dance. Hunter College. Concert and dance party as well as teaching. Info (212) 691-9510.

3-4 CAMBRIDGE, MASS.
Cambridge Folk Festival. At MIT Student Center.

3 HORNCHURCH, ENGLAND
Christmas Barn Dance sponsored by Havering Intl. FD Group. At Ardleigh House Community Association, 7:30-

11:30 pm. Info 52 Slewins Lane, Hornchurch, Essex, England.

7 NEW YORK
Jaap Leegwater workshop (see interview this issue) at Manhattan Jewish Community Center.

10 LONDON
Balkan dance party. Moorfields Primary School, Bunhill Row. Info from Margaret Joyner, 113 Hartswood Rd, London, W12.

23-25 EVANSTON, ILL.
Blue Star Reunion III. Northwestern U.; Patten Gym. Weekend of teaching and parties. Teaching is Ya'akov Eden. Info, Phil Moss (312) 251-2676.

26- BERE A, KENTUCKY
Jan 1 Berea College Christmas Country Dance School, week long camp featuring country dance and music. American and English clogging, Appalachian square dancing, Danish dances. Info, Berea College, Berea, Ky.

27- HAWAII
Jan 1 Makahiki Hou Camp, sponsored by Intl. FD of Hawaii and H. State Dance Council. First meeting. Located at Kaneohe Bay on Oahu. Teaching are Sunni Bloland, Mark Levy, Carol Silverman, Bob Liebman and Palani Kahala. Info, Sharon Bogue (808) 672-9274.

27- HAWAII
Jan 1 Fifth Annual Symposium Hawaii, run by Tom Bozigian and Mihai David. Also teaching are Martin Koenig and Shlomo Bachar. For more info, see ad in this issue or call 464-2277.

31 PITTSBURGH
Duquesne University. Tamburitza perform at home, 8:30 pm. Heinz Hall for the Performing Arts. Info, DUTIFA, 1801 Boulevard of the Allies, Pittsburgh, PA 15219.

REVIEWS

continued from p. 8

There is a place for this kind of show. And there is an audience for it. But the place is not as ambassadors of Yugoslav culture to the Western world and the audience is unlikely to be folk dancers who are concerned with the preservation of folk culture.

People, Places, Things

FEDERATION NOTES:

As mentioned in last month's issue, Columbia Savings donates money to the Folk Dance Federation for all accounts held by Federation members at Columbia (see the November issue for details). Fran Slater reports that the most recent check from Columbia brings their donations up to \$2100 for the year. A simple way to help your Federation... Laura Sauter was appointed to chair the Scholarship Committee... Locations for Statewide 1985 are under consideration. Statewide 1984 will be held in Sacramento. All interested in attending should be aware that it will take place at the same times as the annual Sacramento Jazz Festival, so housing will be very limited. Reservations should be made early. The Sacramento Inn has reserved 40 rooms for Federation people.

The folk dance group in Pullman, Washington has asked our help in organizing a 35th anniversary reunion of old Pullman dancers. The party will be held the weekend of June 16, 1984. Does anyone know the whereabouts of the following: Paula Bailey, Donna Hawks (Alameda?), Larry Heady, Ralph and Nora Kuttner, Margaret and Colin Norton (Davis?), Claire Risley, Saied and Betsy Motaei, Kay Shirley? If so, contact Hedy Herrick, Rt. 1, Box 331, Pullman, Washington 99163 so she can contact them about the reunion. And if you're an ex-Pullman person who is not on that list, contact Hedy anyway.

We regret to report, indirectly from Vonnie Brown's FOLK DANCE SCENE--BATON ROUGE, the passing of Dr. Csaba Palfi on September 24, 1983. Palfi was a noted Hungarian dance researcher, teacher and choreographer who often toured the U.S., bringing us exciting new material. He will be missed.

Vonnie also comments on our "The Merchants of Folk Dance" issues (September & October 1983): "The articles gave us some insight that I am sure many folk dancers had never before considered. I found myself in accordance with all their views, and they expressed exactly what has been on my mind for years. Thank you to SCENE for relating what should have been said long before!"

But that's not all. Our last issue reported the closing of Saltari's, Minneapolis's

coffeehouse. The newsletter of the University of Minnesota folk dance group, the TENNIS SHOE TUESDAY NIGHT RAG, carried an interview last month with Ed Stern, proprietor of Saltari's, and will be running excerpts of the SCENE interviews next month. The Minneapolis coffeehouse difficulties stemmed from many of the same problems raised by Athan and the Gajickis--problems in the economy, performing groups, penny-pinching customers, a relatively poor clientele.

Speaking of Minneapolis and performance groups, another issue of the RAG contains a partial list of those groups. They include The Woven Ring (English Country), Videki (Hungarian), Mooncoin and Crossroads (both Irish), Dolina (Polish), Isvorazul (Romanian), Bells of the North (women's Morris dance), and others not mentioned in the article.

A correction from one of the "Friends of the Woodlands", Nancy Linscott in Mill Valley. While we used Helen Tyrell's name as a contact person, that function is now being handled by Kay Loughman (address unreadable in Nancy's letter) and Leon Pinsker, 13 Eton Way, Mill Valley. Nancy reports, "We would still like more members in the Friends as this is the organization that is the financial support group and the active environmentalists on the Board (of the Mendocino Woodland Camps Association). We hope to get a letter out in the next week or two letting people know what the situation is now and how they can help."

Rae Tauber from San Diego is working on bringing an amateur Romanian dance group to Southern California with the thought of setting up several concerts. For it to work, she will need volunteers to house the group of 24, ways to set up inexpensive concerts and transportation for them, etc. Anyone who can help should contact Rae at 1356 Garnet Ave., San Diego 92109. Phone (619) 273-8747. (Note: Opa Tours' 1984 schedule is now available from Rae as well. See ad this issue.)

Another correction from last issue. Tom Bozigian took exception to our comment on the use of his dances and music in a workshop in London. He felt the tone denigrated local Armenian-American musicians. That was not the intent. Our meaning was

that, while London is probably closer to Armenia than Los Angeles, we thought it interesting that the English folk dancers should choose to import their Armenian dancing from the U.S. (That's a subtle compliment, Tom.)

Our congratulations to Graham Hempel, former Khadra director and now dance instructor at San Diego State, and Diana Allen, a San Diego folk dancer of long standing, who will be married December 18 in San Diego.

A Hardanger Fiddle Association of America was formed this year to help preserve the hardanger as an art form in the U.S. Fiddlers first met in Wisconsin last June and have been combing the country for other hardanger specialists. To their surprise, this almost lost art has adherents in many spots in the U.S., mostly in university music departments. Anyone interested in joining the association should contact Betty L. Thistlethwaite, 1522 N. Greenwood Court, Eagan, Minn. 55122. (Courtesy of FOLK DANCE SCENE--BATON ROUGE)

Helen's Folk Designs, a clothing store for folk and square dancers in the Bay Area, has recently moved. Their new address is 1025 San Pablo Ave., Albany 94706. Phone (415) 524-5205.

PEARLS FROM PERLE (Bleadon, our roving Southern California correspondent): Laguna Folk Dancers, whose new president is Lil Carson, will be having David Henry and Nancy Ruyter teaching at the annual Laguna Festival, Feb. 10-12... Ethnic Express ex-President Dick Killian's daughter Paula was married July 2 to Blair Roddan, a round and square dance caller in his own right. The newlyweds will be starting a beginner's round dance class soon... Hollywood Peasants hosted a Halloween Dinner Dance at the Schlitz Brown Bottle. Barbeque, costumes, dancing and all the beer you can drink... Westwood Coop's members' party featured a lovely bellydance by Kadi Kurgold... Manning Wein of Peasants has hit the big time, an extra role in a gambling scene filmed with Valerie Bertinelli.

The Duquesne University TAMBURITZANS have the opportunity to get a large grant for their scholarship fund, which enables them to train all those superb performers. But they need to raise \$10,000 this month to qualify for the matching funds. They request your help. Overall goal for the Scholarship Endowment Fund this year is \$175,000. Contributions (tax-deductible) should be to the DUTIFA Scholarship Endowment Fund, 1801 Boulevard of the Allies, Pittsburgh, PA 15219.

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PROGRAM

1. Lesi	Macedonia	26. Hambo	Sweden
2. Sulam Yatskov	Israel	27. Jove Male Rome	Bulgaria
3. Rustemul	Romania	28. De-A Lungul	Romania
4. Vrapcheto	Bulgaria	29. Kolo iz Jabucya	Serbia
5. Alexandrovska	Russia	30. Double Sixsome	Scotland
6. Tino Mori	Macedonia	31. Elvira	U.S.A.
7. Michael's Csardas	Hungary	32. Ali Ali	Lebanon
8. Strumicka Petorka	Macedonia	33. Pirinska Igra	Romania
9. Ada's Kujawiak #3	Poland	34. wjsino	Albania
10. Stipsko Oro	Macedonia	35. Koros Pols	Norway
11. Shiri Li Kinneret	Israel	36. Adjon Az Isten	Hungary
12. Tex-Mex Mixer	New Mexico	37. Ada's kujawiak #1	Poland
13. Balta	Romania	38. Povrateno	Macedonia
14. Dodi Li	Israel	39. Let's have a Ceilidh	Scotland
15. Beejo	Armenia	40. Ambee Jageets	Armenia
16. Reinlendar & Stigaren	Norway	41. Wigunim	Israel
17. Tropanka (Moskoff)	Bulgaria	42. Cimpoi	Romania
18. Wattentaler Mazolka	Germany	43. Zwiefacher, 2-4-6	Germany
19. Batuta de la Adincata	Romania	44. Zalna Majka	Macedonia
20. Polharrow Burn	Scotland	45. Rachel	Israel
21. St. Gilgen Figurentanz	Austria	46. Swedish-Finn Mixer	Sweden
22. Ashri Ha'eish	Israel	47. Vlashko	Bulgaria
23. Ravno	Macedonia	48. Imate Li Vino	Macedonia
24. Corrido	Mexico	49. Waltz	
25. Syrto Kofto	Greece		

PLUS INSTITUTE DANCERS

JAAP LEEGWATER

continued from p. 4

choreographies for many of the other groups in Holland, including the professional folk ensemble.

What are you doing right now?

After my long stay in Bulgaria I came back to Holland and had many offers to do workshops. I still do that a lot. I also do choreography for amateur groups. And I work with the national folk ensemble -- I am in charge of keeping up the Bulgarian material in the repertoire. I have the group one morning a week to train them in Bulgarian and Balkan basics. We want the dancers to have a background in the material they dance, not just learn a specific choreography. So they have two ballet classes a week, one character class, Ciga Despotovic's wife does the other. The other job I have is as coordinator of educational programs of the ensemble. I promote school performances for the group and the educational material that goes with it. Working with the ensemble takes up to three days a week. It combines my

main interests, teaching, children and folk dance, so it is ideal for me.

You are a musician also, aren't you?

In addition to dancing, I've always enjoyed playing the flute. But I am strictly an amateur. I do perform to accompany dance parties on Sunday nights. Most dance groups have their occasional request parties on Sunday night. Some teacher shows up, and the band plays live music. Our band plays an international program with a pretty decent Bulgarian repertoire. We even cut a record of Bulgarian tunes. But I don't do it as a professional.

I've done several records. The first was with Nevofoon, the Dutch national dance label. We used Dutch musicians, and they hired me to do the record of Bulgarian dances. A couple of years later I made a record with the Bulgarian record company Balkanton. There is a limit amount of recorded music available on Bulgarian dance in Holland. So we compiled a bunch of popular dances on a records that I could use to teach from. We used pre-

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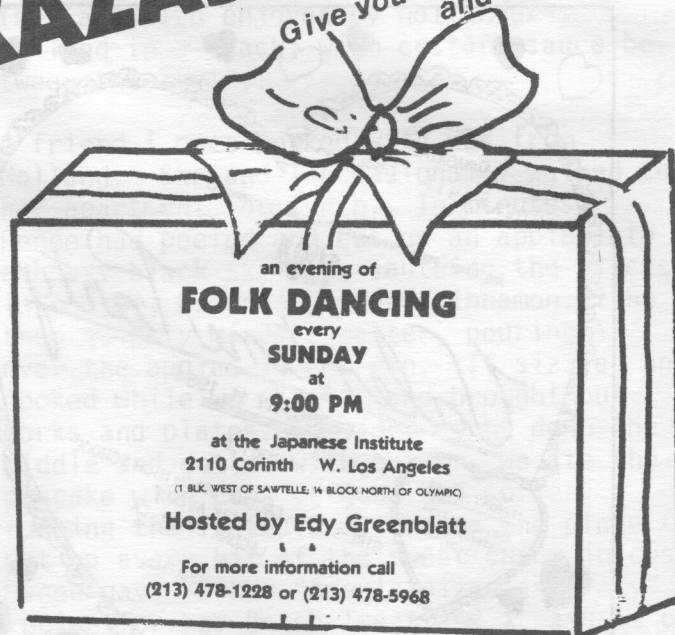
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viously issued recordings but I edited them to fit a Dutch audience. We are now doing a second Balkanton record which I hope to have with me next year.

What about the future?

The one thing that will change from my current schedule of working with the ensemble and teaching Bulgarian dance is that I will now be reserving some time each year to come to the United States to teach. I am here this year on a five month long tour, to see the United States as well as to teach.

I do see myself in the future involved in training programs, teaching children, either related to folk dance (like the national ensemble) or not. If I ever get tired of Bulgarian folk dance teaching, there is always something more general to try. It is important for any specialist to always have one leg ready to jump somewhere else. It is a very exciting, but not a very secure profession.

What are your impressions of the United States?

I'm impressed with the amount of repertoire in American dance groups. Everything in the United States is on a large scale compared to Holland. I have to get used to teaching classes of 80 or 100 people. We only have that on special occasions in Holland.

The difference that strikes me most is that the average age of dancers here is much older than in Holland. In Holland, there are special programs for the elderly, they are divided from the younger dancers. I like the diversity in ages here, but sometimes it is more difficult for a teacher.

Another difference is that folk dance classes here are less structured. In Holland there are established courses that run for a specified number of weeks. Most people commit themselves for three months or half a year. Here someone can drop in one week and not come back the next. As a teacher in Holland, I get the opportunity to work with the same people over a period of time. I try to teach the five basic Bulgarian rhythms, the five most popular dances done at dance parties, and a few dances that are

"real" Bulgarian, that I learned in the village.

That is very different from here. People in the United States know many dances. In Holland you know fewer dances, but you know them well. And the teacher gets to know the people much better.

Another difference is that we are physically closer to the original material. We get a lot of European teachers coming to Holland. There is an ongoing exchange of Balkan teachers which helps improve the level of dancing.

Another difference is that there are no ethnic minorities in Holland to learn from. I know Tom Bozigian and Yves Moreau have done research with minority populations in their cities. For example, there are a lot of Bulgarians living in the Detroit area that one could research. That's something we cannot do.

There is also a wider range of cultures represented in your international dancing.

But there are similarities as well. The interests of people in folklore, for one. Speaking of two different continents is one thing, speaking of one family of folk dancers is another. They live in Holland, America, France and Mexico. I'm sure folk dancers from the United States will feel at home with dancers from Holland and the other way around. I feel very much at home with folk dancers in the United States.

Any parting words?

I feel that none of the dances I teach are my possession. The fact that I make my living off Bulgarian dancing, makes me very grateful to the people who gave me the opportunity to do it, the Bulgarians, the villagers particularly. I am merely handing over to you what people have handed over to me. Folk dance belongs to everyone. I try to represent as accurately as possible what was taught to me along with the memories I have and stories I was told in learning them. But I am not a Bulgarian and I can never deliver the same experiences as a Bulgarian could, because I am a Dutchman. On the other hand, it can be an advantage, it allows me to bridge cultures in a way a Bulgarian probably could not.

Letters to the Editors

Here are some little known facts gleaned from the Folk Dance Federation's directories of 1973 and 1983 plus some other stuff that may be of interest.

LITTLE KNOWN FACT #1

The number of clubs in the Folk Dance Federation South in 1973 was 54. By 1983 the number has dropped to 44 -- a 19% difference. During the same time period Associate membership slipped from 76 to 58 -- a 24% drop.

While the "imminent collapse" of folk dancing isn't exactly around the next corner, the two clubs per year as a rate of loss brings the Federation itself to collapse in the year 2005 unless the trend is halted or, preferably, reversed.

How about the formation of a Folk Dance Steering Committee sponsored, hosted, and chaired by the Federation, which would make recommendations of action to be taken for purpose of "perpetuating folk dancing of all nations?" Members of the committee could include representatives of Federation as well as non-Federation groups, coffee-houses, exhibition groups, musical groups, teachers, and other folk art groups.

Another suggestion is that the Publications Committee be reinstated but not chaired by the Director of Publicity...this would take that added burden from the Director of Publicity allowing that officer to more aggressively and innovatively pursue the duties of the office.

LITTLE KNOWN FACT #2

Exhibition groups listed with the Federation declined from 27 in 1973 to nine in 1983. This 67% drop is significant because one of the best ways to extend folk dancing is to show how much we ourselves love it and how fun and challenging it can be. We shouldn't lose sight of this important element of promotion.

It's not too late for Federation groups to form more small "demonstration teams," even if they don't want to go the whole nine yards of being an exhibition group. They could give demonstrations at various functions and events both public and private,

and maybe help develop renewed interest in folk dancing.

LITTLE KNOWN FACT #3

Teachers listed with the Federation plunged from a 1973 total of 141 to a 1983 low of 62-- a whopping 56%. Without active teachers, no one learns the proper ways to do those folk movements we joyfully dance.

We need to train more teachers to do this vital task. In 1973 there was a TEACHER TRAINING STANDING COMMITTEE. By 1983 it has disappeared from the standing committee list. What say we reinstate that committee and teaching good dancers to be good teachers? By this I mean not bringing in top ethnic teachers from around the world to simply teach their dance choreographies and sell their records as if it were a mini-institute, but rather hire those instructors who are tops at training teaching techniques. Limit the enrollment to new or potential teachers and as close to a one-on-few teacher-student ratio as practical. Then once a year also have that more advanced workshop where building folk dance groups, care of sound systems, costume making, festival presentation, understanding dance notes, and the like are a part of the day's plan.

LITTLE KNOWN FACT #4

Federation sponsored (or Federation group sponsored) beginners' classes slid 68% from 44 in 1973 to about 14 during 1983, a period that 20-20 hindsight says should probably have shown an INCREASE by that factor.

Strangely enough, the Federation BEGINNERS' CLASSES STANDING COMMITTEE of 1973 has also disappeared by 1983 although a Beginners' Festival Standing Committee is now listed. Couldn't we do more to implement Section B of the "Purpose" of the Federation?

Let's reinstate the old committee and see that a vigorous effort be made to sponsor more beginners' classes for 12 or 16 (or whatever) weeks a la Dave Slater's excellent program. Part of the experience might be several field trips to other groups and ethnic functions before the final party session (to which other folk

dancers could be invited to bridge the sometimes scary class-to-club gap.) One incentive could be an invitation to the next Beginners' Festival upon completion of the class.

OTHER STUFF

My "sea of white-haired people" statement, faithfully reproduced in SCENE in September, was never completed. The rest of the statement should have been "...but not a lot of younger folk have been encouraged to join them." Without any qualifying sentence it would make me as miffed as it obviously did John Simmons, Dorothy Barnhart, and two of my very dearest friends Ed Feldman and Perle Bleadon. After all, I'm now one of those white-haired people too, having started dancing in 1958 at age 18 (and still having fun at it!)

Dick Oakes

I am surprised at the number of readers agreeing with the opinions expressed by the merchants. While reading the first installment, I thought "they resent folk dancers for not making them rich." Apparently, they are all getting by; they surely did not expect that dealing in folk dance items would be a lucrative venture -- so what are they complaining about? Perhaps they look at folk dancers as walking dollar signs, whereas folk dancers figure they must be working for the love of it--and not for riches--so we tend to look on them as friends and colleagues. (Incidentally, what's wrong with saying to a friend who brought her lunch, "Sorry,

I'm busy -- I have no time to visit.")

Sure, it costs around \$5 to go to a movie, but we don't go to movies every week. Folk dancers go dancing every week -- sometimes two or three times a week. If it costs us \$5 every time we went (\$10 for a couple), that's a minimum \$20-\$40 a month. And, as SCENE points out, most folk dancers are teachers, students, social workers, etc.-- all people on limited budgets. They might pay \$5 for a movie and go once a month. But on a regular basis, folk dancing would be a big item in the budget, one that could well be pared down. If they want the dancers to come every week, the merchants have to keep the tariff reasonable.

No, I don't have any easy solutions, but inferring we're a "cheap" lot is unfair.

I like to go to the Intersection, but I don't. I hate the drive, and I don't like parking in the neighborhood if the small lot in front of the "I" is full. It's scary walking to my car afterwards. Sorry, Athan, I wish I could help out. Perhaps we are all victims of the times.

Also, we are trying to keep alive a tradition which is not American. In fact, folk dance is on the wane all over the world -- has become a theatrical event in the cities; with costumes relegated to the museums. (It may be revitalized someday -- who knows?)

Suggestion: Why don't we get the merchants together with folk dancers and kick around suggestions?

Janice K. Maslow



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our thanks to

(for this issue) Jaap Leegwater and Bianca De Jong for allowing us to interview them. We hope to run Jaap's articles in a future issue. Our other contributors, Gloria Harris and Miamon Miller. Our endless sources of information, among whom Donna Hurst, Perle Bleadon and Fran Slater are preeminent.

(for last issue) our collators of the November SCENE: Bea Pill, Ed Feldman, Perle Bleadon, Jack Ovadenko, Pearl Ovedenko, Rose Parker, Howard Parker, Norma Brown, Art Brown, Ruby Nerenbaum, Bunny Mirkin, Elsie Marks, Casper Halpern, Fran Slater, David Cohen, Rose Sigson, Joy Bergal and the Culver City RSVP.

(and in general) The holiday season is a good time to thank all the people who have been involved in the creation of this magazine over the year, our contributors, artists, photographers, letter writers, information sources, advertisers and readers. The SCENE committee-- Walt Metcalf, Jim Fogle, Gloria Harris, Bob Moriarty, Ed Feldman and Fran Slater--while not as visible to the reader, are as instrumental (or more) as we in making sure you have a SCENE in your mailbox each month. Our thanks to them are unending.

We at FOLK DANCE SCENE would like to reiterate our thanks to you, SCENE readers, for your support over the year and promise to do our best for you next year. From all of us to all of you

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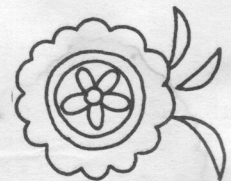
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At a Glance

Dec. 2 Aman concert, Palos Verdes
Dec. 3 Ellis Island Orchestra, Tarzana
Dec. 3 Teacher Training Inst., Sonoma
Dec. 3-4Scandinavian Festivals, LA & SD
Dec. 4 Treasurer's Ball, Sonoma
Dec. 10 Karpatok Tanchaz, LA
Dec. 11 Westwind Boar's Head Dinner
Dec. 16-18KPKF Balkan Christmas Faire
Dec. 17-18Bozigian Workshop, San Diego
Dec. 27 Silverado/Narodni Party
Dec. 30- New Year's Country Dance Camp,
Jan 2 Malibu
Dec. 31 New Year's Eve Parties,

1984

Jan. 6 Fuge Imaginea Concert
Jan. 13 Bayanihan Philippine Dance Concert
Jan. 15 Pasadena Coop Winter Festival
Jan. 20 LA Winter Folk Dance Institute
Jan. 29 Chieftains, Ambassador Auditorium
Feb. 10-12Laguna Folk Dance Festival

Feb. 11 SDSU Conference Valentine Party
Feb. 16 Jury's Irish Cabaret, Ambassador
Feb. 18-20Scandinavian Festival, Berkeley
Feb. 18 Jury's, Torrance
Feb. 25 Aman Concert, Sacramento
Feb. 26 Hungarian State Folk Ensemble, UCLA
Feb. 28 Hungarian State Ensemble, Ambassador
Feb. 29 Hungarian State Ensemble, Torrance
Mar. 10 Idyllwild Workshop Institute & Dance
Mar. 18 Lucnica Czech Folk Ballet, Ambassador
Mar. 31 China Lake Regional Festival
Apr. 13-15Jai Festival
Apr. 14 Aman Concert, Berkeley
Apr. 21 Avaz Concert, Cypress College
Apr. 29 Westwood Co-op Spring Festival
May 25-28Statewide Festival, Sacramento

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