

Forrest R. Gimenez



Folk Dance Scene

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Folk Dance Scene

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FOLK DANCE SCENE is published to educate its readers concerning the folk dance, music, 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 by **ONE WEEK BEFORE THE FIRST 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.

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from the Editor:

My thanks to those of you who are involved in keeping our folk dance world alive and well. I'm sure that we all would like to help but what we can do sometimes escapes us. For relief of that symptom see Preston's polemic in this issue or look back at the last two.

I need someone to help with correspondence for the Scene. Also we need salespersons to sell ads, (will pay). Are there any proposal writers out there who will help us apply for grants?

As you know the SCENE combines the May and June issues and the July and August issues. This means that you must think ahead and send me your ads and editorials by March 25th for the months of May and June and by May 25 for the July and Aug. issue.

It is very important that you meet these deadlines now because my unemployment status has changed and I cannot devote as much time to the SCENE as before.

Do you sell something, or have a business? Lets keep it in the family. Run your businesscard in the Scene. Let Folk dancers know what you sell or service. For example: If I needed a plumber, I would rather have a folkdancer. Wouldn't you?

For a couple of years the Intersection kept telling us that it was in trouble and might close, but we chose to ignore those cries for help. Now we don't have it anymore. Please don't let this happen to the SCENE. WE ARE IN TROUBLE...WE NEED SUBSCRIBERS AND ADVERTISERS..

DO WHAT YOU CAN TO HELP NOW!!!

Marvin Smith
editor

COVER: photo by JETHRO SINGER

Calendar

APRIL

- 4 SKANDIA. Steamboat Springs Colorado, Glendale. Call Tom (213) 467-6341 for info.
- 6 SIMI VALLEY. International Folkdancing with Dick Oakes at Belwood School, 3050 Kadota in Simi Valley. Call (805) 583-2241 for info. Will be a regular Saturday nite event.
- 12 THEA HUIJGEN workshop at Narodni. Hill Jr. Hi gym, 1100 Iroquois St., Long Beach. Call Laura (714) 892-9268 for information.
- 13 AMAN Concert at Beckman Aud., Caltech, in Pasadena. Starts at 8 pm.
8 pm. ROBIN & LINDA WILLIAMS Concert, from Traditional Music and Dance Society. Call (818) 342-SONG for tickets or information.
- 14 WESTWOOD CO-OP's SPRING FESTIVAL. At Culver City's Veteran's Memorial Auditorium.
- 16 SKANDIA. Advanced workshop at Anaheim Cultural Arts Center, 931 N. Harbor Blvd., Anaheim.
- 19 8-12 pm. ARMENIAN DANCE. Open to the public; live orchestra with Bilezikjians & Bozigian at the Elk's Lodge, 120 E.
- 20 HAMBO CONTEST & GAMMULDANS. At California Lutheran College, Thousand Oaks. An all-day event.
- 27 8 pm. MARIACHI LOS GALLEROS Concert. By California Traditional Music & Dance Society. Call (818) 342-7664 for info. or tickets.
- VENTURA-5 CITIES BOZIGIAN WORKSHOP at Loma Vista Grammar School, 300 Lynn Rd., Ventura. 1:30-4:30 institute, 8-11 pm party.
- 30 7:30-9:30 pm. ARMENIAN DANCE WORKSHOP with Tom Bozigian and ARSEN ANOUSHIAN at Caltech's Dabney Hall; special appearance by the Bilzikian-Bozigian orchestra.

MAY

- 3-5 SKANDIA at Solvang. At V.A. Aud, Solvang. Workshops Fri. eve & Sat. am and afternoon. Scandinavian Ball Saturday evening.
- 4 KARPATOK CONCERT at East County Performing Arts Center, Grossmont Community College District 210 E. Main St., El Cajon. Call (619) 462-5552 for information.
- 5 ALL DAY & EVENING ARMENIAN DANCE INSTITUTE & PARTY with live orchestra. Teaching with Arsen Anoushian & Tom Bozigian. At Elk's Lodge, 120 E. Colorado, Glendale.
- 7 ARMENIAN DANCE WORKSHOP with Tom Bozigian & Arsen Anoushian at Caltech, Dabney Hall.
- 11 LOLA MONTES & HER SPANISH DANCERS at Beckman Aud., Caltech, Pasadena.
- 11-12 12th ANNUAL CALICO SPRING FESTIVAL & CLOGGING HOEDOWN at Calico Ghost Town, Ghost Town Rd. & I-15 N. of Barstow. Call (619) 254-2122 or (714) 783-3661 for information.
- 18 PALO ALTO. 8 pm. Dusquene U. TAMBURITZANS at Gunn Hi School. Spangenberg Theatre, Atascadero Rd. & Foothill Expressway, Palo Alto.
- 24-27 STATEWIDE '85-FIESTA FOLKLORICA, in Santa Barbara. See elsewhere in Scene for details.

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For Your INFORMATION

The 5th Annual Summer Solstice Dulcimer & Traditional Music & Dance Festival will be at Greystone Mansion in Beverly Hills, Ca., on Saturday & Sunday, 6/22 & 23 this summer.

The festival features more than 120 hands-on workshops per day, including instruction in the lap dulcimer, hammered dulcimer, fiddle, banjo, guitar, harp, autoharp, pennywhistle, bagpipes and hurdy gurdy. Also featured are participant workshops in ethnic group dance, folk singing and folk arts.

Single gate admission is \$13 per day. Advanced purchase tickets are \$10.

25th Topanga Banjo & Fiddle Contest Dance & Folk Arts Festival, Sunday, 6/9. A hundred musicians will vie for over \$3000 in prizes. Dancing will include a Clog Dance contest, Polsky Iskry, 32nd Street Magnet School Dancers and other dance groups of various nations.

Entry gate/ticket booth near Pauley Pavilion, opens at 9 am. Music starts 9:30 and dance at 10:30, with both continuing til 5:30 pm. Tickets \$4 (ages 18-65), \$3 for UCLA students, \$2 (ages 12-17). Free for under 12 or over 65.

New Publications

FOOD TRADITIONS OF JEWS FROM THE SOVIET UNION. Book of recipes collected from recent Jewish immigrants from 3 areas of the Soviet Union (western republics, the Caucasus, and Soviet Central Asia). With illustrations,

photographs and introductory passages. 78 pp. \$4.95 (including postage & handling).

PROGRAM BOOK: FESTIVAL OF SOVIET JEWISH TRADITIONS. A collection of articles and photographs including material on the history of Jews from the Caucasus, Soviet Central Asia, and the Western republics of the USSR. Religious and performance traditions, foodways and material culture included. The book is based on 6 mo. of fieldwork in the greater New York area (bilingual Russian/English). 60 pp. \$3.50 (incl. postage & handling)

Both available mail order from:

Federation of Jewish Philanthropies-Soviet Jewish Festival Publications.

130 E. 59th St., Rm 615
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Israel has existed for too short a time, and has too heterogeneous a population to have developed a unified cuisine. A large part of the population of Israel consists of immigrants from many parts of the world. Because of this, many different cuisines co-exist in this small country, reflecting the diverse backgrounds of the population. Each immigrant community brings its own style of cooking, based on the native cuisine of its country of origin, but adapted to the demands of Jewish dietary laws and holiday customs.

The cooking of the Arab population is most similar to that of neighboring Lebanon. The cooking of the Jewish population can be divided into two major styles, called Ashkenazi and Sephardi. The Ashkenazi Jews are from the Eastern part of Europe, and their cooking is like that of Russia and Poland. Stuffed cabbage, borscht, corned beef, Cholent (a stew of brisket and dried beans), potato pancakes, and Tsimmes (beef, carrot and sweet potato stew) are all typical Ashkenazi dishes. The Sephardi Jews are from the Mediterranean region, including the Arab states, Italy, Greece, the Balkans and Turkey. The cooking is Middle Eastern in style; they eat lamb and rice more often than beef and bread, and make greater use of spices than the Ashkenazi do. Of course, other styles are represented as well: Western European, North African, Central Asian, Yemenite, Ethiopian and Indian Jews contribute their cuisines.

Unlike the native cuisines of their countries, the Jewish adaptations avoid pork products, shellfish, and don't mix milk and meat. Each of the Jewish cuisines developed its own special dishes

for the holidays scattered through the Jewish calendar, using foods symbolic of the individual holidays. For example, on Chanuka (the feast of lights) foods are fried in oil; the Ashkenazim fry potato pancakes, Italian Jews fry chicken, Greek Jews fry donuts called 'Loukermades'.

For ingenuity in cooking, Passover is the most demanding time of the year. Not only do the regular dietary laws stand during these 8 days, but additional and more restrictive ones apply. No cereal products other than matzo (unleavened bread) may be used, no leavening other than beaten egg whites is permitted. A Passover cake is made from ground matzo instead of flour, and usually has a dozen eggs in it.

SEPHARDIC MATZO AND SPINACH CASSEROLE.

1 lb spinach, chopped
salt to taste
3 eggs
1 1/3 cups mashed potatoes
3/4 cup grated Parmesan
4 matzos
2 tbsp oil

1. Soak matzos in water for 2 minutes. Lay on cloth and cover with damp cloth. Let stand for 15 minutes.

2. Combine spinach, salt, 1 beaten egg, 1/3 cup potatoes and 1/2 cup cheese.

3. Grease a baking pan with 1 tbsp oil and heat in a 350° oven.

4. Line bottom and sides of pan with half matzos and spread spinach filling over them. Cover with remaining matzos.

5. Mix 2 beaten eggs with remaining potatoes, cheese and 1 tbsp oil, and spread on top of matzos.

6. Bake 1 hour or til browed.

SEPHARDIC MATZO AND MEAT CASSEROLE

1 large onion, chopped
3 tbsps oil
1 1/2 lbs ground lamb or beef
Salt & pepper to taste
1 tsp cinnamon
1/2 tsp allspice
2 tbsps raisins
2 T pine nuts or walnuts
1 cup warm broth
5 or 6 matzos
1 egg, beaten

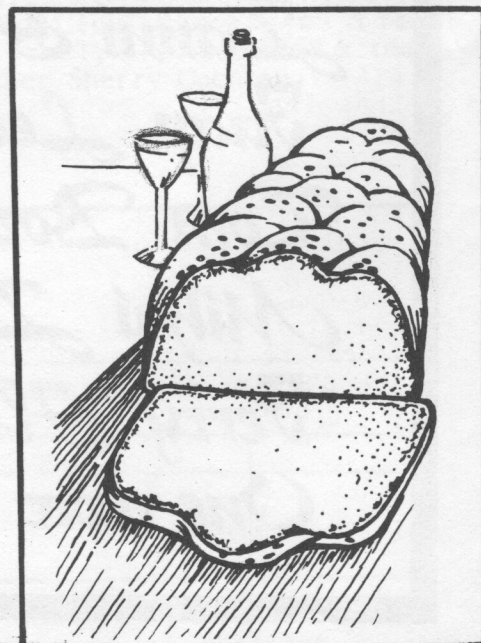
1. Soak matzos in stock for 2 minutes. Place on cloth and cover with damp cloth for 15 minutes.

2. Fry onion in 2 tbsps oil til golden. Add ground meat and spices. Cook stirring til meat is brown. Add raisins.

3. Fry nuts in 1 T oil. Add to meat.

4. Press 2 or 3 matzos into a 9" pie plate. Put filling on top of matzos. Cover with 2 more matzos.

5. Brush with beaten egg, and bake at 375° for 30 minutes or til top is golden.



RESTAURANT REVIEW

Here are more restaurant recommendations from me. I'm still waiting to hear from the rest of you. Send your secrets to: Fay Wouk, 4107 Inglewood Bl, LA 90066.

IN WEST LA

Lares (Mexican)- 2909 Pico (a block from McCabe's) Santa Monica. (213) 829-4559. Hours 8am-1am, 7 days a week. All credit cards accepted. Tacos \$5, meat and chicken dishes \$7. Unlike most LA Mexican restaurants, Lares has more than just tortilla-based meals. In fact, it has a pretty large selection of non-tortilla dinners (pork, beef, chicken and fish), as well as the usual tacos, tostadas, burritos and enchilladas. Also they have wine and beer. Recommended: Carnitas (BBQ

pork), Carne Adobada (described as "pickled", it's actually deliciously marinated and grilled meat), Chicken Mole (quite spicy chocolate), Lengua (tongue) available with Verde (green), Colorado (red) or Mole (chocolate) sauce, Arroz Con Pollo (baked chicken and rice in tomato sauce). Upstairs dining room features live flamenco guitar Wed - Sat. But be warned the service is slow; a meal is an evening's activity.

MID-WILSHIRE

Ritza (Georgian). 5468 Wilshire (west of La Brea) 213-934-2215. Hours: Mon-Thurs till 10pm, Fri-Sun till 2am. Accepts Visa, Master Card, etc.

Appetizers, soups, salads at \$3; dinners \$6-9. This is a great restaurant! We sampled 9 out of the 16 main dishes, and enjoyed them all. Georgia is located in the Caucasus, near Turkey, Armenia and the Caspian Sea. The food's more or less Middle Eastern style, but with a unique Georgian quality. Highly recommended:

Lule Kebab (ground lamb grilled on a skewer), Sachivi (chicken in a walnut/garlic sauce), Chahobili (chicken in tomato/chili sauce), Hash-lama (lamb stewed in beer/tomatoes), Dolma (spicy stuffed grape leaves). All dinners come with hot cabbage borscht or a salad with house dressing. (oil, vinegar and fresh dill), pita bread, and sliced orange for dessert. Wine and Beer.

ANNOUNCING

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The way this club works is that groups of 6 set of members (a set is a couple or a single plus a guest) cooperate to prepare (and consume) delectable feasts each month or two. Each meal is held at the home of one member. The host chooses a cuisine, and the recipes then assigns one or two dishes (one if complex or expensive, two if easy and cheap) to each set of members. The members make their assigned dishes, and bring them to the host set's home on the night of the dinner. If you are interested in joining this club, write and let me know (Fay Wouk, 4107 Inglewood Bl, LA 90066). Depending on the level of response, we'll be setting up

one or more geographically based groups. If you're interested but have dietary restrictions (like vegetarian or kosher), include that information. If there's sufficient response we can set up special groups for you. So send in your names and addresses, and I'll get the groups together. The rest of the work is up to you. However, I will be available as a consultant, if you want help putting together a meal for a particular cuisine, and can't find what you need. Remember, this is a great way to get fabulous feasts for less work than doing it yourself, and less expense than a restaurant. What more could you ask?

LETTERS to the EDITOR

Dear editor:

The February article about the Dunaj Folklore Ensemble seems to have lost a very important line. We of Dunaj feel that one of our most important attributes is the breadth of our repertoire. The line was to have read:

"The material in our repertoire comes from many areas around the globe, and includes: German, Hungarian, Romanian, Bohemian, Slovak, Croatian, Greek, Armenian, Georgian, Tunisian, Yemenite, and Appalachian dances and suites of dances."

Thank you for this amendment
Preston Ashbourne

Dear Scene:

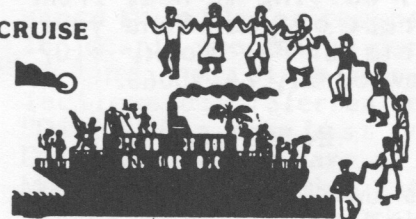
I would like to express my thanks to all the people who helped at the Laguna Festival, and especially those who attended. Which leads me to the reason for this letter. While cleaning up on Sunday we found a light brown Greek fisherman's hat in the mens room and a pair of Opankes in a plastic bag on the bleachers. Will the owners please contact us. Laguna Folkdances also want to thank all the performers. One last thanks to our wonderful teachers. Thank you Yves Moreau and Dick Crum for making our festival fun, exciting and a terrific learning experience.
Darci Linkey

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REVIEW:

FUGHE IMAGINEA ETHNIC CHAMBER MUSIC SERIES

Daimamo Coura Concert. February 9, 1985

The countries represented by this group are: Senegal, Mali, Liberia, and Guinea. The music was naturally all drums (6 or 7 of them), rattles on the costumes, and voice (singing and screaming). Their style was energetic, individualistic, and acrobatic. Two young men did imaginative acrobatic routines in the opener.

The dance group consisted of three men and seven young women, most of the latter were short and surprisingly (given the amount of energy they expended) rather overweight. The show was introduced by the lead drummer who invited us to go back to the 13th century, before contact with so-called 'civilization'. The costuming was colorful, with lots of plumes and use of reds and black-and-white themes, all the dancers were barefooted. The men's costumes seemed reasonably authentic. However, the 13th century got rather lost in translation, for the women's costumes were adapted to wes-

tern standards of modesty. In pre-contact Africa women went topless, but not in this performance.

The girls' dances (they were very young) consisted of a lot of flailing arms and legs, usually in a bent-over posture, except for the Senegalese harvest dance, which resembled a Hula. The vocalizations were mostly high-pitched screams, given frequently. The men's dances were sort of Verbunk-ish, the two men sometimes danced in harmony and at other times competing. Of course, they were not reserved and controlled, Eastern European style, but exuberant and playful.

All of the dancers were having fun. They played with the drummers, each other, and the audience. The lead male dancer flirted erotically with the ladies in the audience and had a great time. Usually each dancer took a turn doing a solo with the rest acting as chorus. I noticed steps that were familiar to most of us from

European dancing, done with great energy and force.

The finale consisted of a dance drama of a shamanistic curing ritual that began with the 'womenfolk' washing clothes, and then as they were leaving, an evil spirit infected a young girl, who was thought dying by the others. The Shaman (the same male lead), now in a fantastic costume of white plumes and facepaint, was making blood-curdling screams and blowing magic dust all over the 'patient' (and the audience) while dancing around her. No evil spirits could hang around after that! Needless to say, ancient medicine is best; the girl revives and does her best solo of the evening!

If you ever have a chance to see them (their home base is San Diego), do so.

Preston Ashbourne and Fay Wouk.

Let's Dance

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Office hours on Wed 415/581-6000



August Camp-New Mexico Aug. 8-11, 1985

at Armand Hammer United World College,

Montezuma, New Mexico

George Tomov—Macedonian, Croatian

Dick Oakes—Balkan

Fri—Sun \$89, Thurs—Sun \$128

Children permitted

For brochure contact Tony Tomei (505) 233-2125,
526 Mullen Rd. NW, ABQ, NM 87107

Armenian Folk Dance

A brief history will do well to initiate this presentation. The Armenians are descendants of a branch of INDO-EUROPEAN and described by the ancient Greek historian HERODOTUS as being related to the PHRYGIANS who entered Asia Minor through THRACE. The various ancient peoples, the URARTIANS directly, who originally inhabited the ARMENIAN PLATEAU, one of the world's oldest centers of civilization (today: eastern ANATOLYA, the southern CAUCASUS and extending partly into IRAN, IRAQ and SYRIA) were gradually destroyed during the 6th & 5th centuries BC by, among others, SCYTHIAN, ASSYRIAN and MEDIAN armies. It is in this area that the Armenians established them-

selves and called their country HAAEASTAN, the root derived from their folk hero HAEK. Their language is of the INDO-EUROPEAN family but stands apart from the various branches. The people are traditionally MONOPHY-SITE CHRISTIANS and belong to the Armenian APOSTOLIC Church, although there are small percentages of Catholics and Protestants. Armenia was the world's first Christian state-301 AD. The alphabet is unique and was created by MESROB MASHTOTJ in the early 5th century AD to translate the Bible.

NIAN. Within the former we find the regions of: SEPASTIA and KAREEN from where we've received such dances as SEPO, BEEJO, TAMZARA, APARANJAN, SHAVALEE, etc; SEV TSOV with dances such as LAZ BAR, TEEG, etc; VAN-VASPOOR-KAN with an extremely rich and long list of dances such as PERT, LOORKE, LALVAN, VANA LOREEG, GOVAND, GYOND, HAYR OO MAMOOGNER, SHUHRO-KHEE, etc.; DARON and such dances as POMPOOREEG, SATO, MUHSHOOKHRR, YAREEM CORANEE and finally SASOON with KO-CHAREE, SASNASHEN, YARGHO-OSHTEE. The latter section takes up all of present day SOVIET ARMENIA plus some extensions. Within this section there are the regions of: SHEERAG-LENEENAKAN-GHARS with dances such as AGAR MA-

Armenian folk dance (regional-provincial) is divided into 2 sections: ANCIENT WESTERN ANATOLYAN ARMENIAN and EASTERN CAUCASIAN ARME-





GAR; LOREE with some of the most original of Armenian line and solo dances; YEREVAN, Armenia's ancient capital and home of the State Song and Dance Ensembles along with the SAYAT NOVA CHOREOGRAPHIC SCHOOL and ACADEMY OF SCIENCES ETHNOGRAPHIC INSTITUTE (center of research for preservation of Armenian regional dance; SEVAN with TZUHNORSNEROO BAR and many dances of mixed meter rhythms; GHARABAGH-ZANGEZOR with a variety of unique women's dances; and finally, GHAPAN (KAFAN on map). As a result of OTTOMAN MASSACRES of the Armenian population in ANATOLYA during the later 19th century and early 20th century, many escaping Armenians resettled in various areas of Soviet Armenia (Soviet since 1920) where they've perpetuated their dances (representing the regions of Anatolian Armenia). CELICAN Armenians (GILIGIA) of the southern Anatolian regions found escape routes south to Syria and other Arab countries where they formed their communities and maintained their songs and dances via ensemble display and performance. A vast amount of Armenians of eastern and nor-

thern Anatolya eventually reached the NORTH AMERICAN CONTINENT and established communities in cities such as New York, Philadelphia, Boston, Detroit, Fresno and Los Angeles. Their regional dances and songs were preserved as a result of the formation of PATRIOTIC UNIONS and church-affiliated organizations. And very important was the fact that the Armenian communities throughout the U.S. expanded and built up around immigrants representing similar Armenian Anatolian regions. Pride was maintained in the regional differences of dances and their styling, language and it's dialectical uniqueness, songs spiced with foreign influenced vocabulary, provincial costuming and other distinctions. With

the passing of our original immigrants, perpetuation of our ancient dance culture leans heavily on the shoulders of Armenia's Ethnographic Institute and the many organizations and individuals in SOVIET ARMENIA and throughout the DIASPORA.

The NEW YORK ARMENIAN FOLK DANCE SOCIETY has been in existence for many decades and its original members and offspring have retained a comfortable percentage of the dances representing Anatolian Armenia. Many of its members have passed away while others are scattered throughout the U.S. An original member, one of the youngest, still teaches and dances in the New York area. His name is ARSEN ANOUSHIAN. He will be in the LOS ANGELES area from April 30 to May 9 where TOM BOZIGIAN is arranging a series of dance workshops for the Armenian community and several international folk dance clubs. All the material presented will be from the New York society's original repertoire. See elsewhere in the SCENE or call TOM BOZIGIAN at (213) 467-6341 for more information.

Tom Bozigian



Havurat Shalom

Marvin Smith.

In 1968 a new idea developed among Jews disenchanted with the synagogue; the resurrection of the old Jewish idea of community (join together to work, learn, and pray).

Havurat Shalom was an embodiment of this new idea. A community of people who study, pray, retreat, fight, talk, sing, dance and love each other.

"Blueprint for a Havurah" by Burt Jacobson is a statement on what a havurah is and how to start one. It has special significance to folk dancers because we are a community and it is time we started to think and act like one.

During the sixties many of us admitted without shame that we were lonely and hungry for meaning in our lives, that we needed to share fellowship and joy

with others. One answer to these needs was the creation of a new form of extended family: the commune, the co-op and in the Jewish counter-culture, the havurah.

A havurah is a core community of individuals who care for one another personally. Through shared activities and experiences a community structure is gradually built and the havurah becomes a meaningful center in the lives of its family. It is only through compromise that such a community can develop but compromise and consensus should not be attained by merely repressing the individual conscience. There must be a structure that retains the polarity of individual and community.

Burt Jacobson articulated 6 elements that might go into a Havurah.

1. You begin with a group decision to initiate one because of a shared dissent from existing Jewish institutions and their modes of participation.

The size of the havurah should be limited so that every member bears an active responsibility toward the community.

3. Members should make a personal commitment to the new community for a set period of time despite the problems and tensions.

4. The group should have a leader whose leadership role is accepted; who fosters leadership potential among other members and who is open to criticism.

5. Every healthy individual has a conscious set of goals and values that give him a sense of wholeness. In like manner a community



must have a set of goals and shared values, attitudes and ideas. But such a communal consensus can only be built where individual goals and values overlap. At the beginning each member should examine his own values and goals and share these with one another to find out where their individual goals overlap.

6. The havurah should be involved in a step-by-step development of exciting shared experiences and activities which will implement the specific community goals.

The havurah blueprint makes an important statement about a way to find new meaning and a new sense of community in the Jewish people. But with very little extrapolation it may be applied to folkdancing. I for one feel it is really needed.

If we apply the elements put forth by Burt Jacobson to our folk dance community we may find some useful ideas.

Our community seems to be fragmented: there are Federation dancers and coffee-house dancers, Israeli and International dancers, Skandia and Hungarian etc. These groups are individual havurahs according to the above definition, but if we look at the overall picture we see the total folkdance field is really quite small and could be thought of as a havurah comprised of these groups.

Once we think of folkdancers as extended family members, a folk dance havurah so to speak, our perception of folk dance problems will change. Maybe our solutions will also. For example when our child has a recital we lend our support by attending, because that's family and it's important that we be there. If we saw folk dance activities as extended family activities we would lend our support in the same way.

Involvement, which can be such a liability at times in the real family becomes an asset in the extended family, helping to fill some empty spots in our personal and inter-personal relationships.

A havurah will create its own set of priorities Burt Jacobson says, and he gives a list of the kinds of experiences and activities which might become part of the havurah structure.

A. Education

(1) Shared day care for the children.

(2) Classes for youngsters.

(3) Adult classes.

Sometimes study with the youngsters.

(4) The community should develop a communal library of Jewish and other books and records, housed in a community center.

B. Celebration

The havurah should experiment with traditional religious observances and rites of passage, as well as create its own new forms of celebration and commemoration.

Some of these celebrations could include: The Sabbath, Holy day celebrations, Mid-week communal meals with singing, storytelling, and guest speakers.

C. Social and Political

A havurah could research a particular problem in the Jewish or general community at large, and a specific work group could explore various tactics to deal with the problem. One area that could be considered is development of programs for Jewish old-age homes. Professionals in the havurah, doctors, lawyers could donate their services and time to youth-culture centers, free clinics, and halfway houses.

D. Encounter

Encounter sessions are times when members can confront one another openly and honestly on a feeling level.

This can be very important, because when working together tensions often build up. Encounter allows the lowering of defense mechanisms, the airing of gripes and criticism; but it also allows mutual encouragement and complement. Encounters can take place as frequently as members feel the need.

E. Meetings

Meetings should be held only when there are issues and problems that the havurah as a whole must resolve. They should never last longer than two hours. Every thirty minutes or so, the members should stand up and laugh.

F. Fun.

Socializing, open house, plays, dancing, choir, picnics, cooking, crafts, theater parties.

G. Economy

The havurah should consider having, in some sense, a shared economic base, which can also add to its solidarity. This can be of various kinds: a food-buying co-op, group insurance, a community treasury fund for members in need, etc.

This blueprint as you can see is fairly comprehensive in its treatment. There are some things that are not applicable to folk dance and others that have already been initiated, but for the most part the ideas are valid and useable.

I was not able to attend the second Symposium concerning the future of folk dancing which was held Feb 24, 1985. But hopefully some of these ideas may be discussed in the next Symposium

Gil Delina, who coordinated the Symposium, indicates that this was merely the second step in a series of discussions designed to lead to greater awareness and involvement in folkdancing in Southern California.

INSTANT FOLK CULTURE

the Dynamic Israelis

H. Hugh Wynne

Among the many varieties of folk dancing found in the US the exciting Israeli style's becoming more and more popular. Ranging from fast, highly spirited explosions of energy to beautiful examples of serene poetic motion, Israeli folk dancing reflects a wide variety of ethnic influences. Part Middle Eastern and part European, but distinctly Israeli, it's less than fifty years old and ranks equally with other ethnic dance forms that have slowly developed over centuries.

How can dance creators defy the natural rules and seemingly force a folk culture to suddenly appear? The answer lies in the history of this vigorous young nation and its quick development in the face of almost impossible obstacles.

The Israeli dance form started in the kibbutzim, the agricultural settlements

that began in the late 1800s when Zionist pioneers came to what was then a barren province of the decaying Ottoman Empire, Palestine. The only local residents were wandering Bedouin tribes and a few peasant tenant farmers with primitive agricultural methods. Both groups suffered from diseases with high death rates.

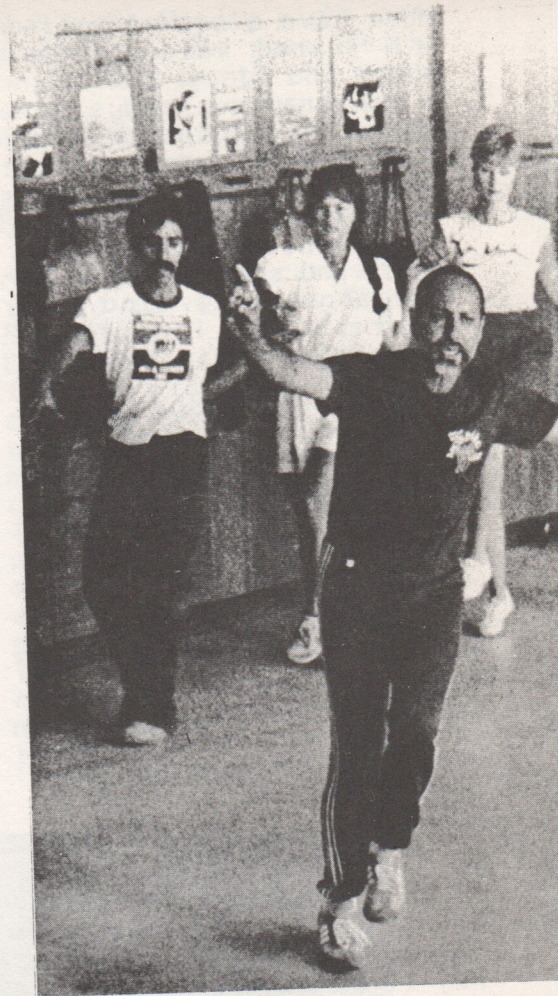
Motivated by an incredible spirit, the Zionist settlers transformed malarial swamps, sandy deserts and rocky hills, that had been expensively purchased from wealthy landlords in Istanbul, Cairo and Damascus, into fields and orchards of rich agricultural bounty.

In their remote locations, the pioneers turned to dancing for recreation in the evenings. At first they danced the folk dances they had known in Europe - the Polish Krakowiak, the Rumanian Hora, the Polka, the Serele, and the Ronad. The Hora proved

to be the most popular since it conveyed the unity and joy the pioneers felt in building a new home together in the land of their ancestors.

During the 1920's the pioneers wanted new and original dances for the Jewish holidays that would express the Zionist identity. Since most of the kibbutzim were non-religious, agricultural rather than religious themes were chosen, and the natural functions of planting, growth and harvest began to be expressed in a few festival dances.

The settlers and their culture suffered a major setback in 1922 when Palestine was divided. More than three fourths of the land became Transjordan, an exclusive Arabic Palestinian state in which Jewish people were not allowed to live. The remaining less than one fourth became the Jewish Palestinian





State, and it was further divided later.

Accustomed to adversity, the Zionists continued to develop their portion of the ancient Jewish homeland. Prior to the arrival of the Zionists, the Arab population had been declining. But by the 1920's, as the Zionist settlers produced prosperity and jobs and better health conditions, thousands of Arabic people moved in from Syria, Iraq, Lebanon, Egypt and Transjordan. Many eventually became full-fledged citizens of Israel and an Arabic influence appeared in some of the later Israeli folk dances.

A specific Israeli folk dance movement appeared in 1944 when a folk festival was held at Kibbutz Daliah. The celebration was mainly a demonstration of European folk dances with appropriate costumes, except for a few new original dances and the

traditional dances performed by the Yemenite Jews, Druze and Arabic groups. The two-day festival created, among the 3,500 people who attended, a desire for more new dances that could be considered as purely Israeli.

A second Daliah Festival took place in 1947 during fighting between Anti-Zionists and Jews. Despite a British curfew and the presentation of a perfect target for snipers lurking in the hills, 25,000 attended. Except for the traditional dances of the Yemenite Jews, Druze and Arabs, all dances were new, having been created in the 3 years since the first Daliah Festival. Dancers and musicians expressed a strong enthusiasm for the land of their forefathers with abstract movements based on the celebration of new crops, gathering the harvest and the joy of discovering water in a parched land. Beautiful expressions of worship, lightness and grace could be seen in the natural demeanor of traditional Yemenite dances, but they were temporarily submerged by the enthusiastic response to the new dances, where the people saw the nation's imminent rebirth with agriculture, industry, a national economy and a folk culture exclusively its own.

As a separate identifiable phenomenon, Israeli folk dancing was now in existence. Many talented dancers and musicians contributed to its development, but the most important of the dance creators are: GURIT KADMAN, RIVKA STURMAN, SARA LEVITANAI, YARDENA COHEN and LEAH BERGSTEIN.

When Israel was granted statehood by the United Nations in 1948, celebrants dancing the Hora filled the streets all over the new nation. Then 6 powerful invading armies tried to obliterate the new state of Israel. At terrible odds, and against impossible odds, the Israelis won and their folk culture continued

to develop.

At this time approximately 800,000 Jews were forced to leave Morocco, Algeria, Tunisia, Libya, Egypt, Yemen and Iraz. Arriving in Israel destitute, they quickly disappeared as refugees by being absorbed into the society as an integral part of the nation, contributing their ethnic cultures to the whole. With thousands of additional Yemenite Jews, Israeli culture was greatly enriched by these gentle people who were almost right out of the Bible.

In spite of four more devastating wars and the continual slaughter of Israeli children, women and men by terrorists, Israel clung to its tiny portion of the Middle East. Several more Daliah Festivals were held and interest in the new folk dance movement spread from the kibbutzim to the urban areas.

Proteges of the pioneer dance creators continued the movement, researching ethnic cultures in remote villages, teaching, and choreographing new dances. Prominent among the second wave of dance pioneers are: SHALOM HERMAN, ZE'EV HAVATZELET, YOAV AHSHRIEL, ZVI FRIEDHABER, YONATAN KARMON, MOSHIKO HALEVY, YONATAN GABAI, YA'ACOV LEVY and many others.

Then folk dancing in Israel declined in popularity as many young people turned to disco and other urban dance forms. But since the Yom Kippur War of 1973, a revival of folk dancing spread across the land. Today tens of thousands attend weekly teaching and dancing sessions. The Department for Israel Folk Dance has licensed more than 2,800 qualified instructors. Young people from ethnic cultures rediscovered their roots and the mature body of Israeli Folk Dance today exists in two categories; the still existing traditional dances, and the continually appearing new dances, many which contain elements of the tra-

ditional dances.

Israeli Folk Dancing can now be found in many other countries, wherever Israelis've settled. The largest number of dancers in any one area, outside of Israel itself, is found right here in Southern California where local Israeli dancing revolves round three main dance centers led by four important Israeli choreographers and teachers who live in the Los Angeles area. In alphabetical order, they are: **SHLOMO BACHAR** who is well known for acting, dancing and choreography all over Israel and Europe. He has choreographed more than 60 exciting Israeli dances. Shlomo Bachar has founded dance camps and performing dance groups, and teaches at schools, temples and workshops all over the U.S. Co-founder of the excellent Hora Shalom East/West dance camps at Hess-Kramer in Malibu and New York, he co-hosts the Friday night teaching and dancing program at the Cafe Shalom (818) 994-5432, in the Fairfax area of Los Angeles.

DANI DASSA founded the popular Cafe Dansa (213) 478-9960 on West Pico Boulevard, where he hosts teaching and dancing on Thursday nites. Cafe Dansa also offers Israeli dancing other nights of the week. On the faculty at Brandeis Institute and head of the Dance Department at the University of Judaism Dani Dassa has choreographed many beautiful Israeli dances. Sought by many as guest teacher at schools, camps and workshops, he founded and conducts the well organized and widely attended Rykud dance camps twice a year at Brandeis in Simi Valley.

The newest center for Israeli folk dancing is led by **DAVID PALETZ** (213) 398-5737 at the Arthur Murray Studio in Van Nuys on Tuesday evenings. David's dynamic spirit and tremendous energy attracts a steadily growing number of dedicated follow-

ers. He is also the head of the Israeli Folk Dance Institute which hosts exciting and fun-filled dance camps twice a year in San Luis Obispo. Popular with all who know him, David Paletz is also an increasingly sought-after guest teacher at workshops and dance camps.

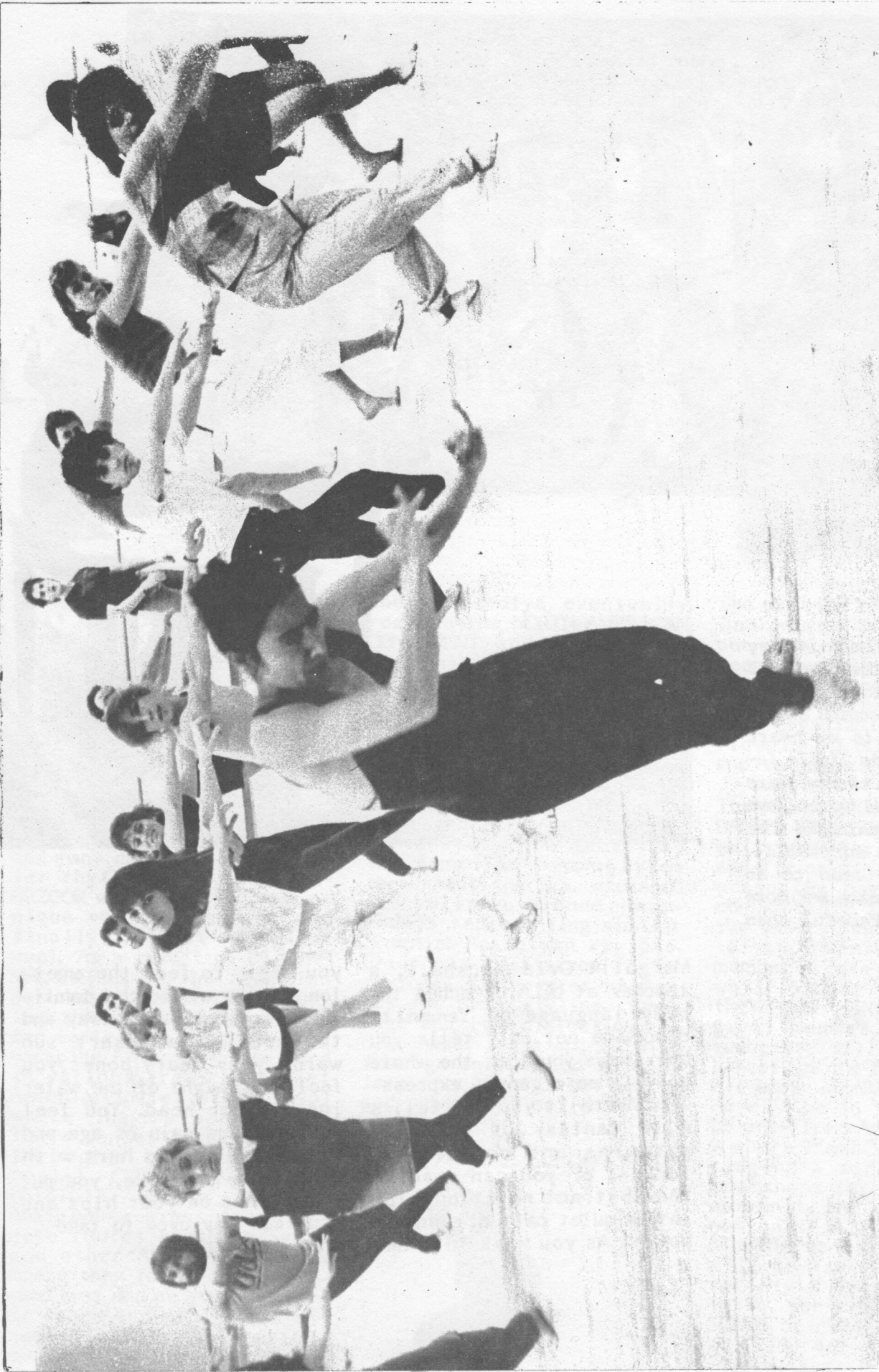
Last to be named only because of alphabetical position is **ISRAEL YAKOVEE** who brought the rich delicate style of Yemenite dancing to Southern California and the United States. He has choreographed many Yemenite dances and is co-founder of the exciting Hora Shalom East/West dance camps with Shlomo Bachar, Moshe Eskayo, Moshiko Halevy and Dani Uziel. Israel Yakovee co-hosts the Friday night teaching and dancing at Cafe Shalom (818) 994-5432, and

hosts the Monday night program there. The guest teacher at many camps and workshops, he conducts adult education programs during the week and leads a fast growing dance group at Seal Beach on Saturday nights.

All of the dance camps mentioned above, Hora Shalom East/West, Israeli Folk Dance Institute and Rykud, feature visiting Israeli choreographers and teachers who keep the dancing in America in touch with the current state-of-the-art in Israel. Additional classes are conducted at many local schools, temples, and recreational centers by other gifted Israeli and American teachers. If you like excitement in your dancing, many people will heartily recommend

ISRAELI FOLK DANCING





MARGARET

by Marvin Smith



When I think back at my years at UCLA, the classes I had and the people that I met, Margalit occupies a very special place in my heart and memories. This little lady was dynamite twenty years ago, so its hard to believe that she could maintain that level and even surpass it. But the years seem to do nothing except make her more dynamic and graceful than ever.



Margalit Ovid Marshall, a teacher at UCLA, teaches the body language of Yemenite dance. She not only tells you but shows you that the whole body is an organ of expression. With it you can tell a wild fantasy of abstract patterns and conflicting forces, or you can resolve the abstract relationships into a quiet calm of immense power. As you work with her

you begin to feel the emotion of the music, the familiar classroom fades away and the heat of a desert sun warms your weary bones, you feel the weight of the water jug on your head. You feel the ache and pain of age and life. Your joints hurt with every step you take, you put your hands on your hips and you lean way over to take that next step.....



At times the music is light and gay and it makes you feel that way. You leap around the room with your feet hardly touching the floor and the happiness you feel is apparent in every move you make.....

Margalit shows that if you understand the need to create an expression in movement you will find that you can create, and develop these Yemenite elements piecemeal, one step at a time, in the most natural way, out of your experience of dance and a story to tell.

As we sit on the floor in the dance studio Margalit transforms her hands into the fluttering wings of a trapped bird. They quiver just under her chin, conjuring up images of a frail body, wildly beating heart, ...fear

There, there little bird, everything will be alright.

photos by: Jethro Singer



PRESTON'S POLEMIC

Preston Ashbourne

Well, so far the response to my polemic has been zilch. Are you all asleep out there in Folkdanceland? The areas I will harp on this time are ethnic involvement, peripheral activities, and Scene itself.

1. By the first topic I mean getting real live ethnics more involved with us (and us with them) with mutual participation in activities. They may take a lot of convincing, but it will be to everyone's benefit. A truly ethnic event is a fabulous experience, don't miss the chance! As an example of this bit of philosophy, note that Dunaj managed to arrange the participation of the Tamburitzaans from the Croatian church in L.A. to provide music for our Bunjevci suite at Laguna. As you saw if you were there, they were mostly young teens; a group we all want to target as future folkdancers, right? Some of you have your own ties to various ethnic communities; use them. The kinds of organizations would be the various churches (I am on the Macedonian church's mailing list they have picnics and things with dancing), Alpine Village and various restaurants and nightclubs. Support them and have them support your group activities.

2. As an example of a peripheral activity, i.e. one in which you don't dance but are nonetheless supporting the movement, I offer Fuge Imaginea Ethnic Chamber Music concert series. Folkdance people should be going to them. Miamon Miller, organizer of the Fuge Imaginea is running a concert series this year. The series opened in October with a concert by Nevenka, and ends in June

with a concert by Fuge Imaginea. In between Miamon is presenting a variety of the world's music, done by some superb groups.

So far he has presented: Nevenka, a group which does ethnic singing; Sylvia Woods on Celtic Harp (I regret having missed those 1st two); El Conjunto Hueyapan doing Veracruzano music who gave an excellent description and performance of Jarrocho music and dance, their group playing harp and several guitar-like stringed instruments with singing and demonstration of dances; Manouchehr Sadeghi, virtuoso of the Peresian Santour, the ancestor of the hammer dulcimer. He played improvisational music based on more or less traditional themes. It's sort of like jazz rather than village music. The most recent concert (Feb.) was by Diamamo Coura from San Diego, a West African music and dance troupe whose music consisted entirely of drums and whose dances were wild and energetic.

As I write this (February), the coming shows are: Jihad Racy, who plays Arabic music on a Ney (a kind of flute) and the Buzuq (a stringed instrument, like the Greek Bouzouki), a more tra-

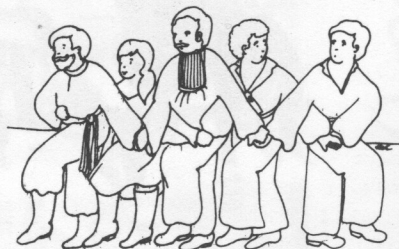
ditional type string quartet, and Fuge Imaginea doing music and song from Eastern Europe. The performers give descriptions of their music and instrumentation, so it's both entertainment and a learning experience.

The performances are at the Morgan-Wixon Theatre, Santa Monica. It is small and intimate, with good acoustics; but wear a coat. The place's chilly.

3. Help disseminate information on ethnic dance by promoting the Folk Dance Scene and any other such publication. Help us talk up ethnic dances interesting, terrific exercise, and fun. Don't let anyone in your ken get away with not subscribing (I went ahead and ordered Scene for some friends who did not have subscriptions and paid for them; sneaky, eh?). It's truly disgusting how many people who go dancing don't even realize Scene exists or that it's a "real" magazine! Maybe you could ask your neighborhood stores to carry Scene on their magazine racks.

And for Heaven's sake,
WAKE UP OUT THERE!

Preston Ashbourne



the Piper's Bag

Joe Carson

In 1948 the United Nations voted the State of Israel into existence. However, this was not the birth of Israeli music and dance because it is older than the United Nations vote.

The origins of Israeli music and dance are rooted in many widely divergent traditions spanning the entire Earth. From Palestine we have the Jews who were never part of the Diaspora, such as the Samaritans. Their music has absorbed a great deal of Arabic influence since the 7th century conquest. From Eastern Europe, Orthodox Jews started arriving from Russian held lands so they could pray for other Jews and not have to burrow under ground to Zion on Judgment Day (the burrowing was a belief widely held by Eastern European Orthodox Jews. They thought that the dead would be resurrected in their coffins and then burrow all the way to the Holy Land on the Day of Judgement). Later on, Jews started arriving from Europe and the Middle East. In this century, Jews have come from Iran, Arab countries, Turkey, India, Central Asia, Yemen, Mexico, China, Greece, the Balkans, and other lands. Each group of immigrants brought its own traditions of music and dance. Each of these groups has had a notable influence on Israeli music and dance.

The earliest music we can definitely identify as being "Israeli" rather than being

just foreign tunes in a new place are the songs of the Chalutzim (Pioneers). Most of the Chalutzim came from Central and Eastern Europe and often included some of the Orthodox who wanted more than simply praying for pay. The result was mostly music with a strong Russian flavor with some Arabic spice mixed into it. Sometimes a tune was a modified Russian Tune or was from the Hassidic tradition (which often has a vague Oriental overtone). Such a tune is the well-known Hava Nagila. It is in the Arabic maqam Hijaz and the Turco-Arabic rhythm of duyek (Turkish, from Persian do-yek, two-one) but with a melody pattern that is distinctly Eastern European Jewish. It is thought to be 16th century Polish Jewish from the early Hassidic tradition.

Old Sephardic tunes are part of the current tradition and have been incorporated into Israeli music. Such tunes are "Los Bilbilicos" (the nightingale) and "Cuando El Rey Nimrod" (whence Nimrod the King?). Both are Medieval Spanish tunes from about the 14th century with Ladino words. Los Bilbilicos has been appropriated and the words replaced, reappearing as "Tsur Mishelo", a song in Hebrew as one example of assimilation.

The Yemenite influences are strong, mostly in the exotic Southern Arabian Peninsular rhythm and the dance styles.

Arabic and Persian influence shows for the simple reason that over half of Israel's population is of Arabic origin (primarily Egypt, Iraq and Syria). They were driven out by anti-Jewish Arab governments who simply deported them without citizenship papers. Many came to Israel for refuge, bringing their Arab-based music with them.

Other influence often came from simply stealing tunes and claiming them as original. This tradition of plagiarism is a well-respected tradition in the Eastern Mediterranean countries and so is not a strictly Israeli characteristic. Once a well-known Israeli dance teacher came to the Intersection with a record of the latest popular Israeli dance tunes. He put it on the turntable and Athan Karras and I heard some interesting renditions of old Greek hasapikos and hasaposervikos from the 1930 era. The teacher was somewhat shocked to discover we knew the tunes and could sing along with these "new" songs. In fact, once I found an old American Cowboy tune from the 1930's parading as an Israeli tune by the name of "Zemer Badrachim". And then there is the almost universal habit of imitating popular French music.

Israel is a land so new that the many influences shaping its song and dance are only now beginning to show a distinctive form of its own and the separate influences can still be seen, although they are beginning to meld together. It is not often that the different influences on a culture can be so clearly seen, and this is a great opportunity to watch the process of becoming a form different from the others. It can be seen as an after-image in Balkan or Greek music, but still fresh as an on-going process in Israel.

CLUB OF THE MONTH



WESTWOOD CO-OP FOLK DANCERS

This year Westwood Co-op Folk Dancers celebrate their 40th anniversary! While mere existence as a viable organization for four decades is quite an achievement, Westwood is also justly proud of the fact that Thursday nites have been consistently fun nites with a good turnout of dancers. Through the years, Westwood has been blessed with an enthusiastic membership who share and participate in the manifold activities involved in running a club. Perhaps even more important, Westwood has a cadre of members who care about the folk dance movement and who give freely of their time and energy to help the cause of folk dance everywhere. The purpose of this article is to see how Westwood came about and how we are organized. The information presented should be of interest to all who are curious about just what makes a club tick.

The Rochedale Co-operative Principles have played an important role in shaping the character of Westwood. As applied to a folk dance group, these principles are: open, voluntary membership; democratic control; and a broad base of participation by the membership in every aspect of club activities.

What about the Westwood of today? Does it still follow those co-operative rules, or is "co-operative" just an anachronism? To find out, come along on a typical

Thursday night. Travel on Santa Monica Blvd. until you reach the Mormon Temple and turn north on Selby Ave. (the Temple's west boundary). Go one block, then turn right into the playground of Emerson Jr. High--lots of free parking!!! Getting out of your car, you'll be attracted to music, animated conversation, and lights from the second floor of the gym. Upstairs, teaching of new dances and/or reteaching of older dances is going on (we are a bit late--the teaching started at 8 pm) and will continue until 9 pm. Different members assume teaching roles. Guest teachers are invited for special dances, but most often teaching is done by members. To ensure solid mastery of a dance, it is taught for one month and then repeated on every dance program during the following month.

In those months with five Thursdays, Westwood usually has a party nite on the last Thursday. There is no teaching that night, and the dance program begins right at 8 o'clock. Members bring special refreshments, which are served during a break near the middle of the dance program.

Back to the 'other' Thursdays--after teaching, the regular dance program starts. Each week, one or two members select the dances and change the records or tapes. Guidelines provide that several dances currently presented at the Monday night Beginner's Class will appear on the program, as will both line and partner dances of all levels. A set of squares called (usually) by Dave Slater, traditionally precedes a short intermission, during which announcements are made about forthcoming club and Federation activities. Dancing then continues until about 10:45 pm, after which many folks head over to nearby coffee shops for

refreshment and talk.

Westwood Beginner's Class is more than 25 years old, and since Dave Slater taught it for nearly the entire period of time, the class was affectionately referred to as "Dave's Class". Last year Dave reluctantly gave up his Monday night teaching duties due to conflicting work assignments. He passed the job on to Karen Wilson, who is in a position somewhat akin to succeeding Coach Wooden. Karen is meeting the challenge and doing a great job! A revolving teaching schedule allows participants to start at any time, and some six months later "graduate" having learned more than 3 dozen basic dances. Beginners are encouraged to attend the regular Thursday night programs which always include some dances they've just learned. The Beginner's Class meets on Monday nites, also at Emerson Jr. High, and starts at 7:30 pm.

Numerous events round out Westwood's schedule: parties and weekends, hobby nights, festival after-parties, and participating members' events--with folk dancing as an integral part of these.

How do all these events come about? How is Westwood guided? It all starts at the monthly Westwood Council meetings. ANY Westwood member can become a voting member by simply attending 3 consecutive Council meetings (ALL members are urged to become Council members). Usually about 40 voting members attend and always produce an interesting, sometimes controversial, meeting (so many attendees TRULY reflect the broad spectrum of Westwood members)! Three times a year, dances to be taught are selected at special Dance Council meetings.

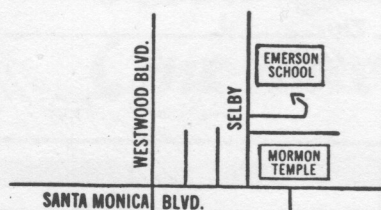
The "Participating Member" is another novel Westwood

feature. If a member performs three services per year for the club, he is designated a Participating Member. Benefits include reduction of annual dues and an annual party in their honor. This year's party drew 80--and not all the Participating members could make it!

In selecting the co-operative principles as a basic part of the club's structure Westwood's founders, whether or not they realized it at the time, ensured that the club would flourish over the years. Many clubs are run by a few members, and if they leave, the club quickly disintegrated. By creating a broadly-based Council, open to all members, Westwood avoided this pitfall. We have 194 names on the current membership list.

In April of each year, Westwood hosts its Spring Folk Dance Festival. It will be held this year in the Culver City Veteran's Memorial Auditorium, on April 14. (See elsewhere in the SCENE for details). Admission to the festival is, as always, free. The late Frank Howe, who holds a special place in our minds and hearts, was concerned with keeping it that way. One of his last acts was to bequeath a special trust fund to help defray festival expenses and help maintain the tradition of no admission charge.

The Westwood logo, with its couple in ethnic costume kicking up its heels, has two small evergreen trees as a part of the design. These trees are there to symbolize the co-operative aspect of our group.



*California's leading
Hungarian dance group*



Hungarian Folk Ensemble

TIBOR TOGHIA, DIRECTOR

IN CONCERT

*Presenting new dances and songs
inspired by the modern revival
of Hungarian village folklore
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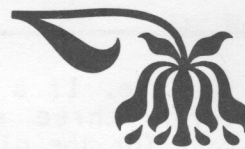
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Margit Horvath, 485-5146; Eva Lovasz, 698-0627;
Yvette Major, 276-2573; or Joli Tatray, 276-6053*



WHERE to DANCE



In Orange County
(compiled by Richard Duree)

These are some of the popular places people dance in both Orange County and Long Beach.

SUNDAY

Laguna Folk Dancers Beginner's Class, at Laguna Beach Hi Girl's Gym, Park & St. Anne. 7 pm. Teacher: Carole Epperson

MONDAY

Scandia Beginning & Intermediate Class at Anaheim Cultural Arts Ctr., Harbor & La Palma, Anaheim. 7:30 pm. Teachers: Ted Martin, Donna Tripp.

TUESDAY

Veselo Selo Folk Art Center Intermediate Class, 719 N. Anaheim Blvd., 7:30 pm. Teacher: Jim Ulrich

WEDNESDAY

Laguna Folk Dance Co-Op Teaching. Same location as Sunday Beg. Class.

Silverado Folk Dancers at Midway City Women's Club, Bolsa & Monroe, Westminster. 7:30 pm. Teacher: Richard Duree.

Veselo Selo Folk Art Center Beginner's Class. At 7:30 pm. Teacher: Jeannette Roberts.

THURSDAY

Narodni Folk Dancers Co-Op Teaching. Hill Jr. Hi Gym, Studebaker & Anaheim (1100 Iroquois), Long Beach. 7:30 pm.

FRIDAY

Orange County Folk Dancers, Co-Op Teaching. Santa Ana College Dance Studio, 17th & Bristol, Santa Ana. 9 pm.

Greek Folk Dancers at Community Methodist Church, 6662 Heil Ave., Huntington Beach, 7:30 pm. Teacher: Fred Maragheh.

Veselo Selo Folk Art Center (1st Friday). Int-Adv class. Teachers: Lee Fox & Willie Lorenzen

SATURDAY

Israeli Folk Dance Class. Los Alamitos Rec Ctr, Los Alamitos & St. Cloud, at 7:30 pm. Teacher: Israel Yakovee.

In Ventura County
(by Dick Oakes)

MONDAY

Thousand Oaks. Conejo Valley Folk Dancers at Arts Council Cultural Ctr., 482 Green Meadow Dr., Thousand Oaks. 7:30 pm. Call Gene Lovejoy (805) 498-2491 for more info.

WEDNESDAY

Ojai Folk Dance Club. At Ojai Art Ctr., 113 S. Montgomery, Ojai. 8 pm. \$2. Call Don Coons (805) 649-1570 for info.

THURSDAY

Tchaika Folk Dancers. Loma Vista School, 300 Lynn Dr., Ventura. 8 pm. \$2. Call Rose Miller (805) 658-2317 for info.

FRIDAY

Camarillo Folk Dancers. At Camarillo Comm. Ctr., 1605 E. Burnley St., Rm. 4, Camarillo. 8 pm, \$1. Call Walt or Gail Metcalf (805) 482-8291 for info.

SATURDAY

Simi Valley Folk Dancers, Belwood School, 3050 Kadota St., Simi Valley. Call Dick Oakes (805) 583-2241 for info. Starts 8 pm.

In Los Angeles area

SATURDAY

Don't forget the NEW nite at the California Juke Box Club, Barrington & National, 7-10 pm. "DJ" & teacher Sherry Cochran.

Folk Dance Scene

Circulation Dept.

22210 Miston Drive, Woodland Hills, CA 91364



Enclosed please find a check in the amount of \$6.95 (\$11.00 foreign), for a one-year subscription to **FOLK DANCE SCENE**, to begin with the NEXT regular mailing.

Name _____
Address _____
City _____
State _____ Zip _____

Camarillo-Ojai-Santa Barbara-Thousand Oaks-Ventura

Five Cities Folk Dance Council

**Presents,
A DAY WITH**

TOM BOZIGIAN



SATURDAY, APRIL 27th, 1985

Registration 1:00-1:30pm

LOMA VISTA SCHOOL

Teaching 1:30-4:30pm

300 Lynn Drive, Ventura, CA

(for all levels of dancers)

Party Time 8:00-11:00pm

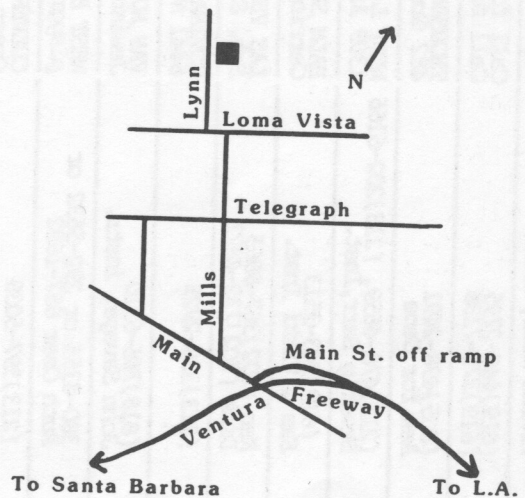
Wood Floor Refreshments

\$7.00 Pre-registration

\$10.00 at the door

\$7.00 Institute only

\$3.00 Party only



(pre-registration deadline April 20, 1985)

Registration form

Name _____

Address _____

City _____ **State** _____ **Zip** _____

Make checks payable to Five Cities Folk Dance Council

Mail to Edith Sewell 5261 Reef Way, Oxnard, CA 93030 (805)985-7316

FEDERATION CLUBS

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CARRILLO INT'L FOLK DANCERS	T, TH 7:30-10pm	(619) 449-4631 Vivian Woll, Instr.	SAN DIEGO, Recital Hall Balboa Park.	Inter, adv dances -Tues Beg, inter on Thurs
CHINA LAKE DESERT DANCERS	CALL FOR TIME	(619) 446-2795 (619) 375-7136	Call for location Call for location	Int. workshop Int. dancing; some teaching
COMETO VALLEY FOLK DANCERS	Monday 7:30-9:30pm	(805) 498-2491 Ask for Gene	THOUSAND OAKS, Cultural Ctr., 482 Green Meadow Dr.	
CRESWOOD FOLK DANCERS	Monday 7:30-10:30pm	(213) 478-4659, (213) 202-6166 Beverly Barr, Instr.	WEST L.A., Brockton School, 1309 Armacost Ave.,	Dances from recent workshop and upcoming festival. Lots of fun
DESERT INT'L DANCERS	Mon. 7-10:30pm	(619) 343-3513 Sam & Vikki, Instr.	PALM SPRINGS, Leisure Center Cerritos & Baristo Rd.	Beg. 7-8, int. 8-10:30 pm; Ya'akov Eden co-teaching!
ETHNIC EXPRESS INT'L FOLK DANCE	Friday 8-10:30pm	Ken (702) 367-8865 Dick (702) 732-4871	LAS VEGAS, Paradise Elem. Sch. 850 E. Tropicana Ave.,	Int'l fd & teaching Members \$1, others \$1.50
FOLKARTERS	Friday 8-10:pm	(213) 338-2929	COVINA, Las Palmas Jr. High. 6441 N. LARK Ellen Ave	Beg. teaching 1st hr; int/adv. request follows.
HAVERHILL FOLK DANCERS	Monday 8-10:30PM	(818) 786-6310 John Savage, instr.	VAN NUYS, Valley Cities Jewish Ctr. 13164 Burbank Bl.	
HOLLYWOOD PEASANTS	Wednesday 7:30-10:30pm	380-4355 or 292-5632 or Ruth Oser 657-1692	WEST HOLLYWOOD, W. Hollywood playground 647 n. San Vicente	
INTERMEDIATE FOLK DANCERS	Friday 8-10:30pm	(213) 397-5039	CULVER CITY, Lindberg Park, Ocean Ave. & Rhoda Way	
KAYSO FOLK DANCERS	Friday 9am-12 noon	(619) 238-1771 Sognitnonian, instr.	SAN DIEGO, NORTH PARK Rec. Ctr. 4044 Idaho St.	
KIRYA FOLK DANCERS I	Wednesday 10am-1:30pm	(213) 645-7509 Rhea Wenke, instr.	WEST HOLLYWOOD, W. Hollywood Rec. Ctr. 647 N. San Vicente	Int. 10-11:45am Adv. Beg. noon-1:30pm
KIRYA FOLK DANCERS II	Tuesday 10am-1pm	(213) 645-7509 Rhea Wenke, instr.	LOS ANGELES, Robertson Park 1641 Preuss Rd. cor. Airborne	10-11:30am adv. 11:30am-1pm, beginners
LAGUNA FOLK DANCERS	Wednesday 7:15-10:30pm	(714) 494-3302, 559-5672	LAGUNA BEACH, Laguna Beach Hi Grl's Gym, Park Ave.	3/20 & 3/27 Review Festival Dances
LARIATS	Friday 3:30-6:15pm	(213) 322-1280 Tom & Nance Mazzola	WESTCHESTER, United Methodist Church, 8065 Emerson Ave. L.A.	Int'l. folk/square/social. Grades 1st-high school
LONG BEACH JEWISH COMMUNITY CENTER FOLK DANCERS	Wednesday 7:30-10:30pm	(714) 533-3886	LONG BEACH, Long Beach JC 2601 Grand Ave. Exit 1-405	Inter. class 7:30-9pm. Adv. workshop 10pm with Darna Tripp.
MORE THE MERRIER FOLK DANCERS	Thursday 8-10pm	(213) 293-1304 Ask for Frank.	INGLEWOOD, Rogers Park Aud. Eucalyptus & Beach	
NARODNI DANCERS OF LONG BEACH	Thursday 7-10:30pm	(213) 421-9105	LONG BEACH, Hill Jr. High Gym 1100 Iroquois.	Mar. 7, 14, 21 Laguna dances taught Apr. 4 dark, Apr. 11 workshop Thea Huijgen
NICHEVO FOLK DANCERS	Mon. 7:30-9:30pm Tues. 8-10:30pm	(805) 967-9991	SANTA BARBARA, Carrillo Rec Ctr.,	Beg. tching some requests. Beg. & Inter. tching 1st hr.
OJAI FOLK DANCERS	Wed. 7:30-10pm	(805) 649-1570	OJAI, Ojai Art Center, 113 S. Montgomery	
ORANGE COUNTY FOLK DANCERS	Fri. 9-11:30pm	(714) 557-4662 (213) 866-4324	SANTA ANA, Santa Ana College W. 17th St. at N. Bristol	
PASADENA FOLK DANCE CO-OP	Fri. 8-11pm	(213) 281-7191	PASADENA, Holliston Methodist Church, 1305 E. Colorado Blvd.	Beg 8-8:30 Inter 8:30-9
SAN DIEGO FOLK DANCERS	Mon. 7:30-10pm	(619) 460-8475 Evelyn Prewett	SAN DIEGO, Recital Hall, Balboa Park	
SAN DIEGO INT'L FOLK DANCE CLUB	Wed. 7-10pm	(619) 422-5540 Stirling, Instr.	SAN DIEGO, Balboa Park club Balboa Park	All levels, beg. 7-8:15

SANTA MARTA FOLK DANCERS	Mon. 7-9:30pm	(805) 925-3981 (805) 929-1415	SANTA MARTA, Vet's Cultural Ctr. Pine & Fimmell	Beg. 7-8:15 then club requests
SILVERADO FOLK DANCE CLUB	Wed. 7:30-10:30	(213) 498-2059 (714) 892-1440	MIDWAY CITY, Woman's Club, 8241 Bolsa.	Beg. tching 7:30, PARTY nite Last Wed of month.
SKANDIA DANCE CLUB	Apr. 20 all day May 3-4-5, May 18	(818) 798-8726 (818) 798-8726	Cal Lutheran College, Thousand Oaks Vet. Hall, Solvang, Westchester Rec.	Hambo Contest. -Skandia-at-Solvang Regular Skandia
SOUTH BAY FOLK DANCERS	Fri. 7:30-10:30pm	(213) 375-0946 (213) 541-1073	RANCHO PALOS VERDES UU Church 5621 Montenalaga Dr.	3rd Fri of each month DARK PARTY NITE court yard mall R.P.V.
TCHAIKA FOLK DANCE CLUB OF VENTURA	Thur. 7:30-10:30pm	(805) 642-3931 (805) 985-7316	VENTURA, Loma Vista Elem School, 300 Lynn Dr.	7:30-8 adv tching Edith Sewell 8-8:30 tching by Ann Taylor
TUESDAY GYPSIES	Tues. 7:30-10pm	(213) 556-3791 Dave Slater, Instr.	WEST L.A., Felicia Mahood Rec Ctr., 11338 Santa Monica Blvd	Tching. int./adv. levels, int'l, old & new; Lively, friendly group.
VIRGILERS FOLK DANCE GROUP	Tues. 8-10pm	Josephine Civello Director	WEST HOLLYWOOD, Plummer Park, Fuller Santa Monica Blvd	All request program. tching 8:30 refreshments, inter & adv dances
WEST LOS ANGELES FOLK DANCERS	Fri. 7:30-10:45pm	(213) 478-4659, (213) 202-6166 Beverly Barr.	WEST L.A., BROCKTON SCH., 1309 Armacost Ave.	dances from recent & future workshops 7:30 Tehuantepec Dark April 5
WEST VALLEY FOLK DANCERS	Fri. 7:30-10:30pm	(818) 347-3423 (818) 887-9613	WOODLAND HILLS, Woodland Hills Rec Ctr. 5858 Shoup Ave.	7:30-8:00 Review Teaching 8:30-9:00 Teach New Dances
WESTSIDE CENTER FOLK DANCERS	Tues. morning 9-12:15pm	(213) 389-5369 Pearl Rosenthal	WEST L.A., Westside Jewish Community Ctr. 5870 N. Olympic.	Int'l dances. Beg. 9-10
WESTWOOD CO-OP FOLK DANCERS	Thur. 8-10:45pm	(818) 343-7621 (818) 998-5682	WEST L.A., Emerson Jr. H.S Boys Gym 1670 Selby Ave.	tching 8-9 Abdala, Three Bourrees Dance Programs
WHITTIER CO-OP FOLK DANCERS	2nd and 4th Sat. 7:30-10:30pm		WHITTIER, SORENSEN PARK, 11419 Rosehedge Dr.	Tching 7:30-8pm
NON-FEDERATION CLUBS				
BESIDA	Friday 8:30-12 am	(213) 477-8343 Ask for Linda	WESTWOOD, UCLA, Women's Gym, Rm. 200 Meter parking across Ackerman Union.	Teaching 8:30-9:15 pm with danc- ing by request till midnite.
BAY CITIES FOLK DANCERS	Tuesday 7:30-9:30 pm	Sherri Human (213) 931-8478	SANTA MONICA, Bay Cities Jewish Comm. Ctr., 2601 Santa Monica Blvd.	All ages and levels welcome.
CALTECH INT'L FOLK DANCERS	Tuesday 8-11:55 pm	(213) 849-2095; (714) 593-2645	PASADENA, Caltech Campus, Dabney Hall. Parking off Del Mar from Chester.	Teaching 8-9 pm; dancing after. Party last Tuesday of month.
GREEK FOLK DANCE CLASS	Thursday 1-3 pm	(213) 769-3765 Trudy Bronson,	VAN NUYS, Valley Cities Jewish Com- munity Center, 13164 Burbank Blvd.	Beginners 1-2 pm; Intermediate 2-3 pm.
KAZASKA	Sunday 9 pm	(213) 478-1228; Edy Greenblatt	WEST L.A., Japanese Inst., 2110 Corinth, W.L.A.	All request evening for beginners through advanced.
LONG BEACH INT'L FOLK DANCERS	Tuesday 7:30-10 pm	(213) 434-0103 Herb Offner,	LONG BEACH, Unitarian Church, 5450 Atherton	Beg. 7:30; Int/adv. 8:30 pm Party last Tuesday of month.
TEMPLE BETH HILLEL DANCERS	Wednesday 10 am - 12 pm	(213) 769-3765 Trudy Bronson,	NORTH HOLLYWOOD, 12326 Riverside Dr.	Beg. to inter. levels, Int'l folk and fun dances.
TEMPLE B'NAI DAVID	Wed/7:15-10 pm Thurs/9:30 am-1 pm	Miriam Dean (213) 391-8970	LOS ANGELES, 8906 Pico Blvd, CULVER CITY, VA Mem. Aud., 4117 Overland	Int'l, beg., inter., Easy dances 1st hr. Reviews and new dance.
UNIVERSITY OF RIVERSIDE F.D. CLUB	Friday 8-11:30 pm	(714) 369-6557 Sherri	BARN STABLE, UNIVERSITY exit off 60 East; across from Campus Security	Int'l & beg. tching; beg. 8-8:45; Party last Fri. of mo. Free!
YWCA FOLK DANCE CLASSES	Sunday 7-9 pm	(213) 478-1228 Edy Greenblatt	WEST L.A., Japanese Inst., 2110 Corinth St.	7 pm, beginners. 8 pm, inter. KAZASKA Follows at 9 pm.

BEGINNING CLASSES		CALL FOR LOCATION	CALL FOR LOCATION
BEGINNING SCANDINAVIAN FOLK DANCE	M/7:30-10:10; M/7:30-10; W/7:30-10	(818) 981-1833 (213) 559-2516	W.L.A., Emerson Jr.Hi.,1670 Selby, behind Mormon Temple.
SIERRA MADRE FOLK DANCE CLASS	Monday 8-9:30 pm	(818) 441-0590 Chuck Lawson,	Beggimners can start anytime. Soft soled shoes. Singles welcome.
WESTWOOD CO-OP FOLK DANCERS	Monday 7:30-10 pm	(213) 322-2243 Karen Wilson	Begining folk dance instruction.
YUGOSLAV-AMERICAN CLUB	Monday 7:30-10 pm	(213) 832-6228 Anne Turkovich,	after classes join South Bay dancers Dark 3rd Friday each month
SOUTH BAY BEGINNERS DANCE CLASS	Fri.7:15-8:30pm	(213)375-0946 (213)541-1073	UNITARIAN Church 5621 Montemalaga
TEMPLE ISALAH FOLK DANCERS	Tuesday 8-10:30 pm	(213) 478-4659, (213) 202-6166 Beverly Barr,	WEST L.A., Temple Isaiah, 10345 W. Pico
THOUSAND OAKS FOLK DANCERS	Thursday 7:30-9 pm	(213) 498-2491 Gene Lovejoy,	THOUSAND OAKS, Conejo Community Center, at Dover & Hendrix
NARONI BEGINNERS FOLK DANCE CLASS	Thursday 7-8 pm	(213) 421-9105 (714) 892-9766	LONG BEACH, Hill Jr. Hi gym, 1100 Iroquois
PASADENA CO-OP BEGINNERS CLASS	Friday 8:00-8:30 pm	(818) 281-7191	PASADENA, Holliston United Methodist Ch., 1305 E. Colorado Bl., Scott Mem. Hall
W. VALLEY BEGINNERS FOLK DANCE CLASS	Friday 7:30-8:30 pm	(818) 347-3423 (818) 887-9613	WOODLAND HILLS, Woodland Rec. Ctr., 5858 Shoup, bet. Burbank & Oxnard
KAYSO FOLK DANCERS	Saturday 1-3 pm	(619) 238-1771 Soghamians	SAN DIEGO, 4044 Idaho St., North Park Recreation Center
LAGUNA BEGINNERS FOLK DANCE CLASS	Sunday 7-10:30 pm	(714) 553-8667, (714) 494-3302	LAGUNA BEACH, Laguna Beach Hi, Girl's Gym, Park Ave. at St. Anns.
ADDENDUM			
USC ISRAELI DANCERS	Tuesday 7:30-10:30 pm	(213) 747-9135 (213) 478-5968	LOS ANGELES, USC Hillel, 3300 Hoover (across from Hebrew Union College)
CAFE SHALOM INTERNAT'L EVENING	Thursday 7:30-10:30 pm	(213) 478-5968, Edy Greenblatt,	L.A., FAIRFAX AREA, Cafe Shalom, 531 N. Fairfax Ave.
INT'L RENDEZVOUS FOLK DANCE CLUB	Saturday 8-11 pm	(818) 787-7641 (818) 988-3911	VALLEY, L.A., Valley College Field House, 5600 Ethel Ave.
BNAI DAVID FOLK DANCERS	Monday 10:00-11:30am	(213) 276-9269	L.A., Bnai David 8906 W.Pico Blvd. 1 Block west of Robertson Beg/classes ongoing Tikva Mason instructor
BEVERLY HILLS FOLK DANCERS	Tuesday 8:00-9:30pm	(213) 553-0731	BEVERLY HILLS, YMCA 9930 Santa Monica Blvd.
SANTA MONICA COLLEGE FOLK DANCERS	Wednesday 7:00-9:00pm	(213) 458-8323	SANTA MONICA, City College-municipal pool Rec,Room
BET TORAH FOLK DANCERS	Monday 7:30-9:00pm	(213) 283-2035	Alhambra, Bet Torah, 225 s. Atlantic. Beg/Inter, classes Starts Feb.4 Tikva Mason Instructor

The Caltech
International
Folk Dancers
Invite you to a special

Armenian Dance Workshop

with

Tom Bozigian

and

Arsen Anoushian

Tuesday, April 30

and

Tuesday, May 7,

1985



Now Recruiting!

Dunaj

INTERNATIONAL
DANCE ENSEMBLE

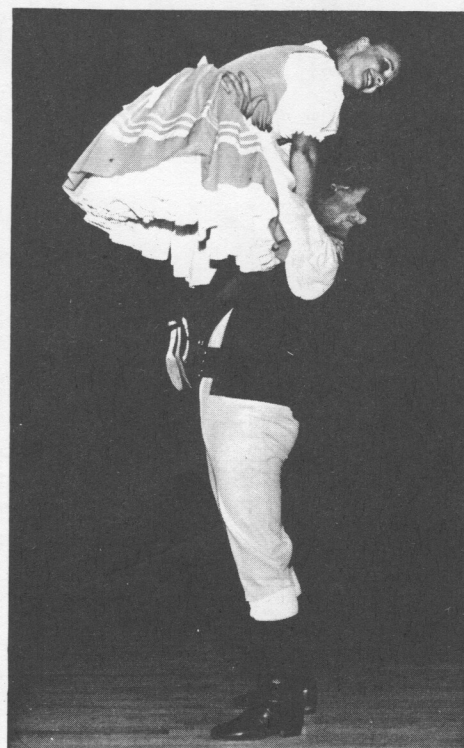
Join Us For A Workshop/Rehearsal !
(Not an Audition, but a chance
for us to meet each other.)

Who: Men & Women Dancers & Musicians

Where: American Legion Hall
14582 Beach Blvd., Westminster
(2 blocks South of Hazard)

When: Sunday, April 14, 1:00 p.m.

Interested? Call:
Richard Duree (714)638-3086
Preston Ashbourne (213)397-4567



Want to know more about
Dunaj? See the February
Folk Dance Scene.

At a Glance

APRIL

- 4 SKANDIA. Steamboat Springs
12 THEA HUIJGEN at Narodni
13 AMAN at Beckman Aud, Caltech
ROBIN & LINDA WILLIAMS
Concert
14 WESTWOOD CO-OP's SPRING
FESTIVAL, Culver City
19 ARMENIAN DANCE. Glendale
NARODNI at Harwood
ARIZONA '85 STATEWIDE in
Tuscon
20 HAMBO CONTEST & GAMMALDANS
in Thousand Oaks
27 MARIACHI LOS GALLEROS
Concert
VENTURA-5-CITIES BOZIGIAN
WORKSHOP. Ventura
30 ARMENIAN DANCE WORKSHOP

with Bozigian & Arsen.
Dabney Hall, CALTECH

MAY

- 3-5 SKANDIA at Solvang
4 KARPATOK CONCERT in El
Cajon
5 ALL-DAY & NITE ARMENIAN
DANCE INSTITUTE & PARTY
At Elk's Lodge, Glendale
7 ARMENIAN WORKSHOP, CALTECH
11 LOLA MONTES & HER SPANISH
DANCERS, Beckman Aud,
CALTECH
11- 12th ANNUAL CALICO SPRING
12 FESTIVAL & CLOGGING HOEDOWN
Calico Ghost Town
24- FIESTA FOLKLORICA, '85
27 STATEWIDE. Santa Barbara

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