



# Folk Dance Scene

February 1985

VOLUME 19

NUMBER 10

# 1985



# 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  
(All new material)  
STEVE KOTANSKY - ITALIAN-SLOVENIAN & TRANSYLVANIAN  
SHERRIE COCHRAN - 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.

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

## 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.



FEBRUARY, 1985

VOLUME 19, NUMBER 10

# Folk Dance Scene

Editor \_\_\_\_\_ MARVIN SMITH  
 Co-Editor \_\_\_\_\_ TERI HOFFMAN  
 Arts Editor \_\_\_\_\_ WALTER METCALF  
 Circulation \_\_\_\_\_ JIM FOGLE  
 Food Editor \_\_\_\_\_ FAY WOULD  
 Business Manager \_\_\_\_\_ ROBERT MORIARTY  
 Assembling \_\_\_\_\_ ED FELDMAN  
 Trouble Shooter \_\_\_\_\_ FRANCES SLATER

Editorial Office:  
 1841 S. Arlington Avenue  
 Los Angeles, California 90019  
 Business Office:  
 22210 Miston Drive  
 Woodland Hills, California 91364

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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.

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.

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.

SUBSCRIPTIONS: All subscription orders, renewals, claims, and inquiries should be addressed to the Circulation Office. Subscription rate is \$6.95 per year (\$11.00 outside the U.S.). All subscriptions must be prepaid. Changes of address should also be mailed to the Circulation Office and should be received a month prior to the change to insure delivery.

ADVERTISING: Current rates and specifications are available from the Editorial Office. All ads must relate to and be consistent with the purposes of the magazine. Ads (except classified ads) must be in camera-ready form and prepaid.

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.

Folk Dance Federation of California, South Officers (1983-1984)

President	Lila Aurich
Vice President	Marshall Cates
Treasurer	Karen Fink
Recording Secretary	David Bornstein
Corresponding Secretary	Elsa and Frank Havlic
Director of Extension	Esther Pursell
Director of Publicity	Wendy Wetzel
Historian	Kayso Soghomonian

Federation Information: (213) 306-7898

From the editor:

Believe it or not, things are begining to settle down and soon the mechanics of producing the SCENE will be under control. But before you settle back to enjoy trouble free reading consider this:

*The typographical error is 'Til the ink is on the paper, a slippery thing and sly. You can hunt till you are dizzy, but it somehow will get by. 'Til the forms are off the presses, it is strange how still it keeps. It shrinks down in the corner, and it never stirs or peeps. The typographical error is too small for human eyes*

*'Til the ink is on the paper, when it grows to mountain size. The boss just stares with horror, then he grabs his hair and groans. The copy reader drops her head upon her hands and moans. The remainder of the issue may be clean as clean can be, But the typographical error is the only thing you see!*

Oliver Holm

from The Anglican Digest.

*That's just another way of saying we still need your help. Is there a proof reader in the house?*

*It is said that no news is good news and I hope that it's true, because we have not heard from you.....*

*Its hard to be informative or creative in a vacuum. We can't have a "Letters to the editor" column unless you send them, and our authors want to know if you like what they are doing.*

**FOLK DANCING NEEDS YOU..THE SCENE NEEDS YOU..**

**GET INVOLVED !**

*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:** *Traditional characters symbolic of health, wealth, and longevity, one child is holding "lucky money" and the other the peach of long life*

NOTICE CHANGE OF DATE

# SAN DIEGO STATE UNIV.

## JULY 21 - 28, 1985

# FOLK DANCE CONFERENCE



### FOLK DANCE CONFERENCE

FOR: FOLK DANCERS & TEACHERS OF DANCE

- 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.

### STAFF

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

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.

ADDRESS: \_\_\_\_\_  
CITY, STATE, ZIP: \_\_\_\_\_  
PHONE: Day: ( ) \_\_\_\_\_ Home: ( ) \_\_\_\_\_

BADGE NAME: \_\_\_\_\_  
Ms. Miss Mrs. Mr.

ADDRESS: \_\_\_\_\_  
CITY, STATE, ZIP: \_\_\_\_\_  
PHONE: Day: ( ) \_\_\_\_\_ Home: ( ) \_\_\_\_\_

ROOMMATE: \_\_\_\_\_

NO. OPTION

- \_\_\_\_\_ DOUBLE ROOM
- \_\_\_\_\_ SINGLE ROOM (If available)
- \_\_\_\_\_ TUITION ONLY
- \_\_\_\_\_ SYLLABUS

To aid room assignment please answer the following:

- \_\_\_\_\_ Quiet Wing
- \_\_\_\_\_ Non-Smoker \_\_\_\_\_ Smoker
- Age Group: \_\_\_\_\_ 16-25 \_\_\_\_\_ 25-40 \_\_\_\_\_ 40+

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

# *Idyllwild's Scholarship Dance*

DATE: SUNDAY, MARCH 3, 1985  
TIME: 1:30 - 5:30 PM  
PLACE: WEST HOLLYWOOD PLAYGROUND  
647 NORTH SAN VICENTE BLYD.  
WEST LOS ANGELES, CA  
(BETWEEN MELROSE & SANTA MONICA BLVD.)  
ADMISSION: \$4.00

## ATTRACTIONS

REQUESTS INCLUDED IN PROGRAM  
TEACHING 2 DANCES FROM 1984 CAMP  
DOOR PRIZES  
VENDORS FOR MUSIC & CLOTHING

## *Federation Council Meeting*

11:00 AM - BROWN BAG LUNCH

PICNIC IN THE PARK

# Calendar ...

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## FEBRUARY

- 1 7:30 pm. SKANDIA, advanced workshop with Ted Martin & Donna Tripp. At the Anaheim Cultural Arts Center, 931 N. Harbor Blvd., Anaheim
- 8 pm. KODO, the "heartbeat" drummer group from Japan. At the Japan-American Theater.
- 2 8:30 pm. BALLET FOLKLORICO NACIONAL DE MEXICO, at Ambassador Auditorium in Pasadena.
- 3 2 & 8 pm. BALLET FOLKLORICO NACIONAL DE MEXICO, Ambassador Auditorium, Pasadena.
- 9 8 pm. CHIEFTAINS in concert at Beckman Aud., Caltech, Pasadena.
- 8 pm. DIAMAMO COURA - music & dance of W. Africa, at Morgan-Wixson Theater, 2627 Pico Blvd., S.M.
- 10 TANCHAZ. 1-4 pm, beginner's workshop; 5-8 pm. regular Tanchaz. At United Hungarian House, 1975 W. Washington Blvd., L.A.
- 8 pm. THE CHIEFTAINS in concert at Marsee Aud., El Camino College, Torrance.
- 15-LAGUNA FESTIVAL, at Laguna Beach HS, Girl's Gym, at St. Ann's & Park Ave. in Laguna. Party nite 2/15, a.m. workshops with Dick Crum & Yves Moreau and evening party on 2/16. 2/17 with Kolo Hour from 12-1:30, then exhibition groups and dance after.
- 17
- 19 7:30 pm. SKANDIA. Advanced workshop with Ted Martin & Donna Tripp, at Anaheim Cultural Ctr., 931 N. Harbor in Anaheim.
- 23 2-5 pm. ALIX CORDRAY's Norwegian Dance Institute at Women's Club, 121 S. Center, Orange.
- 8:30 pm. SKANDIA evening dance at Women's Club, Orange.
- 

## OUT OF TOWN

- 2 SAN FRANCISCO. TANCHAZ at Hungarian Center, 1052 Geary. Teaching at 7 pm, dance party 8:30 pm-? With live music by Hegedusek.
- 3 NAPA VALLEY. SWEETHEART FESTIVAL. 1-5:30 pm.
- 9 FRESNO. VERA JONES MEMORIAL SCHOLARSHIP DANCE.
- 16 BERKELEY. SKANDIA FESTIVAL with Bo Peterzon from Sweden. Contact Brooke Babcock (415) 334-5152 for info.
- FRESNO. ARMENIAN FOLK DANCE PARTY. 8 pm-2 am at Hacienda Resort & Convention Ctr., Las Vegas Rm. At Hwy. 99 & Clinton. Live music!
- 22 CHICAGO. Mazowsze Polish Dance Co. at the Civic Opera House.
- 23 OAKLAND. 9:30-5 pm, Dancer-Teacher Training Workshop with Susan Cashion presenting Mexican steps & styling.
- 23-OAKLAND. FESTIVAL OF THE OAKS. 8-11 pm. & 1:30-5:30 pm. At McChesney Jr. Hi, 1348-13th Ave., Oakland.
- 24

# 恭賀新禧

(happy new year)

## Gung Hay Fat Choy

Situated on the eastern outskirts of Los Angeles, Monterey Park has provided a good starting point for many newly arrived Asian ethnic groups. The surge of Asian immigrants after federal entry laws were eased in 1965 created an atmosphere reminiscent of Hong Kong or Taipei. From 1970 to 1980 the number of persons of Asian descent in the United States grew 146 percent. They have become the most economically successful minority group in the country, and now more than a third of America's 4 million Asians and Asian-Americans live in California.

In 1983 Lily Lee Chen became mayor of Monterey Park the first Chinese-American woman mayor of any city in the U.S

Though they represent almost 6 per cent of our state's population many of us know little of Chinese culture.

Traditional customs observed by the Chinese in America varies according to the region from which their ancestors came and the economic and social status of the family. Many of the customs, that were modified through the years as more people adapted to American culture are being brought back by the newly arrived immigrants and refugees.

Chinese New Year is a very important and festive holiday. Special preparations must be made to welcome in the new year: all debts must

be paid; the house must be swept clean; firecrackers are burned to chase away the evil spirits; new clothes are purchased. Everyone is greeted with smiles and good wishes. This is a time for family reunions, renewal of friendships, good business relationships and a time of goodwill for all.

The ceremonial lion, accompanied by rhythmic beats of the huge drum and gongs along with the clanging of the cymbals can be seen parading the streets of the Chinese community to join in wishing good fortune for the coming year.

Climaxing the celebration is the once-a-year appearance of the Chinese dragon which symbolizes strength, change, rebirth, wisdom and goodness. The dragon is often chasing a round object. If that object is red, it is the flaming sun; if the object is white, then it is the Great Pearl, symbolizing the Pearl of Potentiality which brings great power, influence and supremacy.

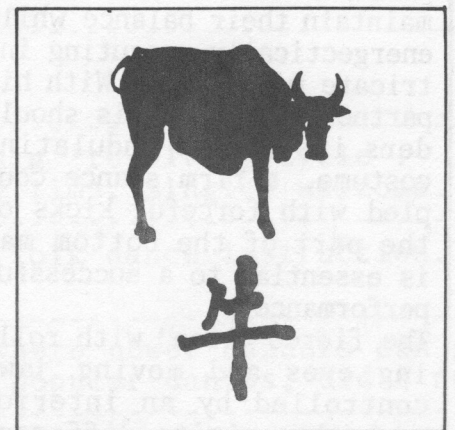
The solar calendar or the Western calendar has been the official calendar for China ever since the 1911 revolution. However, many Chinese Americans still regard the lunar calendar which has been in existence since the third millennium B.C., as the correct one. All Chinese festivals and many birthdays are still celebrated according to the lunar calendar.

According to legend, all the animals of the world were summoned by the god Buddha to appear before him on New Year's Day. However, only twelve animals came, appearing in the following order: rat, ox, tiger, hare, dragon, snake, horse, ram, monkey, rooster, dog, and lastly, the boar.

To reward these twelve, Buddha promised each animal a year to call his own, whereby he would contribute his personal character traits to that particular year. According to belief, anyone born in a given year will have those special characteristics of whichever animal is in control.

Chinese New Year, the most celebrated festival falls on Feb. 20, 1985 of the Western calendar. It is the Chinese new year 4683 and designated the year of the ox.

EVELYN CHARNOV



## THE LION DANCE

A unique segment of Chinese-American cultural history is being preserved by Kim Tsai of Chinatown's Photo-King, a busy family owned studio. Every New Year, Photo-King displays action packed snapshots and photographs of traditional lion dancers parading through the crowded streets.

Her husband, Peter Tsai, generously shared his knowledge of this special form of seasonal entertainment with a detailed description of the purpose and history of the celebrated Lion Dance, which originated about ten centuries ago. He explained that this famous dance is reputed to drive away evil spirits and bring good luck for the coming year. The dance is quite strenuous and good lion dancers require great strength and agility, plus acrobatic ability. The dancers inside those exotic leonine costumes must be Kung Fu experts, adept at martial arts and able to maintain their balance while energetically executing intricate movements. With his partners perch on his shoulders inside the undulating costume, a firm stance coupled with forceful kicks on the part of the bottom man is essential to a successful performance.

The fierce "lion" with rolling eyes and moving jaws controlled by an interior mechanism visits different stores along north Broadway and adjacent streets, lined with equally goggled eyed spectators. Residents, tourists and Chinese-American



families from all over Los Angeles and neighboring cities converge on Chinatown for about three weeks starting in mid-February.

Every weekend until early March they can expect to see teams of lion dancers vying for prizes of money tucked inside orange envelopes encased in green vegetables like lettuce hung from the upper stories and rooftops of cooperating stores. The dancers skillfully maneuver under the booty, reaching up with open mouths to munch their monetary appetizers, the size of which depends upon how high they have to reach to seize the money.

In the old Chinese villages familiar to other generations, it was traditional

for teams of agile young men to compete with each other, accompanied by drums and cymbals.

Besides the Lion Dance, there are many other folk dances performed on festive occasions by such groups as the Blue Heaven Dancers, a troupe of eight girls directed by Chinatown resident Mamie Hong. They have performed together for seven years in the Bay area under the auspices of the Chinese-American Citizens Alliance. Annually presented at the Confucius Church, these graceful traditional dances are an extension of their cultural heritage preserved in costume and poetry of motion.

The Dance of the Rainbow originated in the Han



# A LION IN THE STREETS

EVELYN CHARNOV

Dynasty, 206 B.C. to 220 A.D. It is a fluid representation of Chinese goddesses showering heavenly blessings upon groups of ordinary people going about their business. Flowing multicolored silk ribbons form the illusion of billowing clouds, arching rainbows and flashing lightning. The Fan Dance, from the T'ang Dynasty which flourished from 608 to 906 A.D., was performed by the favorite concubines of celestial emperors during festive occasions. It was choreographed to a popular musical composition entitled "Flowers and Moonlight on the River in Spring." Since high ranking Chinese noblewomen were never allowed to appear unescorted in public, the dancer represents an aristocratic maiden strolling in her garden behind palace walls, yearning for the unknown outside world.

One of the more popular folk dances, the Scarf Dance allows for many variations by different troupes displaying their own versions of courtship customs.

In the Chopstick Dance, Mamie Hong and her talented group exhibit their dexterity with ordinary household chopsticks, manipulating them in a special way in time to the rhythmic beat of ethnic musical instruments. Performed to entertain distinguished guests at a lavish banquet, the Chopstick Dance originated in the northern regions of China and shows Mongolian influence.

The Flashing Sword Dance, from the T'ang Dynasty is a dynamic exhibition of two women warriors practicing the martial arts and dressed in the military uniforms of soldiers.

Annie Yee, who leads her own Chinese folk dance troupe in performances throughout the state, is a California University student majoring in Theatrical Arts. She wanted to be a dancer most, so with that goal in mind she organized the East-West Contemporary Dance Company composed of young artists ranging in age from ten to fifteen years. She frequently performs with them in authentic

costume at many community functions, and graciously lends her time and talent to various cultural activities. In addition, she is a L.A. Laker cheerleader who successfully switched from being a Ramette.

Lighting up the stage with her sunny smile and blazing costumes, Annie Yee directs her troupe in a variety of traditional folk dances as well as more classical forms derived from Chinese opera.

All indigenous folk dances are performed to the accompaniment of a wide variety of Chinese musical instruments.



THE SWORD DANCE



## RESTAURANT REVIEW

FAY WOUK

Every now and then you find yourself in an unfamiliar part of the city, not sure where to eat. What happens? You go to Denny's and get a hamburger, or you take your chances on some restaurant, and possibly end up with one of the worst (or best) meals of your life. I'd like to do something to reduce the general level of uncertainty about restaurants in and around the overly large community of Greater L.A. This column is an effort to improve this situation through sharing.

I live in West L.A. and know restaurants around here that I'll tell you about, sometimes in short profiles and sometimes in long reviews. But I need to hear from you about the places you know in other parts of the country and neighboring counties.

Do you know a restaurant, maybe with dancing, that you think others would enjoy? Send me a profile, and we'll publish it. You should include the following information: restaurant name, location, phone, hours, credit cards accepted, general price range, type of food, special dishes you'd recommend. Try to model your review after the following sample.

Send it to Kay Wouk, 4107 Inglewood Blvd., L.A. 90066.

### SIAM HUT

11500 W. Pico (at Gateway, across the street from the Cafe Danssa), W. L.A.  
Tel: (213) 4775118.

Open 7 days til 10 pm. Takes Visa, Master Card. Most dishes (except seafood) under \$4. Large selection of spicy Thai curries and mild Chinese stir-fry. Highly recommended: tom-ka-kai (chicken coconut soup), peak-kai (fried boneless chicken wings stuffed with pork and vegetables), beef salad (spicy BBQ beef on a bed of onion and lettuce).

### IN WEST L.A.:

**EAST WIND CAFE** (Thai restaurant). 2928 Washington Blvd. Marina del Rey. (213) 823-9678. Open 5-11 pm, 7 days a week. Takes Visa, American Express, Master Card. Soups, salads \$3, main dishes \$4 (\$5 with shrimp). Servings small, in keeping with low prices; for a light meal before dancing, two main dishes are just right for two people; for a full meal, we usually get 2 main dishes, a salad (cold meat dishes), and sometimes soup - this restaurant uses no MSG - good selection of vegetarian dishes - recommended: glassy noodle salad (transparent noodles with chicken or pork), Jessica fish (fried fish with a not-too-spicy sauce), red beef curry, spicy chicken salad (not on menu, but often a daily special), broiled chicken (marinated in coconut milk). Beer and wine are served.

### CHINA PALACE RESTAURANT

(Szechuan): 3905 Sepulveda Blvd., just S. of Venice, Culver City. (213) 391-8389. Sun-Thurs 5-9:30 pm; Fri-Sat 5-10 pm. Takes Visa, Master

Card. Most dishes \$5-6, seafood higher, veggies \$4. This is my favorite Szechuan restaurant in West L.A. Large menu with both spicy and mild dishes (6 duck dishes!) and plenty of vegetarian offerings (6 bean curd dishes) Recommended: (all spicy) beef or chicken with orange peel sauce, beef or pork with hot garlic sauce, tai-chen chicken (chicken, veggies, spicy sauce), eggplant with hot garlic sauce, dry sauteed string beans. Full bar here.

### IN CHINATOWN

#### DEWI INDONESIAN RESTAURANT

Alpine Plaza, 211 Alpine St. #4, Chinatown. (213) 625-0914 Open 11 am-8 pm except Mondays (closed). Takes Master Charge, Visa. Free parking in Alpine Plaza lot. Most dishes \$3-4. Rijstafel (combination dinner) \$7. Recommended: ice kelapa muda (ice water and coconut drink), gado-gado (vegetables with peanut sauce), ayam pedas (spicy chicken), nasi rames (combination plate of rice and curries), nasi gudeg (another combination plate including my favorite, jackfruit curry), sate (skewers of bbq meat with peanut sauce). Not recommended: rendang (beef curry), martabak (stuffed omelet); both are not prepared correctly or authentically. There is also a small grocery section with imported Indonesian ingredients.

Kay Wouk

# INTERNATIONAL FOOD

## with FAY

### NORTHERN CHINESE COUNTRY COOKING

China is one of the world's largest countries. Not surprisingly, it's a country of great diversity, in topography, climate, language, and cuisine. China has at least as many distinctive cuisines as provinces. These regional cuisines are generally clustered into four larger divisions, called (for convenience) northern, southern, eastern and western. The sophisticated southern style, represented by Cantonese, has long been popular in the United States, and the hearty and spicy western style, especially from Szechuan and Hunan, has become well-known in the last 10 years. Eastern style, from the area around Shanghai, is largely unknown. Northern style is represented in the States by "Mandarin" or "Peking" restaurants, and the occasional Mongolian hot pot and barbecue. But the food in the Peking and Mandarin restaurant is generally the refined and sophisticated cuisine of the imperial court. Most really typical northern regional food is still unavailable.

Northern cooking shares much of its basic style and technique with the rest of China which is based on centuries of high population and low resources. Throughout China beef is rarely eaten, since the ox is too important to cultivation, and needs too much grain itself to be an important economical food animal. The commonly eaten animals are pigs and poultry (which can be raised on scraps), and fish. However,

vegetables form the bulk of most dishes. Due to scarcity of fuel, conservation techniques predominate in cooking (ingredients are cut in small bits to cook faster, and cooked in one dish - usually stir-fried).

Northern country cooking is not elaborate and is often spicy, although less so than Western food. The climate of the north is too extreme to support a rice crop. As a consequence, the staple food here is wheat. Noodles, fried breads and pancakes accompany the meals of all but the very rich. The north is also the only part of the country with pasture land, and lamb a common part of the diet.

### STIR-FRIED LAMB & LEEKS

- 1 lb. boned shoulder or leg of lamb
- 1 T soy sauce
- 3 T chicken broth
- 1 tsp. lt. brown sugar
- 1 T kaoling or gin
- 1/4 tsp. 5spice powder
- 3 leeks
- 2 T peanut oil
- 1 tsp. chopped garlic

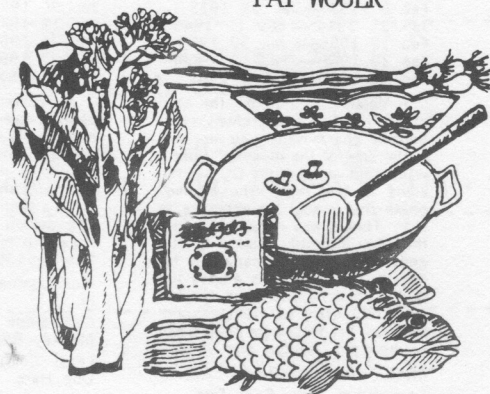
1. Slice lamb across the grain very thinly into pieces measuring 1 x 2".
2. Mix soy sauce, chicken broth, sugar, gin, and 5spice powder. Marinate lamb in mix for 15 minutes.
3. Wash leeks. Discard green part and slice white part lengthwise into 1x1 1/2 inch slices.
4. Heat oil in wok over hi heat. Add garlic and stir for 30 seconds.
5. Add lamb and marinade. Stirfry 2 minutes or until lamb is brown.
6. Add leeks and stirfry 2 more minutes.

### TWO-SIDES BROWN NOODLES

- 1 lb. Chinese egg noodles
- 1 C shredded chicken breast
- 1 egg white
- 1 tsp. sherry
- 1/2 tsp. sugar
- dash pepper
- 1/2 C chicken broth
- 1 tsp. soy sauce
- 1 C plus 2 T peanut oil
- 1/2 tsp salt (optional)
- 2 C shredded bok choy
- 1/2 Chinese dry mushrooms, soaked 15 min. in hot water and shredded)
- 1 1/2 C shredded bamboo shoots
- 1 T cornstarch mixed with 1/4 C water

1. Boil noodles 35 min. til just tender. Rinse in cold water and drain.
2. Mix chicken and egg white in bowl.
3. Combine sherry, sugar, pepper, stock and soy sauce in bowl.
4. Heat 1 C oil in a flat skillet. When oil is hot, add noodles and flatten into a round cake. Fry over medium heat until bottom is golden. Turn over and fry til other side is golden. Remove to a warm platter.
5. Heat 2 T oil and salt in a wok. Add chicken, cabbage and mushrooms and bamboo shoots. Stirfry 2 minutes.
6. Add stock mixture. Boil, add cornstarch & stir until thick. Pour over noodles.

### FAY WOUK



# The Chinese Zodiac



## Year of the Tiger

If you were born between:  
 Feb. 4, 1901 — Jan. 23, 1902  
 Jan. 24, 1914 — Feb. 12, 1915  
 Feb. 13, 1926 — Feb. 1, 1927  
 Jan. 21, 1938 — Feb. 18, 1939  
 Feb. 17, 1950 — Feb. 5, 1951  
 Feb. 5, 1962 — Jan. 24, 1963  
 Jan. 24, 1974 — Feb. 10, 1975

A person born under the sign of the Tiger is spontaneous, adventurous, and has an explosive personality. He is also sensitive and is capable of great love. Because of this dynamic personality he may be very intense. He is often stubborn and suspicious of others. The Tiger represents power, passion and demands respect. He also has a super ego. The Tiger is a leader, yet he may rebel against authority and tradition. To many, he is a symbol of courage and protection.

Most Compatible: Horse, Dragon, Dog  
 Compatible: Rat, Ox, Hare, Tiger, Ram, Rooster, Boar  
 Least Compatible: Snake, Monkey



## Year of the Monkey

If you were born between:  
 Feb. 2, 1908 — Jan. 21, 1909  
 Feb. 20, 1920 — Feb. 7, 1921  
 Feb. 6, 1932 — Jan. 25, 1933  
 Jan. 25, 1944 — Feb. 12, 1945  
 Feb. 12, 1956 — Jan. 30, 1957  
 Jan. 30, 1968 — Feb. 16, 1969  
 Feb. 16, 1980 — Feb. 3, 1981

A person born under the sign of the Monkey is extremely competitive, charming and clever. This is the sign of the inventor, improviser and motivator. Of all the signs in the cycle, the Monkey bears the closest resemblance to Man. This is why it has been said that he inherited man's intelligence as well as his capability for deceit. The Monkey is always full of fun, high spirited and playful. He is also warm, natural and spontaneous. Yet this same person can be egotistic, selfish and vain.

Most Compatible: Dragon, Rat  
 Compatible: Hare, Ram, Dog  
 Least Compatible: Snake, Boar, Tiger



## Year of the Hare

If you were born between:  
 Jan. 29, 1903 — Feb. 15, 1904  
 Feb. 14, 1915 — Feb. 2, 1916  
 Feb. 2, 1927 — Jan. 20, 1928  
 Feb. 10, 1939 — Feb. 7, 1940  
 Feb. 7, 1951 — Jan. 26, 1952  
 Jan. 25, 1963 — Feb. 12, 1964  
 Feb. 11, 1975 — Jan. 30, 1976

A person born under this symbol is blessed with good fortune, particularly in business, seeming to be financially lucky more often than not. He is a smooth talker, is talented and ambitious. He has a placid temperament, seldom losing his temper. A Hare person is meek and by nature, and speaks easily. The sign of the Hare symbolizes prudence, good manners, kindness and sensitivity to beauty.

Most Compatible: Ram, Boar, Dog  
 Compatible: Rat, Hare, Dragon  
 Least Compatible: Rooster



## Year of the Rooster

If you were born between:  
 Jan. 29, 1909 — Feb. 9, 1910  
 Feb. 8, 1921 — Jan. 27, 1922  
 Jan. 26, 1933 — Feb. 13, 1934  
 Feb. 13, 1945 — Feb. 1, 1946  
 Jan. 31, 1957 — Feb. 17, 1958  
 Feb. 17, 1969 — Feb. 5, 1970  
 Feb. 4, 1981 — Jan. 24, 1982

A Rooster person is sharp, organized, alert, direct, critical and neat. He is also self-assured, conservative and old-fashioned. The Rooster is convinced he is always right and knows what he is doing. He is a deep thinker, is outspoken, and usually does not hesitate to speak his mind. He keeps himself busy, and is devoted to his work.

Most Compatible: Ox, Snake, Dragon  
 Compatible: Tiger, Horse, Ram, Monkey, Boar  
 Least Compatible: Rat, Rooster, Dog, Hare



## Year of the Dragon

If you were born between:  
 Feb. 16, 1904 — Feb. 3, 1905  
 Feb. 3, 1916 — Jan. 20, 1917  
 Jan. 20, 1928 — Feb. 9, 1929  
 Feb. 8, 1940 — Jan. 26, 1941  
 Jan. 27, 1952 — Feb. 13, 1953  
 Feb. 13, 1964 — Feb. 1, 1965  
 Jan. 31, 1976 — Feb. 17, 1977

A person born under this sign is an idealist and a perfectionist. He is quite honest and generally refrains from giving any compliments unless he truly means it. He has a colorful personality, is egotistical, short-tempered and stubborn to the end. The Dragon symbolizes life and growth.

Most Compatible: Rat, Snake, Monkey, Rooster  
 Compatible: Tiger, Horse, Ram, Boar  
 Least Compatible: Dog



## Year of the Dog

If you were born between:  
 Feb. 10, 1910 — Jan. 29, 1911  
 Jan. 28, 1922 — Feb. 15, 1923  
 Feb. 14, 1934 — Feb. 3, 1935  
 Feb. 2, 1946 — Jan. 21, 1947  
 Feb. 18, 1958 — Feb. 7, 1959  
 Feb. 6, 1970 — Jan. 25, 1971  
 Jan. 25, 1982 — Feb. 12, 1983

All the fine traits of human nature are in the possession of anyone born in the Year of the Dog. This person has a deep sense of duty and loyalty, is extremely honest, and always does his best in relationships with others. He looks after the interest of others, and is always the first to speak out against injustice. However, he has a terribly sharp tongue and seems to be able to find fault with many things.

Most Compatible: Horse, Tiger, Hare  
 Compatible: Rat, Snake, Monkey, Dog, Boar  
 Least Compatible: Dragon, Ram

Chinese New Year does not fall on January 1 as does the Western new year. The Chinese lunar calendar is based on the revolutions of the moon around the earth, while the Gregorian calendar is based on the earth revolving around the sun.

As the Chinese New Year approaches, many old traditions come into focus: the exploding of firecrackers to ward off evil spirits, the preparation of special dishes for holiday feasting, the payment of all outstanding debts, the giving and receiving of "lucky money", (enclosed in bright red envelopes) and, the welcoming of the animal for the upcoming year, as determined by the Chinese horoscope. Many ages ago, as the legend goes, on a certain New Year's day Buddha called all the animals of the world to him, promising a gift to those who came to pay him homage—the gift of a year to be named after each animal. Of all the animals on earth, only twelve came to pay respects to Buddha—first the rat, then the ox followed by the tiger, hare, dragon, snake, horse, ram, monkey, rooster, dog and boar.

An individual's particular animal symbol is determined by his year of birth. A person born under a certain sign is said to owe his strength and weaknesses, his pride and modesty, aggressiveness and passivity, naivete and malice to the animal controlling his life. However, these animal characteristics should not be taken too literally. For instance, if one were born under the sign of the Ox, it does not necessarily mean that he is a muscular or an

enormous person. Influences like the seasons, opposing factors, month, hour and day can affect the shaping of the individual. Besides being amusing and informative the Chinese horoscope may give more insight and knowledge to one's self and his future, although such knowledge should be digested with a grain of salt and more than a few grains of humor!

The zodiac rotates on a twelve year cycle and each Chinese year is assigned an animal symbol. The twelve animal symbols represent the Yin and the Yang. Domestic animals make up the Yin (passive or female element) and wild or mythical animals make up the Yang (active or male element).

Many stories have been told about how the twelve animals of the Chinese Zodiac were selected. One version states that after being summoned by Buddha the faithful ox was actually leading the procession when the rat caught up with him and begged him for a ride. The ox agreed, but when they reached the Buddha the rat suddenly jumped off the ox's back and was the first to arrive. As a reward the Buddha honored the rat with the first position of the Zodiac.

To find your symbol, check the following lists for your birthdate. Then compare your own personality and friends with the description of your personality and the people with whom you're said to be compatible.



### Year of the Serpent

If you were born between:  
 Feb. 4, 1905 — Jan. 24, 1906  
 Jan. 23, 1917 — Feb. 10, 1918  
 Feb. 10, 1929 — Jan. 29, 1930  
 Jan. 27, 1941 — Feb. 14, 1942  
 Feb. 14, 1953 — Feb. 2, 1954  
 Feb. 2, 1965 — Jan. 20, 1966  
 Feb. 18, 1977 — Feb. 6, 1978

The Serpent is a philosopher, an intellectual and the deepest thinker of all the signs in the cycle. He is blessed with the gift of wisdom. Along with his great wisdom, the Serpent is also romantic, charming, and has a good sense of humor. The man is usually handsome, and the woman beautiful. He is a passionate lover, but is reputed to have a roving eye. The Serpent handles his finances well, but he tends to be less generous with his money.

Most Compatible: Ox, Rooster  
 Compatible: Rat, Hare, Dragon, Snake, Horse, Ram  
 Least Compatible: Tiger, Boar



### Year of the Boar

If you were born between:  
 Jan. 30, 1911 — Feb. 17, 1912  
 Feb. 16, 1923 — Feb. 4, 1924  
 Feb. 4, 1935 — Jan. 23, 1936  
 Jan. 22, 1947 — Feb. 9, 1948  
 Feb. 8, 1959 — Jan. 27, 1960  
 Jan. 26, 1971 — Feb. 27, 1972  
 Feb. 13, 1983 — Feb. 1, 1984

A person born in the Year of the Boar is chivalrous and gallant, and possesses great inner strength. He is honest, understanding and hard working. Although short-tempered, he intensely dislikes arguments or quarrels. Rather than having many mediocre friends, a Boar person has only a few very good friends — lifelong friends — with whom he is most loyal and affectionate.

Most Compatible: Hare, Ram  
 Compatible: Rat, Ox, Tiger, Dragon, Horse, Rooster, Dog  
 Least Compatible: Monkey, Boar, Snake



### Year of the Horse

If you were born between:  
 Jan. 25, 1905 — Feb. 12, 1907  
 Feb. 11, 1918 — Jan. 31, 1919  
 Jan. 30, 1930 — Feb. 16, 1931  
 Feb. 15, 1942 — Feb. 4, 1943  
 Feb. 3, 1954 — Jan. 23, 1955  
 Jan. 21, 1966 — Feb. 8, 1967  
 Feb. 7, 1978 — Jan. 27, 1979

A person born under this sign is quick-witted, warm and has a fair amount of sex appeal. The Horse is pregarious; he loves social events. He has a sharp mind, and is very perceptive to the environment around him. He angers quickly, and usually does not listen to advice. One of the Horse's distinct characteristics is his strong independence. He tends to leave home at an early age, determined to make it on his own.

Most Compatible: Tiger, Dog, Ram  
 Compatible: Dragon, Snake, Monkey, Rooster, Boar  
 Least Compatible: Rat



### Year of the Rat

If you were born between:  
 Jan. 31, 1900 — Feb. 18, 1901  
 Feb. 18, 1912 — Feb. 5, 1913  
 Feb. 5, 1924 — Jan. 23, 1925  
 Jan. 24, 1936 — Feb. 10, 1937  
 Feb. 10, 1948 — Jan. 28, 1949  
 Jan. 28, 1960 — Feb. 14, 1961  
 Feb. 15, 1972 — Feb. 2, 1973

Anyone born under this symbol is charming, well-organized and aggressive. He is also ambitious, and makes a good businessman, but his stumbling block may be his over-ambitious nature. A Rat person is honest, thrifty, and generous to those he loves. He likes to gossip, and because of this characteristic, he is apt to have short-time friends.

Most Compatible: Dragon, Monkey, Ox  
 Compatible: Snake, Rat, Tiger, Dog, Boar  
 Least Compatible: Horse



### Year of the Ram

If you were born between:  
 Feb. 13, 1907 — Feb. 1, 1908  
 Feb. 1, 1919 — Feb. 1, 1920  
 Feb. 7, 1931 — Feb. 5, 1932  
 Feb. 5, 1943 — Jan. 24, 1944  
 Jan. 24, 1955 — Feb. 11, 1956  
 Feb. 9, 1967 — Jan. 29, 1968  
 Jan. 28, 1979 — Feb. 15, 1980

Anyone born under the sign of the Ram is artistic, creative and fashionable. He is likely to be shy, mild-mannered, and tends to be easily overcome by his emotions. He is sympathetic, sincere and righteous, and is known to be the Good Samaritan of the cycle. The Ram is gentle and compassionate. He is fond of children and animals, and is generally a homebody. He is generous with his time and money.

Most Compatible: Hare, Boar, Horse  
 Compatible: Tiger, Dragon, Snake, Ram, Monkey, Rooster  
 Least Compatible: Ox, Dog

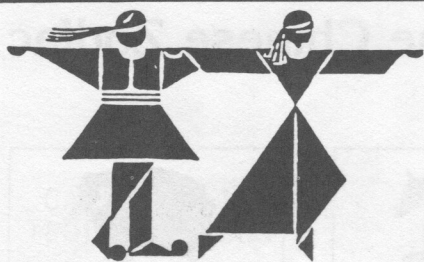


### Year of the Ox

If you were born between:  
 Feb. 19, 1901 — Feb. 7, 1902  
 Feb. 6, 1913 — Jan. 25, 1914  
 Jan. 24, 1925 — Feb. 12, 1926  
 Feb. 11, 1937 — Jan. 30, 1938  
 Jan. 29, 1949 — Feb. 16, 1950  
 Feb. 15, 1961 — Feb. 4, 1962  
 Feb. 3, 1973 — Jan. 23, 1974

An Ox person is quiet, patient, and has a well-balanced character. He is calm underneath all that calmness may be a violent nature. An Ox person is also responsible, dependable, and is a hard worker. He can be a valuable friend, and has a sympathetic ear. He has fixed patterns and has a great respect for tradition. He builds his life around his home. He prefers long-term relationships and stable investments.

Most Compatible: Snake, Rooster, Rat  
 Compatible: Ox, Dragon, Hare, Monkey, Boar  
 Least Compatible: Ram



# THE END OF AN ERA

The INTERSECTION's story is probably better told by her many patrons than by me, who was immersed in the management end and had a different point of view.

We tried, at the Intersection, to create a weaving of the many cultures evident in the L.A. area. In some cases we achieved our goal, in others, we only superficially touched it. In every case we strove to bring authentic atmosphere to the place. The story goes deeper, because we were dealing with people and the special magic they bring with them. For many, the Intersection became a second home. We wanted to bring that feeling to the place, because that feeling allows people to be comfortable and be themselves when dancing and interacting with each other.

The closing of the "I" isn't the end to that kind of experience, and certainly not the demise of folk dancing. Perhaps it will mark a new beginning for those who have always wanted to be more involved--to "do something". These people must remember that folk dance has to become a part of contemporary life and culture, meeting the needs and desires of the young people of today. If it doesn't, folk dance will be like other museum pieces, fragile and precious...and isolated from the people.

No doubt, there'll be many speculations as to why the INTERSECTION closed - why

this and why that, and what it could have been, what it should have been, what I did right and what I did wrong. Without question, all the speculations are probably correct. They are equally unimportant at this time.

The 20 years of her existence attest to the fact that the Intersection's story is one of success. In those 20 years, many things have come and gone, and many changes have come about in our world ---the economic picture, the centers of interest amongst the young, to name a few.

There were a number of cues telling me that there was something wrong. We got increasing numbers of phone calls asking, "who's teaching", or "who's running the records tonite". This pointed out a kind of boredom setting in. The interest in learning dances diminished, and more and more emphasis was placed on special events to bring in the crowds. Even then, there were complaints ("the musicians are playing the pieces too long" or "too short", or "why don't we go back to records...they have more variety"). The supreme annoyance was when someone would come to the door and exclaim, "where is everyone" or "well, there aren't too many people here tonight, so I don't think I'll stay." My response to this is to say that the next people who come will say the same thing if you don't stay. We build our crowd one person at a time. It always seemed that

we would have either too few or too many people.

The last couple of years has seen a decrease in young people entering the stream of folk dance devotees, with fewer teachers bringing in their students for "field studies". With normal attrition rates (people getting older, married, moving away, and so on), the lack of new people coming in was keenly felt. Where did the younger generation choose to go? The competition is keen - there was Disco country western, jogging and aerobics, Hard Rock cafes, and MTV. All of these "glamorous" activities captivated the imagination and purses of the youth, so folk dancing had to take the back seat. While our once-jammed Friday nights barely pulled a hard core late in the evening, all over town the singles bars and "in" spots had people waiting on the curbs to get in so they could have one drink in a wall-to-wall crowd, not saying anything to each other, just hanging in, hanging out and hanging around.

This is the reality I've had to face when decision-making time came around. The forecast of the immediate future is that current streams are moving in another direction. It would be foolish not to pay attention.

On the other side of the coin, one must say that there have been many beautiful and rewarding evenings at the Intersection. Thou-

# PRESTON'S POLEMICS

sands of friends were made and many accomplishments've resulted from this 20-year affair.. I feel good about having had a chance to play a part in it's existence and can say that it has touched my life in almost every way. I've learned many things by sharing so much with so many people. Certainly it will be one of the highlights in my life.

To those who have had the opportunity to visit the Intersection, to those who felt close to it and to you who have sincere sentiments about it, let's all, wherever we are, toast to that special time when we came together and danced together and created a unity of expression (what I always felt was the RITUAL HAPPENING) at the "I". May this have enriched your lives as it has mine, and helped to give a semblance of meaning to your lives in these times of austere anonymity. With this silent celebration, we can exchange with each other SHALOM KAKOSI, YASSOO, and perhaps the silent voices of some may bring them together once again, to recreate a place where people can still find a hearth to warm their spirits in the hustle and bustle of a megalopolis such as Los Angeles.

Athen Karras  
December 1984



A new year, a new Scene editor, a new food and restaurant editor, and now me. I'm a dancer with the Dunaj Folklore Ensemble (in case you don't know me) and have danced socially all over California for a number of years.

I thought the time right to get involved in a new phase of my career in folk dance (as we all should - get involved, that is). Since the series on the Merchants of Folk Dance (Sept & Oct. '83), I've been eager to spout off, which I did then with a letter to the editor that took a column and a half! Anyway, the dialogue must continue, and I hope my polemic will help keep the talk lively. Back in '83 I said that the Movement needed to be SOLD to others. Has it been? Or are we still in the same place we were in a year ago?

-Professionals, has your income increased to reflect your efforts to build the folk dance movement?

-Local groups, are you larger now than last year? Huh? I doubt it. I dance regularly at UCLA and that group is going through a slump right now.

-Dancers, have you RECRUITED anyone new to folk dance this year? (Or are you embarrassed to mention to friends and co-workers that you folk dance as a hobby?)

-Performing dancers, have you recruited new performers?

-Teachers and school administrators, have you gotten folkdance into your schools an afterschool extracurricular?

-School librarians and administrators, does your library subscribe to Folk Dance Scene? Why not?

-Doctors and dentists, are there copies of the Scene in your waiting rooms yet?

-All of you, have you been WARM and FRIENDLY to newcomers? It is everyone's responsibility who is already a dancer to go out of their

way to talk to new people, encourage them to do dances, show them the steps, invite them out for tea with you after the dance, and even to learn their names.

Even if you feel you can respond positively to the foregoing questions, it still hasn't been enough.

Positive suggestion time:

-Encourage new people to explore special events and other groups, since they can't know what's going on.

-Get them to subscribe to Scene. (or even buy them a gift subscription).

-Invite them to go with you to that next Tanchaz or workshop.

-At parties, show those films of folk festivals in Europe that show what it's really all about (and invite those beginners!).

-As I mentioned last year, radio stations announce events like school reunions. I have yet to hear the stations (other than KPFK) announce a folk dance event. Call the stations and get plugs for your group's events. The young need to hear that punk isn't the only kind of music!

-Get your employer to fund a (tax-deductible of course) grant to support some aspect of folk dance. Such a grant of small proportions, say \$5000, would probably pay for a complimentary subscription Scene for every secondary and post-secondary school library in L.A. and Orange Counties. One new dancer per school per year would boost our numbers tremendously!

-RECRUIT, RECRUIT! If each of us interests just ONE person, that would double our numbers.!

These are my ideas. There must be some of you out there who have others; please send them in! That way everyone can carry them out! Please write to me directly and I will edit them for publication in the Scene (and save Marvin some hassle)

Preston Ashbourne  
4107 Inglewood Blvd.  
L.A., Ca. 90066

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# THE DUNAJ

## FOI,KLORE ENSEMBLE

Preston Ashbourne

The Dunaj Folklore Ensemble has been around for the better part of a decade now. We perform at shopping centers, schools, hospitals, and folk dance festivals. We do joint concerts with other groups as well as producing our own full concerts and running special workshops on interesting dance forms. We also perform at Big Bear's Oktoberfest each fall. That's an exciting, money-making gig, and a fun weekend for us.

The material already in our repertoire comes from many areas around the globe, and includes German, Hungarian, and Appalachian dances and suites of dances. So, of course, many different types of dance skills are developed by our members, who bring various skills they already have into our talent pool. Those with balletic training tiptoe easily into the toe work required in the Georgian and Armenian dance styles, while those who have ballroom dance skills slide into the Laendlers. Cloggers clomp into our Appalachian numbers, all with 'no sweat' and all the guys get down

with csaposok (bootslaps) and flying leaps while our ladies are doing Dreher turns or Ridas.

The artistic director of Dunaj, Richard Duree, has been teaching dance in our community for many years and has been involved in the study of dance for over 20 years. He has gone on folk-dance tours to Europe to research dance material, and now leads tours annually.

I want to share Richard's philosophy of folkdance performing and choreography with you. I'll do this with quotes and paraphrases of his own words. My comments will be marked with my initials (-pda). "The performance of folkdance out of context gives it characteristics which make it something other than folk dance" Folk dance requires a participatory involvement by onlookers, even if that means just a feeling of belonging, and in a performance setting the onlooker is just an observer. Adjusting for space and lighting, time and audience are necessary to place a dance on stage; Richard does so with restraint and loving care. For example, a circle dance must be broken or the dancers must be spaced far apart "so the audience can see into the circle". "I like to use diagonal line and movement, unbalanced or asymmetric grouping, choreographed 'improvisations' and 3-dimensional choreography."

Authenticity requires the traditional measure of levity, improvisation, energy,







competition, group unity, as well as interaction. "Most folk dances are characterized by a certain innocence and spontaneity." That's the hardest thing to capture on stage. The last thing wanted is a 'chorus-line' effect.

Richard likes to let the dancer's own movement show within the discipline of the dance style, and to allow personal variation as appropriate. He wants the dancers to be working within their abilities when performing, to create a relaxed and confident performance. Regarding "showing off", Richard says: "I select solos on the basis of individual skills and to provide motivation and growth potential." Regarding his dancers, Richard says (and this IS a quote): "I love them all dearly. We have a pressing schedule and I am hard-pressed to keep it balanced between motivation and burnout. We have had a number of marriages within the group and the spouses of members are an important part of the group."

Music is always a problem. In most cases I am forced to use taped music, since we are not blessed with an abundance of versatile musicians in Orange county. The majority of our audiences are uneducated in Eastern European folk music, so we try to give a balance between real village music and more sophisticated music. The average Orange County citizen would walk out of an evening with 'busted violin Transylvanian' or 'backwoods

gaida' music. We love it, but audiences should really be eased into it with care."

Dunaj is a non-profit educational corporation under the regulations of the State of California. Contributions to the group are tax-deductible. The money for performances goes towards music, rehearsal space, costumes and such. The group elects its officers from the membership and appoints a board of directors from the community at large. Rehearsals are held once a week for 4 hours. Dunaj also includes our musical associates, the Not Too Finicky Band, which presently provides the music in our Appalachian suite.

Our dancers are currently working on new suites from Bunjevci (Vojvodina Province in Yugoslavia) and the Middle East. Future plans include developing suites from Scandinavia, Latin America, and a Formal Regency Ball suite. Dunaj's future includes welcoming new folk artists and artisans: dancers, musicians, and folks interested in costume research and creation. Speaking of costuming, costumes are one of Richard's pet projects. His guiding principles for dancer's wear are that the costumes and accessories be readily available, affordable, and most of all, DANCEABLE! In concerts, hot lights and hot dancing make some costumes impossible to dance in, and costume change often requires speed unthinkable for a Balkan peasant lady.

# FOLK DANCE SCHOLARSHIPS

I encourage readers to use the application form published in this issue to apply for a 1985 Folk Dance Scholarship.

The awarding of scholarships by the Folk Dance Federation of California South has been an annual tradition for many years. A committee is picked each year to solicit and screen applicants and award the scholarships. The applicants use an application form to describe their folk dancing experience and willingness to continue service to the folk dance community. The number of scholarships and the amount of each is determined annually. The money is used for folk dance camp tuition, and checks are usually forwarded directly to the camps in the names of the recipients once they are selected.

The Scholarship Committee recently has reevaluated the entire scholarship application and screening procedure, and has made some changes which we hope will improve the process. First, we will be attempting to award more scholarships to new applicants who have the requisite skills and background, and potential for advancing the folk dance community. This may show as a willingness to teach camp dances, work on committees, lead camp dances, or other ways.

Other changes are reflected in the new application form for 1985. This form will be used to select not only Federation-administered scholarship recipients, but also Idyllwild camp and San Diego camp-administered scholarship recipients.

A continuing point of contention is whether Federation affiliation is necessary to apply for a scholarship. Although Federation affiliation of some sort is needed for a Federation-administered scholarship, this is not true of camp-administered scholarships. To meet the affiliation requirement, the applicant must simply get a letter of recommendation from an officer of any Federation Club. If you are applying for Idyllwild or San Diego Camp scholarships, it is not necessary.

The Federation Council has recently approved another change, hoping to expand its repertoire of material as well as gain exposure to new teachers and new organizational methods for dance camps. This change is the accepting of applicants to ANY folk dance camp. Previously, Federation scholar-

ships could only be used for Idyllwild, San Diego, Mendocino, or Stockton camps.

A final change about Federation-administered scholarships is that a recipient is not eligible to receive another Federation-administered scholarship within the next three years. Previously it was for five years. Again, camp-administered scholarships are not included in this limitation.

One other kind of scholarship not previously mentioned is the Memorial Scholarships, given with funds collected in the name of a deceased folk dancer. There are a few of these available and they may have different criteria for awarding them.

Does this all seem terribly confusing? Steeped in traditions and subject to the tight control of the Federation, it does appear to be overly complex at times. But it does work. Many scholarships are awarded each year to deserving folk dancers, and those dancers have been helping to further folk dancing in Southern California.

LAURA SAUTER

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH  
1985 FOLK DANCE CAMP SCHOLARSHIP APPLICATION

PURPOSES OF THE SCHOLARSHIP PROGRAM: (a) Development of potential folk dance teachers and leaders; (b) Recognition for service to and active participation in the folk dance community.

ELIGIBILITY FOR CONSIDERATION: (a) You must be committed to reasonable service to folk dance groups or functions for at least a year (e.g., teaching dances learned at camp, working on committees, leading camp dances, etc.); (b) You may not apply for a Federation-administered scholarship if you have received one within the last three years; (c) To be eligible for a Federation-administered scholarship, you must be a member of a Federation club, or receive a letter of recommendation from an officer of a Federation club. (These last two requirements are for Fed. scholarships only.)

AMOUNT: A limited number of awards each approximately equivalent to 50% of camp expenses, not to exceed \$200.

NAME \_\_\_\_\_ PHONE \_\_\_\_\_

ADDRESS \_\_\_\_\_

FOLK DANCE AFFILIATION (Where do you dance?) \_\_\_\_\_

CAMP FOR WHICH YOU ARE APPLYING \_\_\_\_\_

PREVIOUS CAMPS ATTENDED \_\_\_\_\_

PREVIOUS SCHOLARSHIPS RECEIVED (either from the Federation, or from a Federation camp, i.e., San Diego or Idyllwild, including dates)

Is there financial need for this scholarship? \_\_\_\_\_  
(Financial need is not the only consideration; however, some scholarships will be awarded based on financial need.)

PLEASE LIST ON THE OTHER SIDE: (a) FOLK DANCE BACKGROUND (when and where you have danced); (b) FOLK DANCE TEACHING EXPERIENCE: and (c) SERVICE OTHER THAN TEACHING. Attach a separate sheet if necessary. (Although some scholarships may be awarded to members of Federation clubs, others will not require Federation affiliation.)

PLEASE ATTACH A RECENT PHOTOGRAPH. Appearance is not a factor in awarding scholarships; however, the photo will help scholarship committee members to identify you.

\*\*\*\*\*A LETTER OF RECOMMENDATION IS STRONGLY SUGGESTED\*\*\*\*\*

SEND THIS APPLICATION TO: Laura J. Sauter (714)558-5891 (work)  
12221 Beach Blvd. #3-0 (714)892-9766 (home)  
Garden Grove, CA 92641

DEADLINE: Must be received by April 1, 1985

## at the SOURCE

One of the things that many folk dancers say they'd like to be able to do (in order to 'authenticate' their dancing style and to get 'really immersed' in the culture) is to travel to the countries of origin of many of the dances they like. One of our regular dancers from the L.A. area, Tom Young, did just that. He went to Yugoslavia and spent several months there. Tom's background consists mainly of dancing with small local Baški groups, and of associating with a Croatian cultural group throughout his life.

Several years ago, Tom decided to go back to Yugoslavia to try and dance and do research. Before going, he took a refresher course in the Croatian language. The next step was to confer with a professor in the UCLA Dance Department, to get all possible information on summer classes in dance and folklore. He found a private cultural institute in the county which sent him applications and schedules of the classes offered. It turned out that there were two classes offered in July - one in Macedonian and the other in Dalmatian dance. Classes were one week long and cost \$100 per class. Room and board were additional, and literature on dance, music, and folklore were available at the Prosvjetni Sabor Institute.

The first class was held on the island of Pag, and had over 40 students from all over Yugoslavia, plus Tom and a few other Americans. Most of the Yugoslavs were from dance groups throughout the country. The main instructor of the class had been the director of LADO for 12 years. Between the expert instruction, the live music, the rather heavy schedule (8:30 am to 12:30 and 2:30 to 5 pm), it was difficult to NOT learn quite a bit. In addition to the formal classes, there was much opportunity to learn from the local people and



from each other. For example, an old group from the island of Kork came to perform one night, and taught some of their dances. On another night, the whole town lit up for a festival, with everybody coming out in full costume to do line dances (at one point, there were 200 people in the line, winding through the village).

After this class was over, Tom returned to Zagreb, to attend the week-long Smotra Folklorica Festival. At this festival, groups from all over Yugoslavia, as well as other International groups, came to perform. The theme of the festival was children's groups. The grand opening of the festival was a parade of all the performers. Everybody wound up at Tito's square in the middle of town, where all of the groups did short performances. The main performances occurred at night, in theatres at various locations throughout Zagreb. During the festival, Tom approached many of the groups, to get addresses for future contact (and more learning!). He tried to get permission to dance with LADO, but was refused due to the many professional



and political restrictions placed on the group. He did wind up dancing with two other groups -- one, a very old group from a village 3 km outside of Zagreb, and another called Jose Vlahovic. The first had excellent music, but the dancers were mostly beginners. The second group, on the other hand, was an excellent source of material and knowledge. (Many of the dancers from LADO originally danced with this group.) It was a very big group, which they split into two subgroups - one a beginner's group, in which they taught dances, and the other a primary group, in which songs and choreographies were taught.



Unfortunately, after seven months, the money ran out and it was time to return to Los Angeles. Happily, he came back with lots of information and is more than happy to share it with interested people.

For those who would be interested in an educational trip to Yugoslavia, several approaches

are suggested. One is to try and contact an agency that helps children of immigrants to study the language, folklore and music of their parent's homeland. Many of these agencies have translated information as well as scholarships available for the asking. Another approach is to study through universities such as Duquesne in

Pittsburgh or the University of Kansas. These have programs abroad. For those wanting more information, feel free to write to:

Tom Young  
5616 Monte Vista St.  
Los Angeles, Ca. 90042

# The PIPER'S BAG

The musical culture of China is an ancient and very complex subject. Since a broad discussion of it is not possible in the space available I will discuss only a bit about some of the musical instruments.

Like most cultures, the Chinese have a full complement of drums, from simple barrel drums with the skins held on by large nails to variable tension drums with hourglass shaped bodies. Most of these drums originated in India where they have been replaced by Persian models of even greater complexity. These drums were taken as far as Japan where they form a main stay of the ancient Japanese traditional music. The Chinese also have transverse and notched flutes, and in ancient times they had odd pot flutes, rather like small jugs from a jug band. There is a full complement of cymbals, bells and gongs.

Among the stringed instruments are the tube zithers. They are called that because they are shaped like a section of the side of a tube with strings stretched over standing bridges. The Koreans and Japanes both have instruments derived from older Chinese forms of these instruments. The Japanese koto is an example. It is thought that they were developed from primitive bamboo zithers that use strips of the fibrous outer coating to form the strings.

Among the various zither and lutes are some instruments that originated in foreign lands and changed to match Chinese musical needs. Paramount is the short necked lute, the p'ip'a. This is directly derived from the ancient Persian barbat. The barbat is the instrument first mentioned in the conquests of Alexander the Great as the barbiton. Barbat means "breast of a duck" and there is much puzzlement and speculation as to where it got that name. It was changed by the Arabs about the seventh century and given the name "al-oude". Going eastward, it arrived in India during the Gandhara period and a form of it was popular for a while. Going further eastward, it enters China and is changed again. Eventually it arrives in Japan as the biwa.

In China, the p'ip'a became the modern virtuoso's instrument that requires great training to master. It preserves the ancient pear shaped body carved into a shallow shell from a single piece of hardwood and often lacquered black. The face has no sound hole, another ancient feature lost on most lutes. It has almost twenty frets, most of strips of wood on the face, and four on the neck. The frets are deep and on the neck are formed from blocks that allow the player to pull the silken strings into them, so as to subtly shift pitch and intonation.

The p'ip'a is played with the nails, flailed across the strings in the manner of a flamenco guitarist's rasgao technique. The resulting sound is delicate, yet con-



tinuous and quite subtle. If anyone ever has a chance to hear Mr. Lue at UCLA give a performance, they will be able to hear what I cannot describe well. In ancient times, the p'ip'a player was described as being able to produce the sound of dogs barking, birds singing, children laughing, etc. Although these must have been great virtuosos on this instrument, hearing Mr. Lui play convinced me that it was indeed possible, and not merely a bit of writer's exaggeration.

Unfortunately, space being limited, I can't go into detail about the other instruments this time, but there are other Chinese New Years in the future.

Joe Carson

# CLUB OF THE MONTH



San Diego folk dancers are indeed fortunate to have Kayso Soghomonian. Introduced to Armenian, Georgian and Caucasian dances at the age of eleven, little did he know how it would inspire him when he retired in the U.S.A. Eleven years ago, using his knowledge of European ballroom dancing and his feeling for folk dance, he attended class with Vera Jones in Fresno and Vivian Woll in San Diego.

Kayso Folk Dancers, in existence for the past seven years, is a senior folk dance club in the Southern California region and a member of the Folk Dance Federation of California South. The club is sponsored by the North Park Recreation Council and Park & Recreation Department of San Diego County. Kayso and Angie Soghomonian are the instructors.

Kayso Folk Dancers meet Friday mornings from 9 am to noon for intermediate and advanced dancers. They also have a beginner's class on Saturdays from 1 to 3 pm, where only line dances are taught.

The international material they teach is highly diversified: contras, set dances, squares, line dances, round dances, old and new, solos and mixers for all intermediate and advanced dancers. The club is 'young at heart', and the daytime classes are oriented towards young adults and senior citizens.

In addition to the recreational groups, Kayso Dancers sponsor a performing group. This group has given performances all along the San Diego coast, from Chula Vista to Oceanside, and in Riverside County. They've danced for well over a hundred different organizations (such as retirement homes, hospitals, schools, lodges, shrines, churches, the Jewish Community Center, the Home for the Aged) and at the Italian Festival and for the German American Club. They have also danced for the Southern California Exposition at Del Mar for the past five years (and are invited to return for 1985)! They were seen at the 1983 Senior Rally at the Community Concourse in San Diego, and on the Channel 8 Inter-

national Hour, for a 19 minute show.

Besides dancing up a storm, the Kayso Folk Dancers lead a good social life. According to one of the members, "it's just one big family". On the last Friday and Saturday of each month, there is a party to celebrate the birthdays and/or anniversaries of the members (this year, there were several 45th or 50th anniversaries. They've also had several summertime picnics (with dance, of course) and bar-b-ques. One group outing was at the Murietta Hot Springs.

Kayso Folk Dancers will sponsor next year's (1985) Octoberfest in San Diego.

The club invites all Scene readers to come with friends to their Friday and Saturday sessions at:

North Park Recreation Center  
4044 Idaho St.  
San Diego.

The phone is (619) 238-1771.

CABRILLO INT'L FOLK DANCERS	T, TH, 7:30-10pm	(619)449-4631 Vivian Woll, Inst.
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	Mon. 7-10:30pm	(619)343-3513 Sam & Vikki Inst.
ETHNIC EXPRESS INT'L FOLK DANCE	Friday 8-10:30pm	Ken (702)367-8865 Dick (702)732-4871
FOLKARTEERS	Friday 8-11:pm	(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
KAYSO 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 COMMUNITY CENTER	Wednesday 7:30-10:30pm	(714)533-3886
MORE THE MERRIER FOLK DANCERS	Thursday 8-10pm	(213)293-1304 Ask for Frank.
NARODNI DANCERS OF LONG BEACH	Thursday 7-10:30pm	(213)421-9105



SAN DIEGO, Recital Hall Balboa Park.	Inter, adv dances -Tues Beg, inter on Thurs
Call for location Call for location	Int. workshop Int.dancing; some teaching
THOUSAND OAKS, Cultural Ctr., 482 Green Meadow Dr.	
WEST L.A., Brockton School, 1309 Armacost Ave.,	
PALM SPRINGS, Leisure Center Cerritos & Baristo Rd.	Beg. 7-8, int. 8-10:30 pm; Ya'akov Eden co-teaching!
LAS VEGAS, Paradise Elem. Sch. 850 E. Tropicana Ave.,	Int'l fd & teaching Members \$1, others \$1.50
COVINA, Covina Elem. School, 160 N. Barranca,	Beg. teaching 1st hr, int/adv. request follows.
VAN NUYS, Valley Cities Jewish Ctr. 13164 Burbank Bl.	
WEST HOLLYWOOD, W. Hollywood playground 647 n. San Vicente	
CULVER CITY, Lind erg Park, Ocean Ave. & Rhoda Way	
SAN DIEGO, NORTH PARK Rec. Ctr. 4044 Idaho St.	
WEST HOLLYWOOD, W.Hollywood Rec. Ctr. 647 N. San Vicente	Int.10-11:45am Adv. Beg. noon-1:30pm
LOS ANGELES, Robertson Park 1641 Preuss Rd. cor. Airdrome	10-11:30am adv. 11:30am-1pm, beginners
LAGUNA BEACH, Laguna Beach Hi Girl's Gym, Park Ave.	
WESTCHESTER, United Methodist Church, 8065 Emerson Ave. L.A.	Int'l. folk/square/social. Grades 1st-high school
LONG BEACH, Long Beach JC, 2601 Grand Ave. Exit I-405	Inter. class 7:30-9pm. Adv. workshop 10pm with Donna Tripp.
INGLEWOOD, Rogers Park Aud. Eucalyptus & Beach	
LONG BEACH, Hill Jr. High Gym 1100 Iroquois.	

NICHEVO FOLK DANCERS	Mon. 7:30-9:30pm Tues. 8-10:30pm	(805)967-9991
OJAI FOLK DANCERS	Wed. 7:30-10pm	(805)649-1570
ORANGE COUNTY FOLK DANCERS	Fri. 9-11:30pm	(714)557-4662 (213)866-4324
PASADENA FOLK DANCE CO-OP	Fri. 8-11pm	(213)281-7191
SAN DIEGO FOLK DANCERS	Mon. 7:30-10pm	(619)460-8475 Evelyn Prewett
SAN DIEGO INT'L FOLK DANCE CLUB	Wed. 7-10pm	(619)422-5540 Stirling, Instr.
SANTA MARIA FOLK DANCERS	Mon. 7-9:30pm	(805)925-3981 (805)929 1415
SILVERADO FOLK DANCE CLUB	Wed. 7:30-10:30	(213)498-2059 (714)892-1440
SKANDIA DANCE CLUB	Feb. 23, 2-5, 8-11pm Mar 16, 3-5, 8-11pm	(714)533-8667 (818)798-8726
SOUTH BAY FOLK DANCERS	Fri. 7:30-10:30pm	(213)375-0946 (213)541-1073
TCHAIKA FOLK DANCE CLUB OF VENTURA	Thur. 7:30-10:30pm	(805)642-3931 (805)985-7316
TUESDAY GYPSIES	Tues. 7:30-10pm	(213)556-3791
VIRGILEERS FOLK DANCE GROUP	Tues. 8-10pm	Josephine Civello Director
WEST LOS ANGELES FOLK DANCERS	Fri. 7:30-10:45pm	(213)478-4659 Beverly Barr.
WEST VALLEY FOLK DANCERS	Fri. 7:30-10:30pm	(818)347-3423 (818)887-9613
WESTSIDE CENTER FOLK DANCERS	Tues. morning 9-12:15pm	(213)389-5369 Pearl Rosenthal
WESTWOOD CO-OP FOLK DANCERS	Thur. 8-10:45pm	(213)343-7621 (213)998-5682
WHITTER CO-OP FOLK DANCERS		

SANTA BARBARA, Carrillo Rec Ctr,	Beg. tching some requests. Beg. & Inter. tching 1st hr.
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OJAI, Ojai Art Center, 113 S. Montgomery	
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SANTA ANA, Santa Ana College W. 17th st. at N.Bristol	
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PASADENA, Holliston Methodist Church, 1305 E.Colorado Blvd.	Beg 8-8:30 Inter 8:30-9
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SAN DIEGO, Recital Hall, Balboa Park	
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SAN DIEGO, Balboa Park club Balboa Park	All levels, beg.7-8:15
-----	
SANTA MARIA,Vet's Cultural Ctr. Pine & Finnell	Beg. 7-8:15 then club requests
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MIDWAY CITY,Woman's Club, 8241 Bolsa.	Beg. tching 7:30. PARTY nite last Wed of month.
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WOMEN'S CLUB OF ORANGE East L.A. College, Women's P.E. Bldg.	Special Workshop with Alix Kordray.
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RANCHO PALOS VERDES UU Church 5621 Montemalaga Dr.	Int'l - tching 7:30-8:30 PARTY NITE (to be announced)
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VENTURA, Loma Vista Elem School, 300 Lynn Dr.	7:30-8 adv tching Edith Sewell 8-8:30 tching by Ann Taylor
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WEST L.A.,Felicia Mahood Rec Ctr, 11338 Santa Monica Blvd	Tchg. int/adv. levels, int'l, old & new; lively, friendly group.QF
-----	
WEST HOLLYWOOD,Plummer Park, Fuller Santa Monica Blvd	All request program. tching 8:30 refreshments, inter & adv dances
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WEST L.A.,BROCKTON SCH., 1309 Armacost Ave.	
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WOODLAND HILLS, Woodland Hills Rec Ctr. 5858 Shoup Ave.	
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WEST L.A., Westside Jewish Community Ctr. 5870 N. Olympic.	Int'l dances. Beg.9-10
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WEST L.A., Emerson Jr. H.S Boys Gym 1670 Selby Ave.	Erly tching 7:30, reg tching 8-9 Varied programs
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WHITTIER, SORENSEN PARK, 11419 Rosehedge Dr.	Tching 7:30-8pm
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 NON-FEDERATION CLUBS  
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BESEDA	Friday 8:30-12 am	(213)477-8343 Ask for Linda
BAY CITIES FOLK DANCERS	Tuesday 7:30-9:30 pm	Sherri Hyman (213) 931-8478
CALTECH INT'L FOLK DANCERS	Tuesday 8-11:55 pm	(213) 849-2095; (818) 356-4815; (714) 593-2645
GREEK FOLK DANCE CLASS	Thursday 1-3 pm	(213) 769-3765 Trudy Bronson, Instructor
KAZASKA	Sunday 9 pm	(213) 478-1228 · (213) 478-5968 Edy Greenblatt
LONG BEACH INT'L FOLK DANCERS	Tuesday 7:30-10 pm	(213) 434-0103 Herb Offner, John Matthews
TEMPLE BETH HILLEL DANCERS	Wednesday 10 am - 12 pm	(213) 769-3765 Trudy Bronson, Instructor
TEMPLE B'NAI DAVID	Wed/7:15-10 pm Thurs/9:30 am-1 pm	Miriam Dean (213) 391-8970
UNIVERSITY OF RIVERSIDE F.D. CLUB	Friday 8-11:30 pm	(714) 369-6557 Sherri
YWCA FOLK DANCE CLASSES	Sunday 7-9 pm	(213) 478-1228; (213) 478-5968 Edy Greenblatt
----- BEGINNING CLASSES -----		
BEGINNING SCANDINA- VIAN FOLK DANCE	M/7:30-10; M/7:30- 10; W/7:30-10	(818) 981-1833 (Bunny); (714) 533 8667 (Ted); (213) 559-2516 (Dick)
SIERRA MADRE FOLK DANCE CLASS	Monday 8-9:30 pm	(818) 441-0590 Chuck Lawson, Instructor
WESTWOOD CO-OP FOLK DANCERS	Monday 7:30-10 pm	(213) 322-2243 Karen Wilson
YUGOSLAV-AMERICAN CLUB	Monday 7:30-10 pm	(213) 832-6228 Anne Turkovich, Instructor
TEMPLE ISAIAH FOLK DANCERS	Tuesday 8-10:30 pm	(213) 478-4659; (213) 202-6116 Beverly Barr, Instructor
THOUSAND OAKS FOLK DANCERS	Thursday 7:30-9 pm	(213) 498-2491 Gene Lovejoy, Instructor

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NON-FEDERATION CLUBS  
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WESTWOOD, UCLA, Women's Gym, Rm. 200  
Meter parking across Ackerman Union. Teaching 8:30-9:15 pm with dancing by request til midnite.

SANTA MONICA, Bay Cities Jewish  
Comm. Ctr., 2601 Santa Monica Blvd. All ages and levels welcome.

PASADENA, Caltech Campus, Dabney Hall.  
Parking off Del Mar from Chester. Teaching 8-9 pm; dancing after. Party last Tuesday of month.

VAN NUYS, Valley Cities Jewish Community Center, 13164 Burbank Blvd. Beginners 1-2 pm; Intermediate 2-3 pm.

WEST L.A., Japanese Inst., 2110 Corinth, W.L.A. All request evening for beginners through advanced.

LONG BEACH, Unitarian Church, 5450 Atherton Beg. 7:30; Int/adv. 8:30 pm Party last Tuesday of month.

NORTH HOLLYWOOD, 12326 Riverside Dr. Beg. to inter. levels, Int'l folk and fun dances.

LOS ANGELES, 8906 Pico Blvd.  
CULVER CITY, VA Mem. Aud., 4117 Overland Int'l, beg., inter. Easy dances 1st hr. Reviews and new dance.

BARN STABLE. UNIVERSITY exit off 60 East; across from Campus Security Int'l & beg. tchg.; beg. 8-8:45; Party last Fri. of mo. Free!

WEST L.A., Japanese Inst., 2110 Corinth St. 7 pm, beginners. 8 pm, inter. KAZASKA follows at 9 pm.

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BEGINNING CLASSES  
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CALL FOR LOCATION

W.L.A., Emerson Jr.Hi, 1670 Selby, behind Mormon Temple. Class is a 'revolving cycle'. Start any time. Singles welcome.

SAN PEDRO, Yugoslav-Amer. Club, 1639 S. Palos Verdes St., corner of 17th St. Begining folk dance instruction.

WEST L.A., Temple Isaiah, 10345 W. Pico This is where newer dancers can go to learn popular dances, old & new.

THOUSAND OAKS, Conejo Community Center, at Dover & Hendrix

CULVER CITY, Iri Rm. of Vet's Mem. Bldg., 4117 Overland Ave.

NARODNI BEGINNERS FOLK DANCE CLASS	Thursday 7-8 pm	(213) 421-9105 Henrietta Bemis
PASADENA CO-OP BEGINNERS CLASS	Friday 7:30-8:30 pm	(213) 281-7191
W. VALLEY BEGINNERS FOLK DANCE CLASS	Friday 7:30-8:30 pm	(818) 347-3423 (818) 887-9613
KAYSO FOLK DANCERS	Saturday 1-3 pm	(619) 238-1771 Kayso & Angie Soghomonian
LAGUNA BEGINNERS FOLK DANCE CLASS	Sunday 7-10:30 pm	(714) 553-8667, 545-1957, 494-3302

ADDENDUM

USC ISRAELI DANCERS	Tuesday 7:30-10:30 pm	(213) 747-9135 (213) 478-5968
CAFE SHALOM INTERNAT'L EVENING	Thursday 7:30-10:30 pm	(213) 478-5968, Edy Greenblatt,
INT'L RENDEZVOUS FOLK DANCE CLUB	Saturday 8-11 pm	(818) 787-7641 Margie McKernan
INTERNAT'L ISRAELI BEGINNER'S F.D.	Monday 10-11:30 am	(213) 276-9269
ADULT BEGINNER'S INT'L F.D. CLASS	Tuesday 8-9:39 pm	(213) 553-0731
ADULT BEGINNER'S INT'L F.D. CLASS	Wednesday 7:30-9 pm	(213) 458-8323 Rick
CHILDREN'S INT'L F.D. CLASS		202-5689 Tivka, (213) 652-8706

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LONG BEACH, Hill Jr. Hi gym,  
1100 Iroquois

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PASADENA, Holliston United Methodist Ch.,  
1305 E. Colorado Bl., Scott Mem. Hall

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WOODLAND HILLS, Woodland Rec. Ctr.,  
5858 Shoup, bet. Burbank & Oxnard

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Class precedes regular club dance.

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

LAGUNA BEACH, Laguna Beach Hi, Girl's  
Gym, Park Ave. at St. Anns.

ADDENDUM

LOS ANGELES, USC Hillel, 3300 Hoover  
(across from Hebrew Union College)

12 hr. MARATHON !!  
March 2nd 8pm to 8am.

L.A., FAIRFAX AREA, Cafe Shalom,  
531 N. Fairfax Ave.

7:30 pm beg. class, requests.  
9 pm, int. class, requests.

VALLEY., L.A. Valley College Field  
House, 5800 Ethel Ave.

Tchg. 8-9 pm, open to requests  
9-11. Int'l w/ emphasis on Israeli.

B'NAI DAVID CONGREGATION, 8906 W. Pico,  
Blvd. (1 block W. of Robertson)

BEVERLY HILLS. 9930 Santa Monica  
Blvd., Beverly Hills.

SANTA MONICA. S.M. City College, Rec.  
Rm. (near pool).

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CULVER CITY. Culver City Vet's. Park,  
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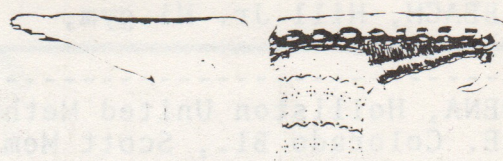
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# The LAGUNA FOLK DANCERS



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# FESTIVAL SCHEDULE FOR THE LAGUNA FOLK DANCE FESTIVAL

## FRIDAY the 15<sup>th</sup>

7:30 - 11:00 pm DANCE INSTITUTE <1½ HOURS EACH TEACHER> \*  
11:00 - ? am FRIDAY AFTERPARTY

## SATURDAY the 16<sup>th</sup>

9:30 - 11:30 am DANCE INSTITUTE <1 HOUR EACH TEACHER>  
1:30 - 5:30 pm DANCE INSTITUTE <2 HOURS EACH TEACHER>  
7:30 - 11:00 pm ♡ FEDERATION VALENTINE PARTY  
11:00 - ? am AFTERPARTY

## SUNDAY the 17<sup>th</sup>

12:00 - 1:30 pm KOLO HOUR  
1:30 - 3:00 pm EXHIBITION DANCE CONCERT  
3:00 - 5:00 pm DANCE FESTIVAL PARTY

\* INDIVIDUAL EVENTS: \$2.00 - \$4.00 EACH; PACKAGE TICKET FOR ALL EVENTS: \$16.00

### PROGRAM FOR DANCE FESTIVAL PARTY ON SUNDAY

TZADIK KATAMAR - LINE - ISRAEL  
FAMILJEVALSEN - MIXER - SCANDANAVIA  
BAZTAN DANTZA - LINE - BASQUE  
SLEEPING KUJAWIAK - COUPLE - POLAND  
RACA - LINE - SERBIA  
DEBKA OUD - LINE - ISRAEL  
VULPITA - LINE - ROMANIA

#### INSTITUTE DANCE

MI HAYISH - LINE - ISRAEL  
GAVOTTE D'HONNEUR - LINE - FRANCE  
ARNOLD'S CIRCLE - MIXER - U.S.A.  
KÖRTÁNC - LINE - HUNGARY  
REINLENDER - COUPLE - NORWAY  
NA PURT - LINE - BULGARIA  
ST. BERNARD'S WALTZ - COUPLE - SCOTLAND

#### INSTITUTE DANCE

LE PA MOJA MILENA - LINE - CROATIA  
CIMPOI - LINE - ROMANIA  
TANGO POQUITO - MIXER - U.S.A.  
SITNO ZBORENKA - LINE - BULGARIA  
POSTIE'S JIG - COUPLE - SCOTLAND  
IVANICE - LINE - MACEDONIA

#### INSTITUTE DANCE

ALUNELUL DE LA URZICA - LINE - ROMANIA  
ZILLERTALER LAENDLER - COUPLE - AUSTRIA  
ROVAS - LINE - GREECE  
RÖRÖSPOLS - COUPLE - NORWAY  
MINDRELE - LINE - ROMANIA  
TALGOXEN - MIXER - SWEDEN  
GODECKI CACAK - LINE - SERBIA  
PICKING UP STICKS - COUPLE - ENGLAND

#### INSTITUTE DANCE

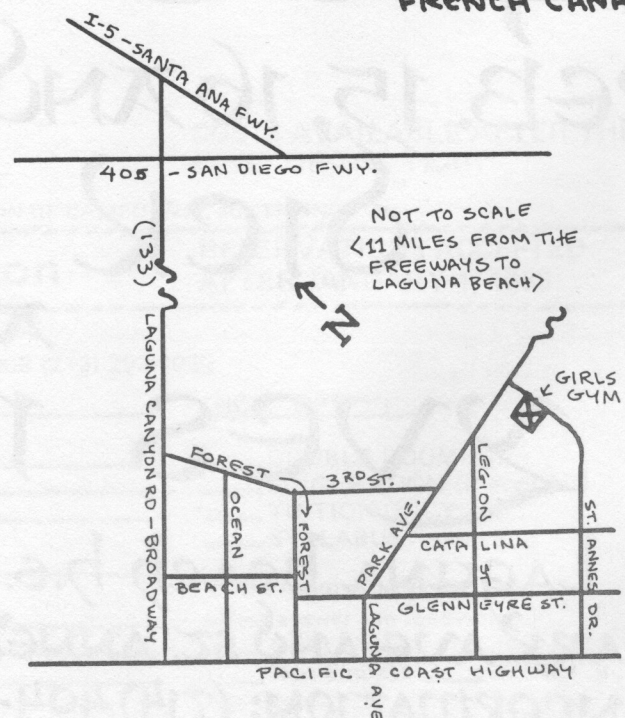
GAROON - LINE - ARMENIA  
HAMBO - COUPLE - SWEDEN  
ZAGORISSIOS - LINE - GREECE  
LET'S HAVE A CEILIDH - COUPLE - SCOTLAND  
YANKINATA - LINE - BULGARIA  
SZEKELEY FRISS - COUPLE - HUNGARY  
SESTORKA - LINE - SERBIA

#### INSTITUTE DANCE

JABADO - COUPLE - FRANCE  
KOL DODI - LINE - ISRAEL  
LUCKY - COUPLE - U.S.A.  
PRAVO HORO - LINE - BULGARIA  
LAST WALTZ - COUPLE -

DICK CRUM TEACHES: YUGOSLAV, ROMANIAN

YVES MOREAU TEACHES: BULGARIAN AND FRENCH CANADIAN



# WESTWOOD CO-OP FOLK DANCERS

presents

another fun-filled weekend at

## CAMP HESS KRAMER



MARCH 29-30-31, 1985

2 nights — 6 meals

Friday Dinner through

Sunday Lunch

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Dancing, Singing, Hiking

Parties, Sports, Snacks

Crafts and

***FUN!***

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MEMBERS—\$55.00

NON-MEMBERS—\$60.00

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Early registration appreciated . . . with check for full payment made payable to  
**Westwood Co-op Folkdancers**

Mail to: Gloria Harris or Wes Perkins

1621 Bryn Mawr, Santa Monica, CA 90405 — 452-1538

Name/Names: \_\_\_\_\_

Address: \_\_\_\_\_

City, Zip # \_\_\_\_\_

Phone # \_\_\_\_\_ or # \_\_\_\_\_

MEMBER CLUB OF FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH, INC.

# At a Glance

## FEBRUARY

- 1 SKANDIA, Anaheim  
KODO, at Japan-American Theater
- 2 BALLET FOLKLORICO NACIONAL DE MEXICO  
in Pasadena.
- 9 CHIEFTAINS at Beckman Aud, Pasadena  
DIAMAMO COURA at Morgan-Wixson Aud.,  
Santa Monica
- 10 TANCHAZ at United Hungarian House.  
CHIEFTAINS at Marsee Aud, Torrance
- 15- LAGUNA FESTIVAL at Laguna Beach HS,  
17 Girl's Gym./
- 19 SKANDIA , Anaheim Culture Ctr.
- 23 ALIX CORDRAY's Norwegian Dance  
Workshop, Women's Club, Orange.

## OUT OF TOWN

- 2 SAN FRANCISCO. Tanchaz.
- 3 NAPA VALLEY. Sweetheart Festival.
- 9 FRESNO. Vera Jones Memorial Scholar-  
ship Dance.
- 16 BERKELEY. Skandia Festival.  
FRESNO. Armenian Folk Dance Party
- 22 CHICAGO. Mazowsze Polish Dance Co.
- 23 OAKLAND. Dancer-teacher Training  
workshop.  
OAKLAND. Festival of the Oaks.

**FOLK DANCE FEDERATION OF CA. SO.**  
**22210 Miston Drive**  
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