



Folk Dance Scene

JANUARY, 1985

VOLUME 19 NUMBER 9



Idyllwild Folk Dance 1985 Workshop



Dance in the mountain greenery of the ISOMATA campus, Idyllwild, CA. Enjoy the fresh mountain air & beautiful scenery.

WEEK - JUNE 21-28, 1985
WEEKEND - JUNE 21-23, 1985

STAFF

DANIEL SUNDSTEDT BEAL - SCANDINAVIAN
JOE GRAZIOSI - GREEK
JAAP LEEGWATER - BULGARIAN
STEVE KOTANSKY - (All new material)
SHERRIE COCHRAN - ITALIAN-SLOVENIAN & TRANSYLVANIAN
- RETEACH DANCES & AFTERPARTIES

APPLICATION

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

NAME _____
ADDRESS _____
CITY _____
STATE _____ ZIP _____
PHONE: DAY () _____ EVE () _____

NAME _____
ADDRESS _____
CITY _____
STATE _____ ZIP _____
PHONE: DAY () _____ EVE () _____

PRIORITY will be given to those applying to camp for the entire week, due to the limited amount of space in the dance area.

To help us in assigning the sleeping arrangements, please complete:

Age: 16-25 _____ 25-40 _____ 40+ _____
Non-Smoker _____ Smoker _____
Quiet Wing _____

A \$50 deposit will hold a reservation for ONE PERSON.

Enclosed is check/money order payable to IDYLLWILD FOLK DANCE WORKSHOP for \$ _____.
Deposit will be refunded ONLY if notification of cancellation to FRAN SLATER is RECEIVED PRIOR to May 24, 1985.

ACCOMMODATIONS AVAILABLE, PER PERSON:

WEEK:

Off Campus - Tuition only \$145 _____
Campsite - Tuition, no meals \$150 _____
Trailer space - Tuition, no meals \$160 _____
Dorm - Room, Board & Tuition \$265 _____
Double - Room, Board & Tuition \$295 _____

WEEKEND:

Off Campus - Tuition only \$ 90 _____
Campsite - Tuition, no meals \$ 90 _____
Trailer space - Tuition, no meals \$100 _____
Dorm - Room, Board & Tuition \$125 _____

SYLLABUS, \$5 _____

MEALS: Regular _____ Vegetarian _____

For Trailer, Campsites and Off Campus living, meals are available at the dining hall at an additional fee, per day or for the week.

Sponsored by the Folk Dance Dance Federation of California, South, Inc.



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 non-profit, 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.

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MANUSCRIPTS AND NOTICES: The Editors will attempt to include all newsworthy items which are consistent with the policy of the magazine. News items should reach the Editors on or before the FIFTH of the month prior to publication to insure inclusion. Potential authors of feature articles should correspond with the Editors prior to submitting their manuscript.

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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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from the Editor:

Seems that each month I have more changes to announce. This month is no different. But before talking about the new and different.

Murphy's laws are at work - the club activities got sent into computer never-never land. My apologies- Please send your club information and update so I can get the activities section in order. There will be no charge for this month. Thanks.

Now. I would like to reiterate; the deadline is one week before the first of the month prior to publication. That means 5 weeks before publication.

The ad format has been affected by typesetting and three column pages.

The full page and the Horizontal half page ads are not effected. The other sizes must fit into one, two, or three columns. The charges are \$2.00 a column inch. That means an ad the width of a column (2 and 1/2 inch) and one inch long will cost \$2.00, or if longer, \$2.00 for each inch in length.

The SCENE needs to be more visible. We need places where everyone can see and anyone can purchase the SCENE. If you know of places like this please let us know.

editor.

COVER: Billy Burk and one of his magnet students. PHOTO: By Marvin Smith

Calendar ...

JANUARY 1985

- 11 MALONEY, O'CONNEL & KEANE, an Irish trio, will be at Cal Poly Pomona University. Concert starts at 7 pm. (Same group will be appearing as part of the Traditional Music Society's House Concert Series on 1/12/85 at 8 pm. Call (818) 342-7664 for info and/or reservations).
- 12 ANDOR CZOMPO, teaching dances of the Delafold area. 4-7:30 pm at the United Hungarian House, 1975 W. Washington Blvd., L.A.
- TANHAZ. Starts at 9 pm at the United Hungarian House.
- 20 GLENDALE WINTER FESTIVAL. Sponsored by the Pasadena Co-op. From 1:30-5:30 pm, at the Glendale Civic Aud.
- GRUSHA & HER INTERNATIONAL GYPSIES. Performance at the Wilshire Ebell Theatre. Call (213) 939-1128 for information and/or reservations.
- 25 BLUE FLAME STRING BAND, at 7 pm, Cal Poly Pomona University. Call (714) 598-4275 for information. (Same group performing for the Traditional Music Society House Concert Series on 1/26/85. Call (818) 342-7664 for reservations or information).
- 29 KODO, Japanese "Demon Drummers and Dancers of Sado", at 8 pm at the Marsee Auditorium, El Camino College.
- 30 BALLET FOLKLORICO NACIONAL DE MEXICO, at 8 pm at the Marsee Auditorium, El Camino College.

People, places & things

To The Editor:

I was pleased to see the introductory article on Labanotation in the most recent issue of the Folk Dance Scene, and I hope to see a sequel some time.

I hope the 'different approach' you described in your lead editorial does not include the rather creative spelling and punctuation, the dim print, and quirky typeface seen in Vol.19, no.6. I also hope your magazine will NOT continue to dwell excessively on the perceived decline in folkdancing; such introverted breast beating is more a symptom of a moribund organization than a means towards self-improvement.

Though an out-of-towner, I nevertheless look forward to your issues every month or so.

John Uhlemann

Its hard to imagine, but true nevertheless, that the folkdancers rock of Gibraltar has crumbled. The doomsayers can smile and nod their heads and feel wise because they told us so.

THE INTERSECTION WILL CLOSE
JANUARY 1, 1986

By this action let it be known that folkdancing is not an inalienable right but one that must be exercised.

USE IT OR LOSE IT....

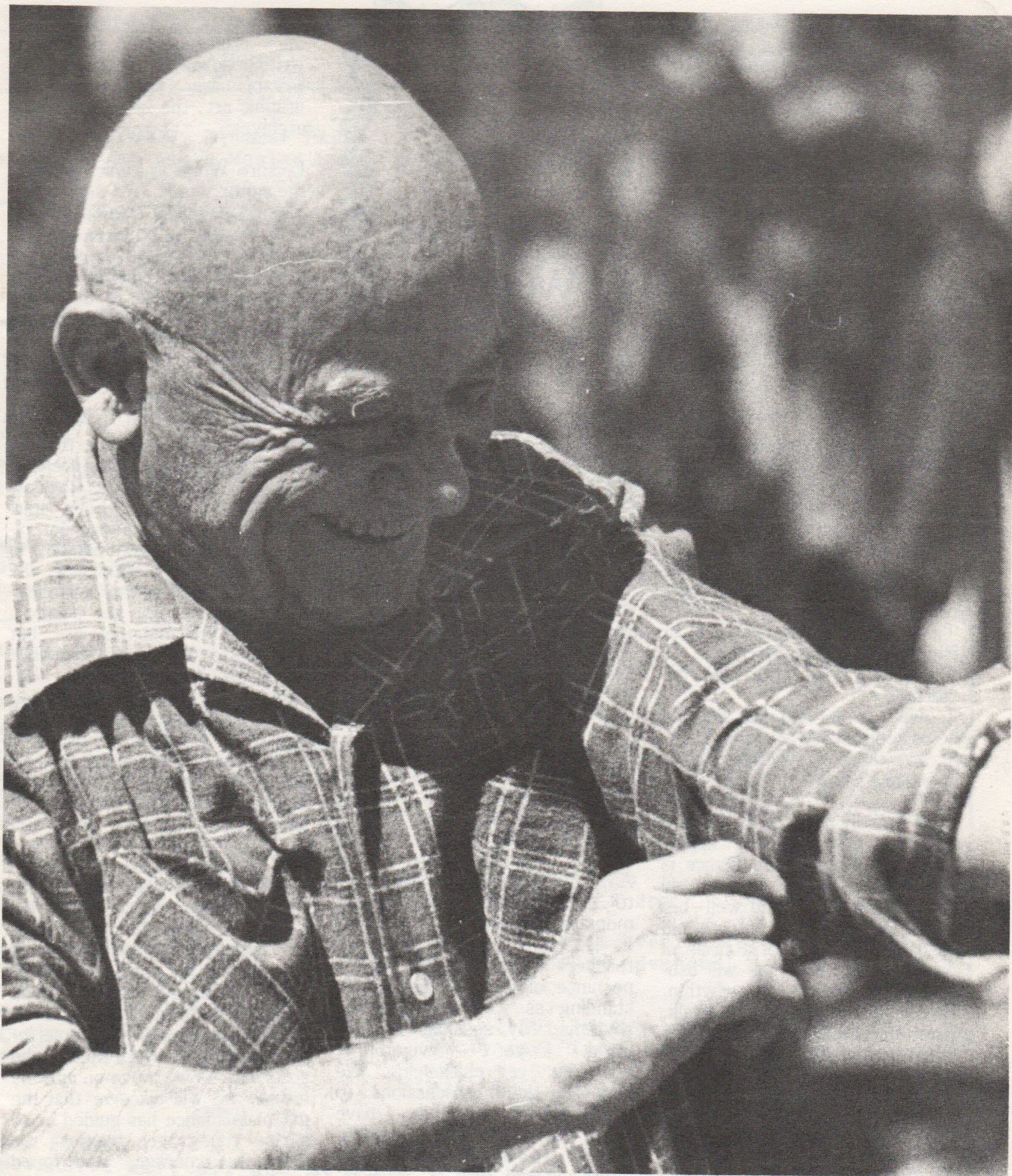
And our troubles don't end there. Josephine Civello says that the Eagle Rock folk dance class has been cancelled to make room for a sports program.

Westwood Co-op is having a lot of trouble with their home base.

The Scene has just learned that Mario Casetta's Sunday radio show, "Many Worlds of Music" has been cancelled to make room for some program changes and shifts of time at KPFFK. Mario's show, at 12 noon, has been heard for many years and for many of us its the only time we can hear Mario.

For over 15 years, Mario has been a strong supporter of the folk dance and ethnic music movements. Now is the time for us to support him. Please write KPFFK and let them know how much and why we want this Sunday show to return, in its original time slot. The address is:

Mollie Lowery, Manager
Radio Station KPFFK
3729 Cahuenga Blvd.
Hollywood, Ca. 91604



THE OLD...

photo by *TERI HOFFMAN*

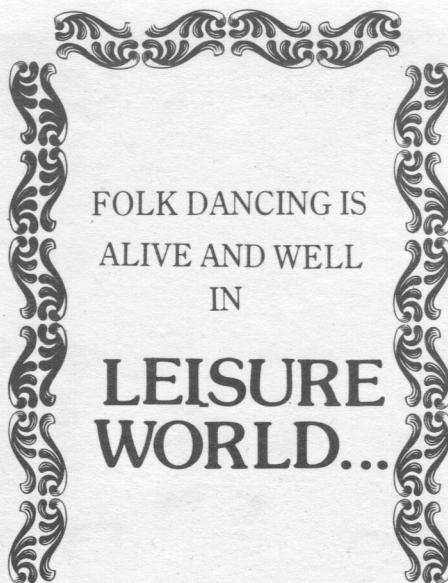
In Leisure World, Laguna Hills, one can participate in a myriad of activities to accommodate the most discerning taste, fulfill latent talents, sharpen one's mind. Here can be found classes, clubs, or organizations offering aerobic, ballroom, clog folk, jazz, round, and square dance. Also available is water ballet.

As my interest is folk dancing, I am a member in two folk dance clubs. I have asked active dancers (over 55) 'Why do you folk dance?' the following answers were given:

- 'It's lot's of fun!'
- 'I love to dance.'
- 'Remembering the dances is a challenge, I love challenges!'
- 'I've danced all my life!'
- 'I like to be with people, and folk dancers are special people!'
- 'It gets me out of the house!'
- 'I might meet someone who would be interested in starting a relationship!'
- 'I'm from Yugoslavia or Hungary, Romania, Sweden.'
- 'The lady I work with, got me started!'
- 'I love to eat, and folk dancing helps keep my weight down.'
- 'I can't think of a better way to spend one's time'

I can heartily agree with all these answers, and they are applicable to any age group. Dance is part of the human person and adds to our health and well-being. Place a fifteen-month old child in the center of a circle of dancers and he or she will usually begin moving to the rhythm. Babies dance before the walk. How unfortunate the desire and talent to respond to music is lost before it can be utilized toward the creation of a whole person.

The Folk Dance Club of Leisure World was organized by a group of avid dancers about eight years ago. They prevailed upon the local community college to sponsor an instructor, and Mikki Revenaugh began teaching in



FOLK DANCING IS
ALIVE AND WELL
IN
**LEISURE
WORLD...**

Leisure World. The Club flourished and has an active membership that dances every Sunday evening in one of our many Clubhouses. Due to State budget cuts, Saddleback College discontinued Folk Dance classes, and Mikki now teaches two classes under her own management.

Mondays she teaches new dancers, and Wednesdays for those who have danced before; both groups are very well attended.

The International Dance Club of Leisure World will celebrate its second anniversary in January, 1985. This group of early-morning risers meets every Tuesday from eight to eleven AM; the usual attendance is 25 to 35 enthusiasts. I am the demonstrator—sharing the dances I learned from encouraging teachers who taught me the importance of patience and understanding as well as steps and rhythms. My sessions are relaxed, yet invigorating, low-key, yet challenging. We have in-depth discussions to encourage those who have never danced before, whose bodies are frozen with inhibitions and the fear of criticism. Many participants have become 'dance-ah-olics' practicing at all hours to iron out a sequence or memorize a pattern. One of

our purists is a retired economics professor who delights in writing down all the dances. His Syllabi are masterpieces of graphic art—the beginning of our archives.

Leisure World is a microcosm of the outer world. 'We are a community of almost 22,000 people. The majority are vibrant, healthy, interested human beings. We shrug off the stereo type of the elder in a rocking chair. We rock to Rock n Roll or stand tall to a Grand Square, or do a rousing Godecki Cacak to raise our heart rate and put a sparkle in our eyes.

I would like to share a thought from the book: 'Breaking the Age Barrier' by Elaine Partnow (1981) she writes: 'Let's start listening to and enjoying our older friends. Let's remember to emphasize health and vigor, the aura of life and energy surrounding a person, not the person's age: not how old they are, but how vibrant they are. Let's learn to speak positively, thus enhancing our ability to think positively. Language is a boxing match in which we must spar daily, warding off negative suggestions that age is our worst enemy. Indeed, it is our best friend.'

The only alternative to aging is death. If one were to consider this rationally, one would strive toward keeping the mind, muscle and motivation, moving in rhythm and joy constantly. Moving to the dances that have been handed down from one generation to another, a handsome legacy bequeathed to those who accept it. As we move on into the future, we will discover that the gift of folkdance has guided us to a ripe young age, given us the strength, courage, and good humor to dance on into eternity. See you on the dance floor. Ole! Opa!

Ann Holland



FUNDALA

The Fundala Folk Dancers have created a sensation in Orange county. Folk dancing, involving spirited physical activity, usually attracts younger people. The remarkable feature of the Fuundala Dancers is that their age spread is from 55 to 80 years. Since these dancers come from a retirement community, graying hair is evident. Their accomplishments definitely illustrate the fact that advancing age does not necessarily mean the rocking chair, but instead a program of enjoyable dance movements. The Fuundala Folk Dancers started with several members of the Folk Dance Club of Leisure World, and now involves twenty one dancers. At first, performances have been offered, including ten in communities outside of Laguna Hills. The group is coached by Mikki Revenaugh. She has developed several suites of dances, using many of the more familiar folk dances, in colorful and coordinated performances. Each time the group performs Mikki develops a new choreography so no two are the same. And she continues to present new material at the weekly rehearsals.

The dancers are a congenial group, and often get together for social events.

In addition to the dance programs the group also gives fashion shows. The dancers appear individually, each modelling an authentic ethnic costume, circulating among the audience to permit observation at close range. The costumes represent the cultures of many European and Asiatic countries, and they add a colorful touch to the program.



In the presentation of 'Fundala Fashions', twenty costumes from twelve countries are included. Most of the costumes are original designs, but a few are exact copies of the original. Many of the costumes are from the collection of Mikki Revenaugh, some have been purchased by Fuundala, and several have been obtained by members in their travels abroad.

Poland is represented by costumes from such areas as Gszyn, Krakow, and Pultusk. The Gszyn outfit has elegant cutwork, puffed sleeves, and a brocade apron. Embroidered shoes complete the costume. The Krakow dress is light and delicate, colorfully decorated with ribbons falling from the shoulders.

Seven areas are represented in the Hungarian collection: Foratosch, Szentisvani, two Polatas, Mesokovesd, Ersek-sanad, and the recruiting costume of the Verbunk dancer. One outstanding costume is the courtly Polatas dress and crown of green brocade and lace decorated in gold.

Two beautiful costumes come from Yugoslavia. One is from

Macedonia and one from Barana with intricate and colorful embroidery.

Characteristic gowns from Israel, Egypt, and Morocco are shown. They are straight, brightly colored and elaborately embroidered. The Turkish dress has a green brocade chemise, ankle length trousers, short jacket, small cap and red shoes, with an accent of heavy gold jewelry.

The Far East is illustrated with a pastel silk kimono and Obi from Japan, an embroidered jacket topping silk pants from China. The most outstanding costume is one recently purchased in Korea. The full flowing white satin skirt and short jacket are decorated with gold symbols of good luck, long life and fertility with large Yin Yang figures of red, green and yellow.

From India, Two saris are displayed, one of elegantly decorated pink silk and spun gold, the other of silk with a paisley pattern.

North America is represented by an old, beautifully embroidered gown of rich colors. It's origin is Oaxaca, in Southern Mexico.

Faces on the Scene

..CHARLIE..



Charlie Garslian a man on his way up — up in the ranks of folk dancers, that is. Anyone who can do Polharrow Burn almost flawlessly deserves some sort of recognition and Charlie has worked hard to get where he is today Underneath his quiet and unassuming exterior, is a very interesting man. Of Armenian extraction, Charlie took the roundabout way to get to San Diego and into folk dancing. Born, in Bulgaria, he moved to Istanbul when 4 years old. As a young man of 18 he moved to Havana, where he lived for 5 years before coming to the U.S. in 1929. This was necessary because in those days one could not emigrate directly from Istanbul to the U.S. In 1961 he came to San Diego. He was the owner of 3 bicycle shops at various times. The Hillcrest Bike shop which he owned from 1962 until 1972 is still in business. After his retirement, he took up ballroom and round dancing un-

til he lost his partner after 4 years. Three and a half years ago he was introduced to folk dancing when Kayso, Soghomonian had his class at Luther Tower where Charlie lives. He and Kayso, who is also Armenian, enjoy conversing in that language. Now his is a regular dancer on Sundays, Wednesdays and Fridays. His favorite dances are tangos and some of the Mexican dances. He says folk dancing is completely satisfying. Never in robust health as a child, he became interested in reading about health improvement and 15 years ago he became a lacto-ovo vegetarian. When not dancing, he walks in the park or along San Diego Harbor. Today Charlie looks great and feels great; physically, mentally and spiritually, in spite of his 78 years. Keep looking up, Charlie!!

(From San Diego International Folk Dance Club Newsletter)

Folk Dance Scene

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& THE NEW...

photo by TERI HOFFMAN

Billy's Kids

In our quest for information about very young and/or very old people involved in folk dance, we found Billy Burke and his kids in the Magnet Schools.

Billy was very cooperative in letting us talk with the students during class hours, photograph them, and read some of their term papers. He also filled us in on a little bit about how the Magnet School system works.

His students are divided into two groups, according to age. There are the HOT SHOTS (students from 7th to 9th grades) and the JR. HOT SHOTS (4th to 6th grade). The JR. HOT SHOTS meet once a week, and center their activities on exercises and ethnomusicology. The HOT SHOTS meet to learn both recreational and performing dance. The Magnet Schools are specially programmed for kids interested in learning the performing arts.

Our interviews with these kids started with Marvin asking a few questions.

MARVIN: Many people don't know much about folkdance. Most of those who dance now are older, and some are ready to stop. We want to know what to do to bring new people into the folkdance world. How did you get interested?

STUDENT(S): "I heard about HOT SHOTS from my friends last year who were already in the group. They thought it was great and made me want to join."

STUDENT(S): "I saw a concert last year and it really turned me on. I wanted to get into it because of that. I especially liked some dances I saw from Bulgaria."



STUDENT(S): "My brother was a part of this group. He used to practice at home, and the dances were exciting, so I wanted to learn them too."

STUDENT(S): My parents dance all the time. They have taken me to a lot of folkdance camps and I learned a lot of stuff there. I got to like it.

One girl said that her grandfather used to take her dancing with him when she was 4 years old. They lived in El Salvador at the time. Now she loves dancing and wants to make it her career.

MARVIN: How do your friends feel about folkdancing? Have you gotten any of them into it?

STUDENT(S): Most of their friends are also students at the Magnet School. There they have a choice of a number of different kinds of performing to be involved in. Several have encouraged their friends to get into the folkdancing group, and have succeeded.

Friends from the neighborhood and brothers and sisters have various reactions. In some cases, other students

make fun of these kids, but they have some interesting answers for these people.

"I don't care what you think because I like it and it's FUN for me. You might listen to their opinion but it doesn't matter what they think."

"Some people think it's weird and ask questions, but some ask for us to teach them what we know."

The reactions of brothers and sisters varied as well. Very young kids tend to imitate what the students are doing, and laugh. In several cases, older sisters or brothers were in folkdancing earlier and laugh at how poorly these students are doing right now. On the other hand, these older kids also lend a lot of support and help the HOT SHOTS in practicing and with their styling.

"A lot of my friends don't want to join in. Kids sometimes make fun of us and what we are doing, but it doesn't bother me very much. I think they are really missing something by not getting into this and by making fun of it."

MARVIN: After you've graduated from this school, do you think you'll keep on folkdanc-

ing? Do you dance anywhere else now?

STUDENT(S): "I go to a square dance class every week in Pasadena." We told him about the regular Tuesday night class at Cal Tech in Dabney Hall, and he got really excited about it. He said he intended to 'check it out'.

Several others said that they went to Israeli classes 'for fun'.

The folkdancing future was divided evenly amongst the students. About half of them said they'd keep it up, whereas the other half said they were more interested in the performing angle of the class than in the 'international dance' angle. One student said, "I don't know if I'll dance after I graduate this class or not. I have a lot of things I want to do...I want to be an architect in college. Maybe I'll dance if I have the time".

MARVIN: What do you like about folkdance? What do you like about the class?

STUDENT: "Great exercise." "It's fun, creative. You don't make up your own steps...you have to learn a lot of steps, and it's hard sometimes because it's from different countries. But I especially like it BECAUSE it's that way. Makes me feel like I know more about places in the world."

"I like performing

"It's fun, creative. You don't make up your own steps...you have to learn a lot of steps and it's hard sometimes because it's from different countries. But I like it especially BECAUSE it IS from these different places."

"I know 2 far-out dances, from the Ukraine and from Croatia, and we sing songs from there, too. It's like different languages --nice to

learn--like things you never heard of before. Sing and dance--nice!"

"I especially like this class because the older kids don't laugh at you when you don't know the dances and make mistakes. They try to teach you." According to Billy, the class is organized so that the kids help to teach other kids the dances as they learn them. The students do a lot of demonstrating for each other.

Perhaps a better way to tell about how these kids feel about folkdance and the 'multicultural' experience, is to print a few of the term papers we were privileged to read. The theme for these papers was basically "what I learned from being in a multicultural class."

"From taking this class I have realized that no matter how unpopular such countries as Bulgaria, Tunisia, or Ukraine may be to others, they all have created a unique way of life. I think that by doing dances I am able to discern between certain types of dances. Each country has a distinctive style in which they dance. It is a wonder how every country has so many steps. Imagine, if there were 100 countries, each

with about 200 steps, and only one folk dance company to show them off, they would have to remember 20,000 entirely different steps. These steps are not only fun but also work your body when done a certain number of times. The costumes are as unique as the steps." WENDY

"...helps me to recognize that 'if you don't live in a real civilized place doesn't mean that you can't be happy'."

JASON

"Because I've learned dances from countries in Europe and Asia and Africa, I've also learned about the cultures of these places. I've learned how different and individual these countries actually are. Before I took this class, I figured that Europe had a 'way of living' and Asia had one and Africa had one. But now I realize that all of the different countries (even the smallest ones) have an individual culture all their own. Even Bulgaria and Hungary, which I thought were identical (and some people don't even know about them) are very different. Through learning the dances, I've learned about the people and how they live, and I have a better perspective on the rest of the world." SHARON





photo by BERNLEY LEWIS

THE LARIATS



The Lariats is a group which offers unique opportunities to young people. The group uses dance as a means of helping these people develop physical co-ordination and understanding of past and foreign cultures. Although non-professional, this group has performed for a number of years, in many areas. This is yet another group that has brought young people into folkdancing through performing.

The group is entirely composed of children. They are not of any one ethnic group. The Lariats specialize in variety and FUN! Although the kids work hard, there is enough of the element of excitement and uniqueness about the dances that the children do have a good time. As the kids are with the group for longer

and longer periods of time, they are advanced to more difficult, intricate dances to perform. If a step proves too difficult for the majority of the kids, the directors, Tom & Nance Mazzola, will simplify the step so that all may perform it. Part of the fun for the children is in being able to "show off" their skills to different audiences, as well as to their friends. At times, choreographies become VERY show-offy--to the mutual delight of the dancers and the audiences.

The choreographies used for their performances are as authentic as the directors can make them. Of course, the 'telephone' effect has occurred over the years, thereby changing some of the steps. In order to clear up any questions, the directors often return to the source of the material, and

readjust choreographies.

According to Nance and Tom, the only real message of the group is to have fun...they see this as a great activity for kids to be involved in. For them, the message was clear, even when THEY were children. Both Nance and Tom were members of the Lariats as children, and feel that the group gave them the opportunity to develop a unique talent, to travel extensively, to make lifelong friends, and to develop as confident people. They now want to give this same opportunity to other kids.

Such dedication to kids, through folkdance, gives hope that there WILL be a future generation of folkdancers, with interest in continuing the dance and cultural traditions of the world.

Dancing, socializing and making music in the Kecskemét region of central Hungary: A mid-19th-century engraving.



RETURN TO THE SOIL

The Táncház movement and performing groups in Hungary and America

By Mike Gordon

There were two important moments in the history of folk dance: one, when it went up onto the stage, and the other, when it left the stage to return to the soil.

— Sándor Csoóri

While this observation by the renowned Hungarian poet (and father of an excellent young folk musician) has meaning for many forms of ethnic dance, it is especially relevant to Hungarian dance, which is now evolving in fascinating directions both inside and outside Hungary. Performing groups and recreational dancers alike are discarding the artifices of an outmoded aesthetic tradition in an attempt to recreate the spirit of Hungarian dance and music as it existed when it was an integral part of village life.

The vehicle for this artistic transformation has been the *Táncház* movement, which began among amateur performing groups in Hungary almost 15 years ago. *Táncház* means “dance house” in Hungarian, and refers to the old custom of hiring musicians for a few *forints* and all they could eat and drink and renting an inn or other building to hold a public dance, a major social event in

the life of the village. In most of the regions within Hungary’s current borders, this tradition has given way to more modern forms of entertainment, and imported Western social dances have replaced most of the older Hungarian dance forms, except for the slow and fast *csárdás*.

This loss of contact with living village traditions was evident in the performances of professional folk companies in Hungary after World War II, most notably the Hungarian State Folk Ensemble. Their repertoires, like those of most other Eastern European national ensembles, imitated the balletic, sentimental and fanciful choreographic style made popular by the Soviet troupe of Igor Moiseyev. One choreographer for the Budapest Ensemble, for example, concocted a syrupy suite of dances he called *Dobozi csárdás*, which became so popular that some villagers of Dobozy swore they recognized “old” steps that, in fact, had never been seen there or anywhere else. Hungarian dance groups in other countries — e.g., Kárpátok in Los Angeles and Kodály in Toronto — were strongly influenced by this style of performance; Kárpátok itself staged *Dobozi csárdás* as recently as two years ago.

Seeds of change were sown in 1970, when some young Hungarian folklorists visited the Hungarian-speaking village of Szék in Transylvania (now part of Romania) and found the old *Táncház* tradition still alive and well there. The same proved

to be true in other remote Hungarian villages, and researchers like Sándor Timár, Zoltán Kallos and the late György Martin were able to observe living village dance, song and music traditions formerly known chiefly from the pioneering musical studies of Béla Bartók, Zoltán Kodály, László Lajtha and other Hungarian folklorists between 1905 and 1940.

Instead of disappearing into museum archives or doctoral dissertations, however, the field research of the 1970s sparked a revival of the *Táncház* tradition — not in rural villages, however, but in urban Budapest, chiefly among well-educated young people: the Yuppies of Hungary, so to speak. With Ferenc Sebő and Béla Halmos leading the way, young musicians began learning to play Hungarian peasant music in the manner of small traditional bands, and members of amateur performing groups like the Béla Bartók Ensemble, under the guidance of Timár, began learning to dance in the way Hungarian peasants once did: by improvising sequences of steps to what is called a **dance cycle**. A cycle is simply a series of rhythmically distinct dances known in a particular area and performed in a traditional order, in the manner of a 19th-century ball in America or Western Europe. In a Hungarian dance cycle, however, pauses between dances are brief or nonexistent and each dancer or couple, rather than following a set pattern of steps for each dance, improvises their own sequence from

a regional repertoire of dance motifs. A typical cycle may begin with a young women's circle dance (*kari-kázó*) or athletic young men's dance (*verbunk*, *legényes* and others), followed by couple dances that gradually increase in speed.

These Hungarians' rebirth of interest in their own folklore reflected on one hand the considerable aesthetic appeal of the material itself and on the other a sense of national consciousness that, because of foreign domination, had to be expressed culturally rather than politically. The performing groups' revival of village dances and music began attracting recreational dancers as well, and it was not long before cycles were being taught and a *Táncbáz* was being held at one club or another in Budapest almost every night of the week. These events frequently included lectures, concerts or other cultural activities before ending with general dancing to live music — on a typical evening, perhaps three cycles, often beginning with dances from Szék and ending with those from the Mezőség. The fledgling *Táncbáz* movement did not immediately affect professional Hungarian ensembles or American performing groups and recreational dancers, who continued to do choreographed dances completely removed from their original context.

By the mid-1970s, however, the *Táncbáz* movement began to have a wider impact. Amateur performers of the new material became more numerous and started to receive national recognition. In particular, the Bartók Ensemble under Timár had increasing success in adapting the wealth of newly researched folklore to the stage. Instead of adapting it to meet the standards of "high" art, in the State Ensemble tradition, his choreographies accepted folk material on its own aesthetic terms and tastefully edited it for performance on stage. At the same time, American and other foreign dancers visiting Hungary became aware of the *Táncbáz* phenomenon and began learning and teaching the new material in the United States and elsewhere.

This change in tastes gradually became evident in Hungarian recordings available in the U.S. Once the domain of gypsy violinists and operatic singers, the Hungaroton label in the late 1970s released a number of LPs of *Táncbáz* music, much of it by the Sebő and Muzsikás bands, complete with lyrics and translations. Foreign labels, including Hungaria and Vuka in the U.S. and Ocora in France, also have released valuable recordings of other village-style

bands, including Újstilus and Téka. (The best local source for these records is Festival Records, 2773 W. Pico Blvd., Los Angeles.)

The revival of village music would not have been complete without singing. There are lyrics to many of the melodies in the *Táncbáz* dance cycles, and both sexes — dancers as well as musicians — sing in strong, clear voices with varying degrees of regional ornamentation. Most songs have only a single melody line; vocal harmony is rare. Some dance cycles, especially those from Transylvania, also are accompanied by rhyming, rhythmic shouts (*csujogatások*) making earthy, humorous commentaries on village life. The Hungarian singer who seems to have done the most teaching of village songs in the U.S. is Ágnes Gáug, who has recorded

It may well be that performing groups are leading the way for the Táncbáz movement outside of Hungary, just as they originally did in Budapest.



with the Téka and Újstilus bands. Other fine young village-style singers include Martá Sebestyén, who has recorded with Sebő and Muzsikás, and Ilona Budai.

□

All these trends in the *Táncbáz* movement have reinforced each other and begun to flower in the early 1980s. Sándor Timár was appointed artistic director of the State Ensemble in 1981 and promptly began introducing village-style choreographies, a shift that was somewhat controversial in artistically conservative circles. (One sensitive area, in the U.S. as well as in Hungary, is the amount of Transylvanian dancing in the *Táncbáz* repertoire. Because many Hungarian traditions survived in rural isolation longer than in more urbanized areas, the new dance cycles draw heavily on Transylvanian material, and some older Hungarians are less than comfortable with its undeniably

Romanian flavor.) Timár also began making somewhat less use of the Ensemble's large, lush-sounding gypsy orchestra and classically trained choir and instead incorporated a small, village-style band and more natural-sounding singing into performances. Americans who saw the State Ensemble's U.S. tour last spring may have noticed this mixture of old and new influences on stage.

What was most significant about this change in artistic direction is that, rather than dictating a refined style of folk performance from above, the State Ensemble was being influenced from below by the reinvigorated folk tradition of the *Táncbáz*. The same is starting to be true for Hungarian performers outside of Hungary.

Here in Los Angeles, for example, Kárpátok director Tibor Toghia has shelved a number of old State Ensemble suites and has introduced his dancers to new choreographies in the style of Timár, including several Transylvanian numbers. Instead of using recorded orchestral music for performances, he now relies on live music played by Americans who are learning the style of the new *Táncbáz* bands rather than gypsy-style orchestras. The impact of these changes on Kárpátok's repertoire and style of performance will be seen in a full concert to be presented by the company at the Wilshire Ebell Theatre in Los Angeles on Saturday, March 30. After a series of other California appearances, Kárpátok will complete the folkloric circle by taking its new material back to Hungary to perform in the Világ (World) Festival's competition in August. Its band also is scheduled to play at several *Táncbáz* events in Hungary — the first time, as far as we know, that an American band will have done so.

"It will be fascinating to see what Hungarian audiences make of Americans performing the new-style choreographies," says Toghia. "A few years ago, they might not have been sure what to think. But Sándor Timár's choreographies with the Bartók and the Állami (State Ensemble) have paved the way for us, and now many Hungarians will be interested to see how successfully Americans have mastered and interpreted the new style." This changing taste in stage material also is reflected in performances by Kodály and Hungária in North America and by Hungarian groups in West Germany, Sweden, South America and Australia.

Kárpátok also has helped establish a recreational *Táncbáz* movement in Los Angeles. Since April 1983, the



Hungarian folklore regions

Map by Mike Gordon

group has sponsored a monthly dance-cycle workshop and *Táncbáz* party with live music at the United Hungarian House. It now regularly draws 60 or more participants, almost all of them Americans.

In general, though, recreational folk dancers in America have been slower to accept *Táncbáz* material. So says the best-known teacher of Hungarian dancing in the U.S., Andor Czompó, who is Kárpátok's artistic adviser and travels to Hungary yearly. He now teaches improvisational dance cycles as well as his recreational choreographies to American folk dancers. (In his only current West Coast appearance, he will present the Délalföldi cycle in a *Táncbáz* workshop sponsored by Kárpátok at the United Hungarian House in Los Angeles on Saturday, Jan. 12; see the ad in this issue for details.) Czompó says that outside of Los Angeles and perhaps one or two other cities, the choreographed dances remain more popular with folk dancers who do a wide variety of international material. "They want pre-packaged choreographies that are 2 or 3 minutes long and fit on one side of a 45 record," he says. "The dance cycles have to be at least 6 or 7 minutes long to allow for real improvising, and at a lot of folk dance clubs, that's too long a break for people who don't know the dances." Because *Táncbáz* material is more difficult than many other types of folk dancing, he adds, beginners often find it daunting.

Even so, hundreds of Hungarian dance enthusiasts in the U.S. have enthusiastically adopted the improvisatory dance cycles. The Forrás and Barátság camps on the East and West Coasts concentrate exclusively on

Táncbáz-style dancing to live music and now have waiting lists each summer. At least three *Táncbáz* bands have been formed in the U.S. — Kárpátok in Los Angeles, Erdély in New York and, most recently, Hege-düsek in San Francisco. L.A.'s two leading international ethnic companies, Aman and Avaz, both now include a suite of Hungarian village dances in their repertoires, as do performing groups in other cities.

It may well be that performing groups are leading the way for the *Táncbáz* movement outside of Hungary, just as they originally did in Budapest. At the same time, a growing number of recreational dancers who perhaps knew little of Hungarian dance beyond the choreographed sequences of *Somogyi karikázó* or "Michael's Csárdás" now are being exposed, if not converted, to the subtleties of improvisation in the dance styles of Mezőség, Szék, the Székelyföld, Gyimes, Kalotaszeg, Szatmár, Palóc, Sárköz, the Délalföld and other Hungarian-speaking regions. It is foolish to think that choreographed dances are "wrong" and *Táncbáz* cycles "right"; good recreational choreographies can be pleasing and faithful representations of Hungarian folklore, and there is no reason not to dance and enjoy them. Some can mingle happily with *Táncbáz* material on the dance floor. Most of the Hungarian village dances now being seen on American stages, moreover, are as strictly choreographed as any of the old favorites. But when they were still being danced in Hungarian villages, many of these dances were improvisatory in nature, and so it seems reasonable to believe that recreating them in the same fashion more closely approximates the origi-

nal experience. A similar attitude contributed to the rise in popularity of unchoreographed Balkan line dances in Southern California during the early 1970s, in which performing groups and live music also played an important part. Since then, influential local teachers such as Dick Crum have been encouraging dancers to improvise within the framework of Balkan dances.

Another parallel between the Hungarian and American experiences is worth noting: In both countries, *Táncbáz* enthusiasts have had to learn this new style of dancing from the ground up, so to speak. Few, if any, of the young supporters of the *Táncbáz* movement in Hungary grew up with improvisational dancing in a living village culture. As urban people deliberately adapting unfamiliar folk traditions to their own recreational and social purposes, they thus have much in common with American folk dancers, including an interest in cultures other than their own. Hungarians now sometimes play and dance to music of ethnic minorities in Hungary — Serbian, Croatian, Slovak, Romanian, Bulgarian, Greek — at *Táncbáz* events in Budapest. Hungarian bands have recorded albums of South Slavic and even American folk music. One LP by the Téka Ensemble includes a selection of Croatian music by Hungarians playing *tamburica* instruments and singing in Croatian — the sort of trans-cultural performance that is the province of many American folk companies.

Where will the *Táncbáz* movement go from here? In large part, that depends on its development in Hungary, where dancers, musicians and folklorists set trends for and generally remain several years ahead of the movement in the U.S. But as the circle of interest widens in America and other countries, more folk dancers will take up the challenge of learning to improvise in the village tradition, more musicians and singers will listen to and learn from Hungary's *Táncbáz* bands and more performing groups will heed Sándor Csoóri's reminder that folk dance has its roots not on the stage, but in the soil.

Mike Gordon plays kontra (chord viola), woodwinds and other instruments for the Kárpátok Orchestra, Avaz and Nama, arranges music for Kárpátok and Avaz and used to dance with Avaz and Aman. In his spare time he is deputy editorial page editor at the Herald Examiner. He traveled in Hungary in 1976 and has studied in the U.S. with the musicians of Újstílus.



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May 24-27, 1985

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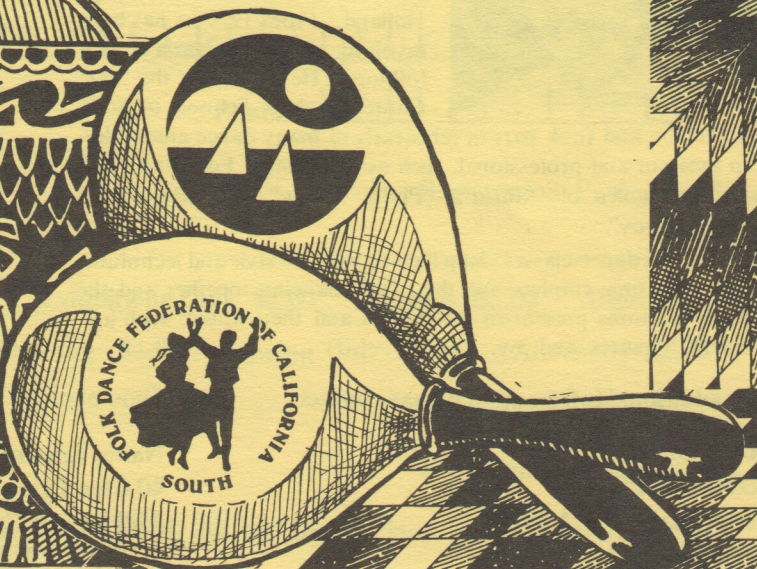
Folk Dance Federation of California South, Inc.

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SCHEDULE OF EVENTS

EVENT	PRE-REGISTRATION	AFTER MAY 10, 1985
Friday, May 24:		
*8:00pm - 11:00pm	Warm-up Party.....	\$2.00..... \$2.50
Saturday, May 25:		
*12:30pm - 5:30pm	Afternoon Institute & Exhibitions.....	\$5.00..... \$5.50
3:30pm - 5:30pm	Exhibitions Only.....	\$2.00..... \$2.50
*8:00pm - 11:00pm	Evening Dancing.....	\$3.00..... \$3.50
*11:pm - 2:00am	Afterparty (Music by NISAVA).....	\$2.00..... \$2.50
Sunday, May 26:		
10:00am - 12:00pm	Installation Brunch.....	\$6.00..... \$6.00
*12:30pm - 5:30pm	Afternoon Institute & Dancing.....	\$5.00..... \$5.50
3:30pm - 5:30pm	Afternoon Dancing Only.....	\$2.00..... \$2.50
8:00pm - 9:45pm	KHADRA Concert in Campbell Hall.....	\$5/\$7/\$9..... \$6/\$8/\$10
*10:00pm - 2:00am	Afterparty (Music by NISAVA).....	\$2.00..... \$2.50
The above events (except the KHADRA Concert) will be held in Robertson Gym		
Monday, May 27:		
12:00pm - 4:00pm	BBQ and Dancing at Oak Park.....	\$6.00..... \$6.00

*Pre-Registration Package \$15.00 (Before May 10, 1985)

TEACHING STAFF

JAAP LEEGWATER



Jaap Leegwater is a folkdance instructor and choreographer from Amsterdam, Holland. He became interested in Bulgarian dance after a meeting with Bulgarian choreographers and dance ensembles on tour through Holland. From 1970 he has been involved with Bulgaria's rich folklore. He studied at the State Choreographers Schools in Sofia

and Plovdiv and took part in rehearsals of many dance ensembles, both amateur and professional, such as: The State Folksong - and dance ensembles of "Pirin", "Philip Kutev", "Rhodopa" and "Nayden Kirov".

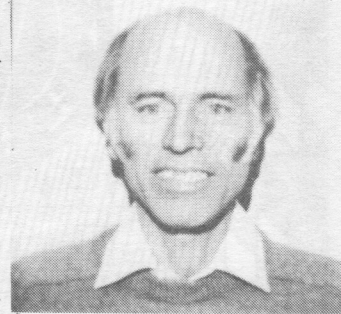
During his dance-classes, Jaap likes to work on style and technique, at the same time emphasizing the fun of dancing together and the natural emotions present in the dances and their music, such as: pleasure, happiness, and joy.

For additional information please contact:

Steve Davis
488 Devon Place
Santa Barbara, CA 93111
(805) 964-5591

Nancy Linscott
40 Glen Drive
Mill Valley, CA 94941
(415) 383-1014

INGVAR SODAL



Ingvar was born in Norway; he moved to Colorado in 1962 to study at the University of Colorado. He has been involved with Scandinavian folk dancing for the past 30 years. As a certified instructor he has taught folk dancing at all levels in Norway and in the U.S. Before he moved to Colorado he was a member of the Norwegian National Advisory

Board for Folk Dancing and Folk Music for four years, a leader and instructor for exhibition groups in Norway, instructor for the Boulder International Folk Dancers (workshops, regularly scheduled teaching sessions, etc.), leader and instructor for the Scandinavian Folk Dancers at the University of Colorado, and the Scandinavian Performing Group in Boulder, Colorado. He has been an instructor at many camps and workshops throughout the country.

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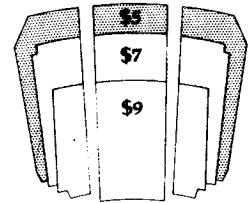
Khadra

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8:00pm Sunday, May 26, 1985, Campbell Hall, UCSB

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SUNDAY Brunch \$6.00 Institute & Dancing \$4.00 Dancing Only \$2.00 Afterparty \$2.00

KHADRA Concert \$5 / \$7 / \$9 (circle one)

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The PIPER'S BAG

The island of Crete is in the Aegean Sea, south of the mainland of Greece. It is the home of a sturdy and handsome people who are proud of their culture and their music. Central to their music is a small bowed instrument, the Cretan Lira.

The Lira of Crete is a member of a family of bowed instruments that are modern survivors of the medieval rebec. This family includes the Bulgarian gadulka, the Macedonian kemene, the Yugoslavian lijera and the lirica, and the Turkish classical kemence. In Greece, the members of this family are called lira. The most primitive is found in Greek Thrace, and is used by the Anastasia in their fire walking ritual. It has not changed since the seventh century. The Cretan lira is a highly refined and responsive artist's instrument, on the other hand.

The modern Cretan lira has a fingerboard, unlike other members of this family, but it acts only as a guide for the fingers since these modern rebecs stop the strings by touching them from the side, not pressing them against a fingerboard. Some, like the gadulka, touch the strings with the fingertips, but the lira player touches the strings with his fingernails. The lira now uses a tuning in fifths, g d' a', but sometime before World War II used a tuning in fourths, a d' g'. The modern player uses machine pegs to tune his instrument and a modern violin bow in place of the older hand-carved bow that had hawk bells

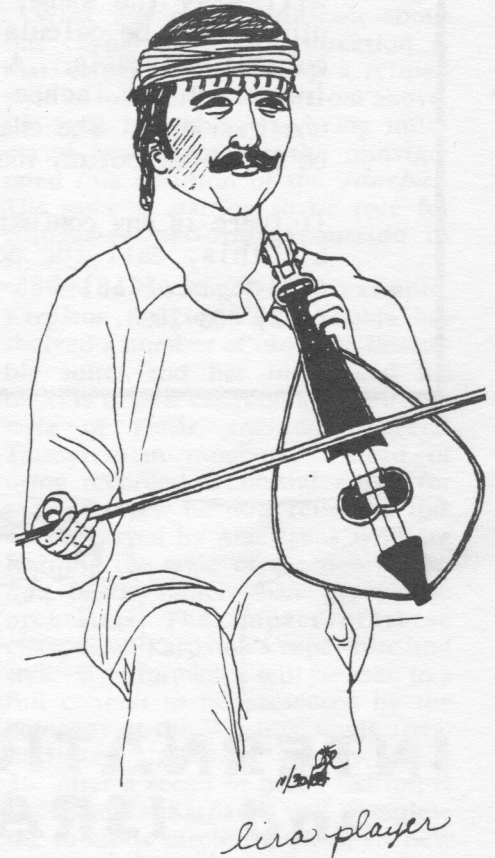
wired onto it.

The lira player is usually accompanied by a laouto, a large member of the lute family that is tuned in fifths, usually Cc Gg dd' a'a'. The laouto may double the melody line or provide rhythmic chordal background. Ideally, a consort of one lira and two laoutos will be used with a singer who is often the lira player himself. Occasionally an older player may be accompanied by an outi (the Turkish lute, ut), or a drum called a toumbi played with two sticks.

The musical forms on Crete have not had the heavy Turkish influence seen in some of the islands. This is probably due to the tough and independent nature of the Cretans themselves. The result is that Cretan music comes closest to Byzantine music to be found anywhere in Greece, outside of church music.

The musical forms themselves consist of a poetic improvisational form, "mandinades", a recital form for heroic epics, "rizi tiko", and dance music. The dances include Pendozali (dizzy five-step) which is supposed to have originated as a soldier's training step for agility, Hanio tikos Syrtos, and Maleviziotikos. Fortunately, the Maleviziotikos is also known as Kastrinos for those of you who find it a bit of trouble trying to pronounce Maleviziotikos.

An evening's entertainment in a Cretan taverna will not usually have an electrified bouzouki band and omnipresent farfisa (electric keyboard organ common to the Mediterranean countries). There will be instead a lira player and one or two laouto players. There may be various singers. The lira player will play non-stop for hours, broken only when hydraulic pres-



sure forces a recess. One laouto player will play the straight melody line against the lira's highly decorated version. The second laouto will provide rhythmic backup. The first laouto player may have more than one laouto in different tunings for different songs. When you leave the Taverna for your lodgings when you are completely worn out from listening, the lira player will go on tirelessly, until all others have left. Even Cretan musicians are a hearty bunch.

Joe Carson

NOTICE!

As of the February issue, we will be changing the advertising format. Full and half page horizontal formats and prices will stay the same, but all others will be calculated on a column-inch basis. A column-inch is 2 1/4 inches wide by one inch deep. The charge will be \$2.00 per column inch.

If there is any confusion about all this, call the editorial office at (213) 735-0535 or (213) 653-2923.



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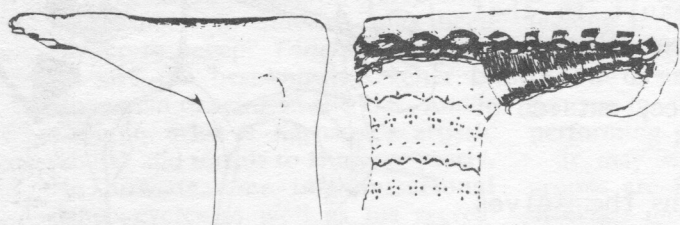
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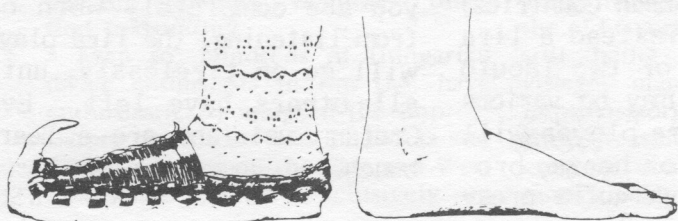
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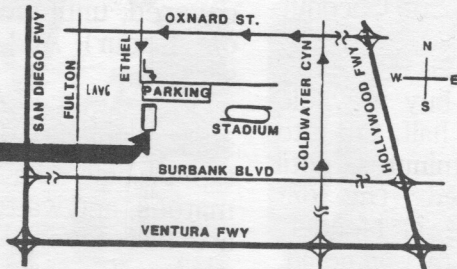
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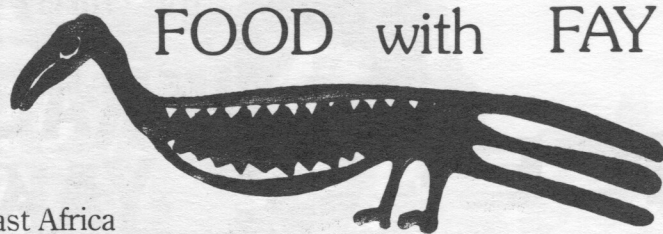
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FOOD with FAY



TANZANIA - East Africa

Tanzania consists of the former mainland East African country of Tanganyika, and a number of offshore lands, the most important being Zanzibar. You can see where the modern name comes from. Tanzania is located right on the equator, and where there is sufficient rainfall (along the coasts and in the mountains) the vegetation ranges from tropical to subtropical. The rest of the country is semi-desert. The main food crops throughout the country are a variety of grains - sorghum, millet, corn and wheat. Sweet cassava root (sometimes erroneously sold in L.A. as taro) is another staple. Beans, peas, cashews and peanuts are also important in the diet, and rice is popular among some groups. Many tropical fruits grow there, the most important ones being kinds of bananas, and pineapples, papayas, mangoes and citrus fruits. The coconut provides an important cooking liquid, coconut milk. The Tanzanians drink both coffee and tea, and village brewed beer is very popular. This is cattle country, and the preferred meat is beef, with chicken and lamb following far behind. Pork is almost unknown, either because region is unsuited to raising pigs, or due to Moslem influence, both. Only the coastal people eat fish.

Historically, Tanzania has had contact with Arabic and Indian traders, and was involved in the spice trade. In fact, Zanzibar is one of the main producers of cloves. This has of course influenced the cuisine, and spices are sometimes used, among them cinnamon, cloves, ginger, tumeric, cumin, coriander and chili peppers. However, Tanzanian cooking is not

elaborate, and many dishes use no spices. The most important characteristic flavoring comes from coconut milk. This is NOT the liquid inside the coconut. That is more properly called coconut water. Coconut milk is far richer, and you get it by grating and squeezing the nut itself.

How to Make 1 Cup of Coconut Milk, 4 Ways

1. The hard way: buy a whole coconut. Break it in half. Put into warm oven for 20 minutes, until nutmeat is softened. Dig out nutmeat, and puree in blender. Squeeze hard to extract all liquid. Discard coconut (it has no flavor left).

2. The inbetween way without a blender: buy grated unsweetened coconut in a health food store. Boil 1 cup of coconut with one cup of water for twenty minutes. Let it cool slightly. Squeeze hard to extract liquid. Discard coconut.

3. The inbetween way with a blender: Buy grated unsweetened coconut a health food store. Puree 1 cup of coconut with one cup of hot water. Let it cool slightly. Squeeze hard to extract all liquid. Discard coconut (it has no flavor left).

4. The easy way: buy coconut cream at Dewi Indonesian Restaurant, Alpine Plaza, 211 Alpine St., #4, Chinatown (213)625-0914, or Dewi of Orange, 1762 N. Tustin, Orange (714) 637-1101. Cut into chunks approximately 1/4 cup in size. Refrigerate. (It becomes quite hard and keeps for months in this way.) Add one chunk plus one cup of water to your pot.

NYAMA NA NDIZI (Tanzanian Beef & Banana Stew)

- 2 lbs. beef stew - 2" cubes
- 1 onion, sliced
- Salt, pepper, to taste
- 1 lb. can of tomatoes
- 6 ripe plantains
- 6 carrots
- 1 bunch celery
- 1 cup coconut milk
- 1 tsp. chopped fresh chile (optional)
- 1/2 tsp. ginger or cinnamon (optional)

1. Dry fry (no oil) beef and onion until the liquid comes out of the beef. Add salt and pepper to taste, and 2/3 of the tomatoes. Simmer, covered, until meat is tender (about 1 hour). Add water as necessary.

2. Peel vegetables, and slice in 2" sticks. Put in another pot with 1 tsp of salt, the rest of the tomatoes, and water until the vegies are half covered. Boil, covered, until vegies are soft (about 20 minutes).

3. Combine beef, vegetables, chilis and cinnamon and coconut milk. Simmer for another 15 minutes. Serve with rice.

TANZANIAN RICE

- 2 cups rice
- 1 onion, chopped
- 1 T. oil
- 2 tsp. salt
- 1 small bag trail mix (nuts, seeds and raisins)
- 2 T. coconut cream

1. Soak rice in water for 15 minutes. Drain.

2. Fry onion in oil until soft and translucent.

3. Add rice. Cook over low heat, stirring often, for 2 minutes. Add salt and trail mix.

4. Add boiling water to cover (about 2 cups).

5. Cover and cook over medium heat until rice is soft and water is absorbed (10 - 15 minutes).

6. Mix in coconut cream. Turn off heat and let sit for 5 minutes.

CLUB OF THE MONTH

Lila Aurich and Harry Kues

On November 9 of this year, the West Valley Folk Dancers celebrated their twenty-fifth anniversary with a catered supper and a dance at the Canoga Park Women's Club, and with a good representation of members from the early days coming to join in the festivities. It seems a good time to review how a folk dance club comes into being and what keeps it alive.

The western San Fernando Valley was a fast growing bedroom community in September, 1959, when Allen and Byrdie Pelton and two other couples decided to establish a folk dance club. Allen had been the first president of the Folk Dance Federation, South, and the new club immediately became a member of the Federation. For the first nineteen years, the group danced at one of the old elementary schools, built long enough ago to have real hard wood floor in the small auditorium.

The club grew by attracting people who, like the founders, had enjoyed dancing in other areas before moving to Canoga Park or Woodland Hills to raise families. All through the early years our children came on Friday night, too, playing with their toy cars in a back corner, graduating to card games on the stage, and finally, after a summer workshop series, able to join in the dancing.

The club was organized as a cooperative, which helped build a sense of ownership. The repertoire consisted of whatever we remembered from previous clubs, and many of us learned to teach in order to share dances we enjoyed and wanted to be able to do.

Although the dedication of our close-knit group was our strength, its "in-grown isolation" was a limitation. Busy with careers, families and dichondra lawns, we rarely went to institutes and

festivals, much less camps. We were becoming a living museum, preserving the dances of the past twenty years but out of touch with the rest of the current Southern California dance scene. Since we no longer attracted dancers from other areas, our membership stayed at about 25.

WE ALWAYS NEED NEW BLOOD, ESPECIALLY YOUNGER MEMBERS, TO KEEP US FROM BECOMING A SENIOR CITIZENS GROUP.

All this changed in the 70's with the establishment of a strong program of beginner and intermediate teaching. Although we lost some valued leadership to job-related moves, the total grew to our present strength of about 50 members. Shared responsibility remains a conscious goal, with deliberate efforts to involve new people in club tasks.

A group is partly held together by its traditions. Ours have helped maintain our reputation as a friendly club. We've had installation parties in the Fabens' back yard for the past twelve years. We've had fabulous food at the fall anniversary parties, and Walter Philipp's punch (in which marinated fruit packed a real wallop). The Paul Jones mixer is called at ten minutes to midnight on New Year's Eve; and there are summer swim parties at Michtoms' and O'Briens' houses. We have hikes in the Santa Monica Mountains with geology lectures by Harry Kues and dancing after the picnic lunch.

A major milestone, a real coming of age, was sponsorship of our first Federation festival in 1975. Outstanding features of this at subsequent festivals in 1978, 1980, and 1983 have been Bunny Hogan's super decoration. Decorating in 1980 was particularly challenging

because there was a basketball practice in the gym that morning, and the college would not let us in until just before the festival starting time. Bunny designed huge kites on a big mat, and the set-up crew rehearsed on the lawn until they could run in and string it up in ten minutes.

The club has contributed three officers to the Federation in the last few years: current president, Lila Aurich; treasurer, Karen Fink; and immediate past recording secretary, Jill Michtom.

Two spin-off activities have persisted. A small exhibition group gives performances for retirement homes, churches, and community groups as a means of sharing something we enjoy and as an incentive to polish difficult material. And the West Valley Folk Orchestra, a motley collection of music lesson dropouts, plays occasional sets for our parties. We pose no threat of competition to AMAN, but we do have lots of fun.

Of course there are problems. We always need new blood, especially younger members, to keep us from becoming a senior citizens' group. And yes, it is hard to open up that warm, close circle to make new people welcome. In October we tried something new, a widely publicized open house, to interest new people in folk dancing, following it up with a beginners class taught by a rotating staff of members. Since the teacher tends to become sponsor, this gives us a core working on helping the newcomers be part of the gang.

The argument about how many new dances to teach and how many old ones to discard is never settled. The mix of difficulty and of partner and line dances is never quite right. But all these problems fade when the music of one of our favorite dances begins to play.

CLUB NAME	MEETING DAY/TIME	CONTACT/INSTRUCTOR
CABRILLO INT'L FOLK DANCERS	T,TH, 7:30-10pm	(619)449-4631 Vivian Woll, Inst.
CAFE SHALOM INT'L EVENING	Thursday 7:30-10:30pm	(213)478-5968 Edy Greenblatt
CHINA LAKE DESERT DANCERS	CALL FOR TIME	(619)446-2795 (619)375-7136
CONEJO VALLEY FOLK DANCERS	Monday 7:30-9:30pm	(805)498-2491 Ask for Gene
CRESTWOOD FOLK DANCERS	Monday 7:30-10:30pm	(213)478-4659, Beverly Barr, Inst.
DESERT INT'L DANCERS	Thursday 7:30-10:30pm	(619)343-3513 Sam & Vikki Inst.
ETHNIC EXPRESS INT'L FOLK DANCE	Friday 10:3pm	Ken (702)367-8865
FOLKARTEERS	Friday 8-11pm	(213)338-2929
HAVERIM FOLKDANCERS	Monday 8-10:30pm	(818)786-6310 John Savage, instr.
HOLLYWOOD PEASANTS	Wednesday 7:30-10:30pm	Emily Berke 292-1175 Ruth Oser 657-1692
INTERMEDIATE FOLK DANCERS	Friday 8-10:30pm	(213)397-5039
KAYSÖ FOLK DANCERS	Friday 9am-12 noon	(619)238-1771 Soghomonian, Instr.
KIRYA FOLK DANCERS I	Wednesday 10am-1:30pm	(213)645-7509 Rhea Wenke, instr.
KIRYA FOLK DANCERS II	Tuesday 10am-1pm	(213)645-7509 Rhea Wenke, instr.
LAGUNA FOLKDANCERS	Wednesday 7:15-10:30PM	(714)494-3302, 559-5672
LARIATS	Friday 3:30-6:15pm	(213)322-1280 Tom & Nance Mazzola
LONG BEACH JEWISH CO- MUNITY CENTER	Wednesday 7:30-10:30pm.	(714)533-3886

SPECIAL INFORMATION

LOCATION

Inter,adv dances -Tues Beg, inter on Thurs	SAN DIEGO, Recital hall Balboa Park
7:30 Beginners +requests 9 Int.class +request	FAIRFAX,531 n Fairfax. Palm terrace rm.
Int. workshop Int.dancing. some teaching	Call for location all for location
	THOUSAND OAKS, Cultural Ctr., 482 Green Meadow Dr.
Teach Sopaka Racemica +NEW DANCES from workshops	WEST L.A., Brockton School, 1309 Armacost Ave.
Beginners 1st hour, int. adv., requests.	PALM SPRINGS, Village Center Arts, 538 N. Palm Canyon Dr.
Int'l fd & teaching. Members \$1, others \$1.50	LAS VEGAS, Paradise Elem. Sch., 850 E. Tropicana Ave., at Swenson
Beg. teaching 1st hr; int/adv. request follows.	COVINA, Covina Elem. School,160 N. Barranca, bet. near Badillo
	VAN NUYS, Valley Cities Jewish community ctr., 13164 Burbank Bl.
	WEST HOLLYWOOD, W. Hollywood Play ground, 647 N. San Vicente Blvd.
	CULVER CITY, Lindberg Park, Ocean Ave. & Rhoda Way
	SAN DIEGO, North Park Rec. Ctr., 4044 Idaho St.
Int.10-11:45am Adv.Beg. - Noon-1:30pm	WEST HOLLYWOOD, W. Hollywood Rec. Ctr., 647 N. San Vicente Bl.
10-11:30am adv. 11:30am-1pm; beginners.	LOS ANGELES, Robertson Park, 1641 Preuss Rd. cor. Airdrome.
	LAGUNA BEACH, Laguna Beach Hi Girl's Gym, Park Ave.
Int'l. folk/square/social. Grades 1st - high school	WESTCHESTER, United Methodist Church, 8065 Emerson Ave.,L.A.
Inter. class 7:30-9pm; adv. workshop 10pm with Donna Tripp.	LONG BEACH, Long Beach JCC, 2601 Grand Ave., Exit I-405 kewood & 1 bl. W. on Willow.

CLUB NAME	MEETING DAY/TIME	CONTACT/INSTRUCTOR
MORE THE MERRIER FOLK DANCERS	Thursday 8-10pm	(213)293-1304 Ask for Frank.
NARODNI DANCERS OF LONG BEACH	Thursday 7-10:30pm	(213)437-6381 (714)897-2356
NICHEVO FOLK	Mon. 7:30-9:30pm Tues. 8-10:30pm	Flora (805)967-9991 Steve (805)964-5591
OJAI FOLK DANCERS	Wednesday 7:30-10pm	(805)649-1570
ORANGE COUNTY FOLK DANCERS	Friday 9-11:30pm	(714)557-4662 (213)866-4324
PASADENA FOLK DANCE CO-OP	Friday 8-11pm	(213)281-7191
SAN DIEGO FOLK DANCERS	Monday 7:30-10pm	(619)460-8475 Evelyn Prewett.
SAN DIEGO INT'L FOLK DANCE CLUB	Wednesday 7-10pm	(619)422-5540 Stirling, Instr.
SANTA MARIA FOLK DANCERS	Monday 7:30-9:30pm	(805)925-3981, Audrey (805)929-1415, Russ
SILVERADO FOLK DANCE CLUB	Wednesday 7:30-10:30pm	Elanor (213)498-2059 Ruth (213)591-1184 Surlages (714)892-1440
SKANDIA DANCE CLUB	Jan 19, 3-5, 8-11pm	(818)981-1833 (Bunny) (714)892-2579 (Ed)
SOUTH BAY FOLK DANCERS	Friday 7:30-10:30pm	(213)325-5497-John (213)539-5867-Roberta (213)831-4421-Flora
TCHAIKA FOLK DANCE CLUB OF VENTURA	Thursday 7:30-10:30pm	(805)642-3931 (805)985-7316
TUESDAY GYPSIES	Tuesday 7:30-10pm	(213)556-3791 Dave & Fran Slater, instructors
U.S.C ISRAELI DANCERS	Tuesday 7:30-10:30pm	(213)747-9135 (213)478-5968

LOCATION	SPECIAL INFORMATION
INGLEWOOD, Rogers Park Aud. Eucalyptus & Beach	
LONG BEACH, Hill Jr. Hi School Gym, 1100 Iroquois.	
SANTA BARBARA, Carillo Rec. Ctr. 100 E. Carillo	Beg., mostly tchg., some request. Beg. & Int. tchg. 1st hr Prog.
OJAI, Ojai Art Center, 113 S. Montgomery	
SANTA ANA, Santa Ana College, W. 17th St., at N. Bristol in the Dance Studio.	
PASADENA, Holliston United Methodist Church, 1305 E. Colorado Bl.	Beginning tchg. 8-8:30; Int. tchg. 8:30-9pm. Donation \$1.50.
SAN DIEGO, Recital Hall, Balboa Park	
SAN DIEGO, Balboa Park Club, Balboa Park Vet's Cultural Center Pine and Finnell sts.	All levels, beg. 7-8:15pm dark on Holidays.
MIDWAY CITY, Women's Club, 8241 Bolsa, NE corner of Bolsa & Monroe. NEW LOCATION! 8750 Lincoln.S.M	Beg. tchg. 7:30pm. Prog. half line/half couple. Party nite last Wed. of each month. Skandia New Years Party (Sun.)
SAN PEDRO, YWCA, 437 W. 9th	Int'l line & cpl. dances. In- struction 7:30-8:30. Party nite last Fri. of month.
VENTURA, Loma Vista Elem. Sch., 300 Lynn Drive	Advanced classes 7:30-8:00 by by Edith Sewell. 8:00-8:30 easier dances by Ann Taylor
WEST L.A., Felicia Mahood Rec. Ctr., 11338 Santa Monica Blvd.	
Los Angeles, USC Hillel (across Hebrew Union college)	Class 7:30 Request 8:30-10:30

CLUB NAME	MEETING DAY/TIME	CONTACT/INSTRUCTOR
VIRGILEERS FOLK DANCE GROUP	TUESDAY 8-10pm	Josephine Civello director
WEST LOS ANGELES FOLK DANCERS	Friday 7:30-10:45pm	213)478-4659. 202- 6166. Beverly Barr
WEST VALLEY FOLK DANCERS	Friday 7:30-10:30PM	(818)347-3423 (818)8879613
WESTSIDE CENTER FOLK DANCERS	Tuesday am 8-12:15pm	(213)389-5369 Pearl Rosenthal
WESTWOOD CO- OPERATIVE	Thursday 8-10:45pm	(213)343-7621 Dave Kadansky
WHITTIER CO-OP FOLK DANCERS	Sat. 2nd, 4th & 5th of mo.	(213)281-7191
BESEDA	Friday 8:30-12am	(213)477-8343
BETH SHALOM FOLKDANCERS	Tuesday 7:30-9:30pm	Sherry Hyman (213)931-8478
CALTECH INT'L FOLKDANCERS	Tuesday 8-11:55pm	(213)849-2095 (818)356-4815
GREEK FOLK DANCE CLASS	Thursday 1-3pm	(213)769-3765 Trudy Bronson
KAZASKA	Sunday 9pm	(213)478-1228 Edy Greenblatt
LONG BEACH INTERNATIONAL	Tuesday 7:30-10pm	(213)434-0103 Herb Offner
TEMPLE BETH HILLEL DANCERS	Wednesday 10am-noon	(213)769-3765 Trudy Bronson
TEMPLE B'NAI DAVID	Wed 7:15-10pm Thur 9:30am-1pm	Miriam Dean (213)391-8970
YMCA FOLK DANCE CLASS	Sunday 7-9pm	(213)478-1228 Edy Greenblatt
UNIVERSITY OF Riverside	8-915	(714)369-6557 Edy Greenblatt

LOCATION

SPECIAL INFORMATION

W. HOLLYWOOD, Plummer Park,
Fuller at Santa Monica Blvd.

All request program. Teaching
at 8:30. Refreshments,

WEST L.A., Brockton School,
1309 Armacost Ave.

Dances from recent work
Early teach 7:30 Autumn
Appin-Dancing, and Fun

WOODLAND HILLS, Woodland Hills
Rec. Ctr., 5858 Shoup Ave.

WEST L.A., Westside Jewish
Community Ctr., 5870 N. Olympi
3 blocks E. of Fairfax

International dances. Begi
ners 9-10; inter/adv 10:15c-
12:15. New camp dances.

WEST L.A., Emerson Jr. High
School, Boy's Gym, 1670 Selby

Erly tching 7:30, Rustemul
8-9, Panagjursko Horo, Lipa

WHITTIER, Sorensen Park, 11419
Rosehedge Drive.

Teaching 7:30-8pm, followe
by program & requests.

WESTWOOD, UCLA campus, Women's
Gym, rm 200. Meter parking aer
from Ackerman Union

Teaching 8:30-9:15pm. with
dancing by req til midniteoss
Beg. to adv., int'l & free

SANTA MONICA, 1827 California
1 bl. N. of Wilshire & 19th St

All ages & levels welcome. Ave.

PASADENA, Caltech campus, Dabn
Hall. Parking off Del Mar fro
Chester, or by tennis courts

Tchg 8-9pm (except last Tuey
of mo., til 8:30) Dance m
11:15. Party at end of mo.

VAN NUYS, Valley Cities Jewish
Comm. Ctr., 13164 Burbank Blvd

WEST L.A., Japanese Institute,
2110 Corinth, 1 bl. W. of

LONG BEACH, Unitarian Church
5450 Atherton

Beginners: 1-2pm
Intermediate: 2-3pm

NORTH HOLLYWOOD, 12326
Riverside Dr.

An all request evening for
beginning thru advanced
JOIN US!

LOS ANGELES, 8906 Pico Blvd.,
CULVER CITY, Veteran's Mem. Au
4117 Overland

Beg. 7:30; Int/adv. 8:30pm
Party last Tues. of month.

Beg. to inter. levels.
Int'l folk & fun dances.

BARN STABLE
UNIVERSITY exit off 60 fwy
east; near campus security

Int'l beg. Inter. Easy dan
first hour. Reviews & new d.
dance.

CLUB NAME	MEETING DAY/TIME	CONTACT/INSTRUCTOR
BEGINNING SCANDINAVIAN FOLK DANCE	Monday 7:30-10	(818)981-1833 (Bunny)
	Monday 7:30-10	(714)533-8667 (Ted)
	wed. 7:30-10	(213)559-2516 (Dick)
WESTWOOD CO- OPERATIVE FOLK DANCERS	Monday 7:30-10pm	karen wilson (213)322-2243
	Monday 7:30-10pm	Anne Turkovic instructor (213)832-6228
	Tuesday 8-10:30pm	(213)478-4659 Beverly Barr instr.
	✓ Tuesday 7:30-10pm	Nancy Heath 535-6166 (days) 370-5047 (eve)
	Thursday 8-10pm	(213)284-4171 Josephine Civello, Director
	Thursday 7:30-9pm	(805)498-2491 Gene Lovejoy, instr.
	✓ Thursday 7:30-10pm	(213)559-8474 (h) Jim Ulrich, inst
	Thursday 7-8pm	Henrietta Bemis, instructor. (213)437-7381
	Friday 7:30-8:30pm	(818)281-7191
	Friday 7:30-8:30pm	(818)347-3423 (818)887-9613
KAYSO FOLK DANCERS	Saturday 1-3pm	(619)238-1771 Kayso & Angie
	Sunday 7-10:30pm	(714)553-8667, 545-1957, 494-3302
	Thursday 7:30-10pm	(213)559-8474 Jim Ulrich Inst.
	wed.Th. 7:30-8:45pm	(808)373-9634 Nikki Paisner

LOCATION

SPECIAL INFORMATION

RESEDA & SANTA BARBARA
ANAHEIM, Cultural Ctr, 931 N.
harbor Bl.: CULVER CITY, Peer
Gynt, 3815 Watseka

Classes return when Dan does.
Class starts 9/10 for begin.
Class starts 9/5.

WEST L.A., Emerson Jr. Hi.,
Selby Ave., N. of Santa Monica
Blvd., behind Mormon Temple.
Parking in school yard.

Note: Dark 12/24 & 12/31
beg. can start at any time
Singles welcome.

SAN PEDRO, Yugoslav American
Club, 1639 S. Palos Verdes St.,
corner of 17th St.

Beginning folk dance instruct'n

WEST L.A., Temple Isaiah,
10345 W. Pico Blvd.

DARK-DEC.4 and 11.
Beg. learn popular dances.

TORRANCE, St. Andrews Episcopal
Church, 1432 Engracia Ave., in
the Social Hall.

Sponsored by the South Bay
Folk Dancers.

EAGLE ROCK, Eagle Rock Rec. Ctr.,
1100 Eagle Vista Dr. (nr. Figueroa
just S. of freeway).

Sponsored by the Virgileers.

THOUSAND OAKS, Conejo Community
Ctr., at Dover & Hendrix

CULVER CITY, Iri Rm. of Veteran's
Memorial Bldg., 4117 Overland Ave.

LONG BEACH, Hill Jr. Hi School Gym
1100 Iroquois

Soft soled shoes only.
After class, join Narodni
Dancers.

PASADENA, Holliston United Metho-
dist Church, 1305 Colorado Blvd.,
Scott Memorial hall, behind church.

Sponsored by Pasadena Co-op.

WOODLAND HILLS, Woodland Rec. Ctr.,
5858 Shoup.

Sponsored by West Valley
Folk Dancers.

SAN DIEGO, 4044 Idaho St., North
Park Recreation Center

LAGUNA BEACH, Laguna Beach Hi Sch.
Girl's Gym, Park Ave. @ St. Ann's.

CULVER CITY, Iri room of Veteran's
Memorial Bldg., 4117 Overland Ave.

winter registration
1/5/85, 10 wk class

HAWAII, Pecos river cafe.
99-016 Kamehameha Hwy.,

Country/Western dances,
Schottisches, Polkas.

NOTICE CHANGE OF DATE

SAN DIEGO STATE UNIV.

JULY 21 - 28, 1985

FOLK DANCE CONFERENCE



FOLK DANCE CONFERENCE

STAFF

FOR: FOLK DANCERS & TEACHERS OF DANCE

SUNNI BLOLAND
YA'AKOV EDEN
GERMAIN & LOUISE HEBERT
JERRY HELT
YVES MOREAU

- AFTERPARTIES
- CREDIT - ONE SEMESTER UNIT
- DANCING ON WOODEN FLOORS IN WOMEN'S GYM AND DANCE STUDIO, ACROSS HALL FROM EACH OTHER
- DORM - AIR CONDITIONED & RENOVATED
- GOOD FOOD
- REFRESHMENT BREAKS
- ETC.

COSTS AVAILABLE AFTER THE FIRST OF THE YEAR

SPONSORED BY THE FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH, INC.

Application

RESERVATIONS ACCEPTED AFTER JANUARY 1, 1985

MAIL TO: Valerie Staigh, 3918 Second Avenue, Los Angeles, CA 90008 (213) 292-4030

BADGE NAME: _____
Ms. Miss Mrs. Mr.

NO. OPTION

ADDRESS: _____
CITY, STATE, ZIP: _____
PHONE: Day: () _____ Home: () _____

- ___ DOUBLE ROOM
- ___ SINGLE ROOM (If available)
- ___ TUITION ONLY
- ___ SYLLABUS

BADGE NAME: _____
Ms. Miss Mrs. Mr.

To aid room assignment please answer the following:
___ Quiet Wing
___ Non-Smoker ___ Smoker
Age Group:
___ 16-25 ___ 25-40 ___ 40+

ADDRESS: _____
CITY, STATE, ZIP: _____
PHONE: Day: () _____ Home: () _____

ROOMMATE: _____

Enclosed is check/money order payable to S.D.F.D. Conference 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

The LAGUNA FOLK DANCERS



PRESENT THE 15th ANNUAL
LAGUNA FOLK DANCE
FESTIVAL
FEB. 15, 16 AND 17, 1985 WITH
DICK CRUM
AND

YVES MOREAU

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

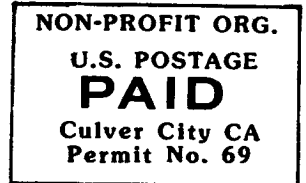
At a Glance

JANUARY 1985

JAN.

- | | | |
|-------------------------------|-----|--------------------------------------|
| 11. MALONEY, OCONNEL & KEANE | 20. | GRUSHA & HER INTERNATIONAL GYPSIES. |
| 12. ANDOR CZOMPO | 25. | BLUE FLAME STRING BAND |
| 12. TANCHAZ | 29. | KODO |
| 20. GLENDALE WINTER FESTIVAL. | 30. | BALLET FOLKLORICO NATIONAL DE MEXICO |

FOLK DANCE FEDERATION OF CA. SO.
22210 Miston Drive
Woodland Hills, CA 91364



Forrest Gilmore RDA Box 9695 Marina del Rey, CA 90291	85/10/ 0
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DATED MATERIAL