

MEXICAN rec'd 7 Sept 1985

# Folk Dance Scene

SEPTEMBER 1985

VOLUME 20 NUMBER 5





If you're interested in **NEWS OF FOLK DANCE ACTIVITIES**

**CURRENT RESEARCH ON ETHNIC DANCE AND CULTURE**

**IMPORTANT FOLK DANCE TOPICS**

then you should be reading

# Folk Dance Scene

SCENE is America's largest folk dance publication. Based in Los Angeles, SCENE provides extensive coverage of dance activity, not only in Southern California, but throughout the world. The magazine also brings the best in research on ethnic dance, music, song, costume and culture from some of the leading figures in the folk dance movement. And topics that every folk dancer is interested in--from teaching techniques to the future of folk dancing itself--are highlighted in each issue. As official publication of the Folk Dance Federation of California, South, SCENE also provides coverage of organizational and club activities. In short, SCENE is the one source to go to for information on folk dancing today!



*Recent issues of SCENE have included..*

\***SYMPOSIA** with leaders of the folk dance movement like Dick Crum, John Filcich, Athan Karras and others.

\***INTERVIEWS** with notable personalities including Sandor Timar, Jaap Leégwater, and Edith Wylie.

\***ARTICLES** on wide ranging topics from old time dancing in West Virginia to *gajda* playing in the Rhodope Mountains of Bulgaria.

\***CALENDAR** listings of events in Southern California and around the world.

\***RECIPES**, reviews of books, records and concerts, costume and embroidery patterns and much more.

## FOLK DANCE SCENE

*Marvin Smith, Teri Hoffman eds.*  
*Editorial Office: 1841 S. Arlington*  
*Los Angeles, California 90019*  
*(213) 753-0535*

Published monthly except for June and August.

*\$8.50 for 10 issues (U.S.)*

*\$15.00 for 10 issues (Foreign)*

## ORDER FORM

Please enter my subscription to **FOLK DANCE SCENE** for one year, beginning with the next published issue.  
*Subscription rate: \$8.50/yr. (U.S.), \$15.00/yr. (Foreign)*

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

Please mail subscription orders to the Circulation office:  
22210 Miston Drive, Woodland Hills, CA 91364





SEPTEMBER 1985  
VOLUME 20 NUMBER 5

# Folk Dance Scene

Editor **MARVIN SMITH**  
Co-Editor **TERI HOFFMAN**  
Production **FLOYD CAWTHON JR.**  
Circulation **JIM FOGLE**  
Food Editor **FAY WOUK**  
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

Copyright © 1985 by the Folk Dance Federation of California, South. All rights reserved. No portion of the contents may be reproduced in any form without the written permission of the Editors. FOLK DANCE SCENE is published ten times per year, monthly except for combined issues in May/June and July/August. Third-class non-profit postage paid in Culver City, California. ISSN 0430-8751

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 for 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	<b>Marshall Cates</b>
Vice President	<b>Fran Slater</b>
Treasurer	<b>Karen Fink</b>
Recording Secretary	<b>David Bornstein</b>
Corresponding Secretary	<b>Lucie Dubovik</b>
Director of Extension	<b>Laura Sauter</b>
Director of Publicity	<b>Wendy Wetzel</b>
Historian	<b>Kayso Soghomonian</b>

Federation Information: (213) 306-7898

from the Editor.

As you can see we now have a printer with the incredible ability to print photos so they look like photos. I feel we should make use of that talent and at the same time show off some of our folk dance photo buffs.

Many of us take pictures of folk dance events, costumes, places of interest and sometimes just our fellow folk dance friends. Why not let SCENE readers share those memories with you? Unfortunately no one here at the SCENE gets paid so there is no money in it for you but you will get a credit line.

We can use black and white or color, prints or slides. If possible please send copies or originals that you don't want returned. Send the pertinent information such as who, what, when, and where about the photos.

I haven't seen many of you coffee-house orphans since the Intersection closed. It was always such a great way to keep in touch. Let's continue to keep in touch. Where are you dancing? What has replaced the "I" for you.

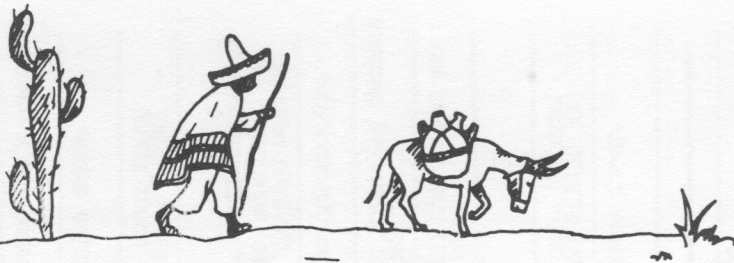
Ruth Roberts, Rick Wilson and Nancy Tamarin have been working hard to find a nest for us. I would personally like to thank them for their tireless efforts.

Does anyone know anything about a place in the marina where you can do Greek dancing- I heard that many of you have started going to ethnic festivals. Where are they? How can we find out about them?

*Marvin Smith*

COVER: CUICACALLI DANCE TROUPE





# ON THE

On Saturday, September 7 at the Santa Monica College Amphitheatre (1900 Pico Blvd., Santa Monica), the new, second edition of BLACK BALLET JAZZ U.S.A. will be presented. Show starts at 8:30 p.m.

Conceived by Irwin Parnes and choreographed by Chester Whitmore ("the tap dance phenom"), dances will be performed to jazz classics by Scott Joplin, Jelly Roll Morton, Earl "Fatha" Hines and Duke Ellington. The program takes you on a jaunt through two centuries of Black dance in America, from African Drum rituals in New Orleans' Congo Square thru Dixieland, Blues, Ragtime, the fad dances of the Cotton Club era and World War II to

today's renaissance on Broadway, in films and in street dancing.

All seats are \$12.50 and can be purchased at the Department of Community Services, Santa Monica College, or at any Ticketmaster outlet.

The Folk Dance Federation has just received a letter from Ali Serdaroglu, President of the International Marmara Folklor Festival, Istanbul, Turkey, giving us the dates for the 9th International Festival. These are June 10-15, 1986.

Mr. Serdaroglu writes, "we like to exhibit authentic and vivid dances, joyful music, colorful costumes, and of course, traditional hos-

pitality. He would like to have photos, posters, cassettes, books, pamphlets and other sorts of information concerning interested groups for their use in advertising and for other arrangements. He would need all of the above information with regard to participation in their festival by September 30, 1985. Letters written in English are acceptable and can be sent to:

Ali Serdaroglu  
PK 1 Goztepe  
Istanbul, Turkey  
Phone: 3586916-3588699

The NORDISKA NEWS, a quarterly publication, has been newly revived. The new editor, Julie Normand, says, "interest in traditional

TAHITI-RANGIROA-HUAHINE-RAIATEA/TAHAA-BORABORA-MOOREA-TAHITI-RANGIROA-HUAHINE-RAIATEA/TAHAA

# DANCE ON THE WATER

## 3rd ANNUAL FOLK DANCE CRUISES

7 DAY TAHITIAN ISLAND FOLK DANCE CRUISE  
ABOARD THE NEWEST CRUISE SHIP SS LIBERTE

DANCING LED BY IRV & BEV BARR

MAY 10-17, 1986

OR

14 DAY ALASKA FOLK DANCE CRUISE

JULY 13-27, 1986



ENJOY FOLK DANCING COMRADERY

For further information contact: Melvin Mann, Great Escapes Travel  
896 The Alameda, Berkeley, CA 526-4033

ABOARD THE SS UNIVERSE  
THE FLOATING UNIVERSITY

BY POPULAR DEMAND LAST YEARS SELL OUT  
FOLK DANCE CRUISE IS BEING REPEATED AND  
WILL GIVE PARTICIPANTS A CHANCE TO ALSO  
ATTEND VANCOUVERS' EXPO '86

SIGN UP SIX MONTHS ADVANCE AND RECIEVE ABSOLUTELY FREE A 3 DAY PRE CRUISE VACATION

PLEASE SEND ME MORE INFORMATION ABOUT THE

1986 TAHITIAN FOLK DANCE CRUISE

1986 ALASKA FOLK DANCE CRUISE

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_

ZIP \_\_\_\_\_ PHONE \_\_\_\_\_

SITKA-SKAGWAY-GLACIER BAY-WRANGELL-JUNEAU-VALDEZ

SITKA-COLUMBIA GLACIER-ANCHORAGE-WHITTIER-KETCHIKAN



# SCENE



Scandinavian music and dance has been growing steadily in the United States in recent years. There is great activity in various cities, but often the people from one area don't know what's going on in the next state. Also, people planning trips to Scandinavia need practical information--in English--about festivals and events there."

Articles and interviews will spotlight individuals active in promoting traditional Scandinavian dance and music. Regular features will include special events in the U.S., festivals and events in Scandinavia, and a regularly updated directory of Scheduled Classes and Parties in the U.S. Also included will be information on helpful organizations in this country and abroad, as well as suppliers of records and costumes.

Subscriptions are \$3.00 per year (one copy each of four issues). Checks should be made payable to Nordiska News and sent to Nordiska News, 868 So. Emerson St., Denver, CO, 80209. Phone is (303) 744-7559. Advertising rates available on request.

The Department of Dance at San Francisco State University has announced a new class, "ETHNOLOGY OF DANCE", to be offered on Tuesday nights in the Fall, 1985 semester.

According to Associate Professor Dr. Jerry Duke, the class will cover anthropological, folkloristic, and sociological theories that apply to the study of the function and relationship that folk and ethnic dances have within a culture. Stu-

dents will be encouraged to apply these theories to the particular dance form that most interests them.

The class is part of a newly approved concentration of studies through the Dance Department designed and directed by Dr. Duke. Prospective students not enrolled in a degree program may register for the class thru Extended Education. For information, write or call Dr. Jerry Duke, SFSU - Dance Department, 1600 Holloway Ave., San Francisco, CA, 94131, (415) 469-2244.

## News from the MENDOCINO WOODLANDS CAMP ASSOCIATION..

Thanks to the petitions and letters and postcards sent by folkdancers to legislators, urging that the Mendocino Woodlands be retained as an educational/recreational and conservation center (off-limits to logging), the lease has been granted to this group.

Now, there is a Work Weekend scheduled by the Friends of the Woodlands on September 28-29th. This will be a good time to contribute directly to the health of the camps, and have a great time doing it. Contact Dean or Nancy Linscott, 40 Glen Drive, Mill Valley, CA 94941 (phone (415) 383-1041) for details.

## OOOPS!

In the July/August issue of the Scene, we omitted a very important new officer from the list of new Federation officers. She is Laura Sauter, Director of Extension. To contact her, either write to 12221 Beach Blvd., #30,

Garden Grove, CA 92641, or telephone at (714) 892-9766.

The amended list reads as follows:

Marshall Cates, President  
Fran Slater, Vice President  
Karen Fink, Treasurer  
Davida Bornstein,  
Recording Secretary  
Lucie Dubovik,  
Corresponding Sec'y  
Wendy Wetzel,  
Publicity Director  
Laura Sauter, Director of  
Extension  
Kayso Soghomonian,  
Historian



## Let's Dance

The Magazine of  
International Folk Dancing  
10 issues per year \$9.00

The where, when, how & who of  
International Folk Dancing

**FOLK DANCES  
FROM FAR AND NEAR**  
Researched dance write-ups  
in bound volumes.

ANNOUNCING - New Volume A-3  
Per volume-\$6.00  
a set of 9-\$50.00  
(add \$1.00 for postage)

Folk Dance Federation  
of California, Inc.  
1275 "A" St., Rm 111,  
Hayward, CA 94541

415/581-6000

Office hours on Wed.



# Leonard Ellis Productions

Presents



Composed And Performed By  
Leonard Ellis - Piano and Vocal

And Featuring

Miamon Miller - Fiddle

Tom Pedrini - Bass

Jamie Pedrini - Flute

Salvador Spano - English Horn

Janet Green - Recorder

Cassette tape - \$4



Also

## Circle of Dreams

Solo Piano Music

Composed And Performed By  
Leonard Ellis

Includes:

Joanna

Brita

Berkeley Ganglat

CC Waltz

Lioness

Strawberry Jig

Continental Divide

Hope for Tomorrow

Schottis #1

Next to Last Waltz

Lisa

Cafe Danssa Waltz

Mendocino Polka

Dark Secrets

Cassette tape - \$9



All prices include tax and postage.

Mail orders to:

Leonard Ellis Productions

P.O. Box 66002

Los Angeles, California 90066

### MUSIC REVIEW: CIRCLE OF DREAMS

Solo Piano Music composed  
& played by Leonard Ellis

By Preston Ashbourne

Leonard Ellis is a long-time folkdancer and musician who is currently active with Skandia. He's produced folk music shows seen on cable TV and is currently expanding this business to include cassette production. This is the first.

This tape is not really meant to be dance music. The title, Circle of Dreams, means what it says; this is dreamy, sit-by-the-fire music. But much of it IS danceable. The pieces include 7 waltzes, 4 schottishes, 2 foxtrots and a jig.

The entire contents of the tape seem to be paced the same; perhaps deliberately to mesmerize the listener into the desired 'dream state'! It's romantic, lyrical, melodic and undemanding. The tunes have some very interesting melodic lines and make you believe that this was material written by some great "name" composer instead of a fellow folkdancer!



Home Repair Service



REMODELING  
and REPAIRS

Stephen Dale Owen

(714) 892-9766

Satisfaction Guaranteed



# Calendar

## CALIFORNIA

### SEPTEMBER

- 9/2 Labor Day Picnic & Dance, Concord; BBQ 5-7pm, Dance 7-9:30pm; info 415/939-9486, 415/228-8598
- 9/15 Scandinavian Autumnfest, Vasa Park, 2854 Triunfo Cyn Rd, Agoura
- 9/21 SDSU After Party, West Hollywood Rec.Ctr., 7:30pm
- 9/28 S.D.Int'l.F.D.Club 38th Anniv. Banquet & Dance, 6:30pm, S.D. Squ.Sr.Ctr., 10th & C St, S.D. info 619/422-5540

### OCTOBER

- 10/5-6 Oktoberfest, Kayso F.D., Balboa Pk.Club,S.D.; Sat 1-5pm Inst., 7-11pm Dance; Sun.Fed.Council Mtg.11am; Fest. 1-5pm
- 10/5 Viennese Ball, Skandia Club, The Gift Box, Encino
- 10/11-13 Federation Institute Weekend, Camp Hess Kramer
- 10/11-13 Calico Days 1985, Calico Ghost Town nr Barstow, info 619/254-2122, 714/780-8810
- 10/19 Teacher Training Institute with Dick Oakes & Dave Slater
- 10/26 Dunaj; Szeki Workshop in the afternoon; Dance eve.; \$3 ea

### NOVEMBER

- 11/1-3 Skandia at Harwood
- 11/2 Haverim F.D. Cabaret Nite, Valley Cities JCC, Van Nuys
- 11/9 Federation Treasurer's Ball & Council Meeting
- 11/9 Dunaj; Szeki Workshop in afternoon, Tanchaz eve., \$3 ea

### DECEMBER

- 12/21 Christmas Party, Skandia
- 12/29 New Year's Party, Skandia
- 12/31 Pasadena Coop New Year's Eve Party, Pasadena, 8pm-2am

## OUT OF STATE

### SEPTEMBER

- 9/13-15 Virginia-Richmond, "15th Int'l. Festival"

### OCTOBER

- 10/4-6 Minnesota-YMCA Camp Iduhapi, Lake Independence
- 10/11-13 N.Carolina-Brasstown, Chamber Music House Party
- 10/11-13 Connecticut-Fairfield, Berea Coll. Country Dancers, Appalachian Festival, Fairfield University
- 10/25-27 N.Carolina-Brasstown, Fall Dance Weekend
- 10/25-11/3 Kentucky-Berea, Berea College Country Dancers, England, Int'l Youth Celebration, Royal Albert Hall

## FOREIGN

### SEPTEMBER

- Hungary Szekszard-So.-Hungarian Folk Dance Ens. Meet
- Miskolc-"Vasas" Folk Dance Ens.Chamber Group Festival
- 9/29 Szeged-Tape-Patronal Festival in Tape Tradition Preserving Groups' Meet

## SQUARE DANCE

### OCTOBER

- 10/4-5 S.Carolina-Myrtle Bch., 11th Anniv. Square & Round Dance Festival, Convention Center

DEADLINE for CALENDAR listings for OCTOBER 1985 issue, AUGUST 17, 1985. Send to Fran Slater, 1524 Cardiff Ave, Los Angeles, CA 90035; phone 213/556-3791

DEADLINE for ARTICLES, ADVERTISING, CLUB LISTINGS, NEWS ITEMS, etc., AUGUST 23, 1985. Send to Editor, Marvin Smith, 1841 S. Arlington Ave., Los Angeles, CA 90019; phone 213/735-0535



# DICK & DAVE TO HOLD TEACHING SEMINAR

With the blessing and sponsorship of the Folk Dance Federation, Dick Oakes and Dave Slater will hold a seminar for would-be folk dance teachers. The idea was born because of a widespread need for more folk dance teachers, classes, and clubs.

They have agreed to teach a couple of day-long seminars, with classes limited at each session to 20 people. The first session will be held:

**Saturday, October 19, 1985 - 10am to 4pm - COST \$10.00**

Are you the right person for this class, or do you know someone who fits the following description?

- \* Young in attitude
- \* Extremely enthusiastic about folkdancing as a recreation
- \* A desire to reach out and bring more people into folkdancing
- \* A good sense of humor (not a person who just tells jokes, but a person who sees the humor in everyday situations)

Dick and Dave would like each group to select and sponsor at least one candidate with the above attributes.

Due to limitations of teacher-student ratio they will select participants from the application (see below). If you are not a member of a group and would like to participate, complete the bottom half and send the form in with your own supportive material and letters of recommendation. Participants selected will be notified by mail. The fee will be collected at the seminar.

A large repertoire of dances is not necessary, nor does one need to be a leader now. The session will emphasize participation. Individual efforts will be evaluated not only by the instructors, but by the group as a whole.

Send completed form to:  
Teaching Seminar  
1524 Cardiff Avenue  
Los Angeles, CA 90035

DEADLINE FOR APPLICATIONS:  
**OCTOBER 5, 1985**  
INFO: (213) 556-3791

---

## TEACHING SEMINAR APPLICATION FORM

Sponsoring Group \_\_\_\_\_  
Sponsoring leader: Name \_\_\_\_\_  
Address \_\_\_\_\_  
Phone(s) \_\_\_\_\_  
  
Name of Candidate \_\_\_\_\_  
Address \_\_\_\_\_  
Phone(s) \_\_\_\_\_

BE SURE TO ENCLOSE LETTERS OF RECOMMENDATION & OTHER SUPPORTIVE MATERIAL.

*Enc. sent in a letter, direct, for me.* 6



## FOLK DANCE IS A MOVING EXPERIENCE

Where it's at in San Diego, 1985

M	10:00-12:00 am	City Hts Rec. Ctr, 3777 44th St	Int:B	Vicki Maheu
O	8:30-11:00 am	Pacific Beach Rec Ctr, Diamond & Gresham	Int:B	Fay Silverstein
N	9:00-10:00 am	University City Village	B	M. Manzella
D	12:00-2:00 pm	La Jolla Rec Ctr, 690 Prospect St	Int:B	Fay Silverstein
A	7:30-10:00 pm	Balboa Park Recital Hall	Int:I	Evelyn Prewett
Y	6:45-9:45 pm	Del Mar Shores Ctr (942-1352)	Int:B&I	Gerri Dukes
	8:00-10:00 pm	La Jolla Jewish Comm. Ctr. 457-3030	Israeli	
T	9:30-12:00	*American Ballet School, 941 Garnet (Alley)	LD:I	Rae Tauber
U	10:30-11:30 am	La Mesa Senior Rec Ctr	LD:B	Evelyn Prewett
E	1:00-3:00 pm	Orchard Apts, 4040 Hancock St	Int.	Alice Stirling
S	7:00-10:00	Balboa Park Recital Hall	Int:I	Vivian Woll
W	9:00-12:00 pm	La Jolla Rec Ctr	LD:B	Fay Silverstein
E	12:00-2:00 pm	La Jolla Rec Ctr	LD:I	Fay Silverstein
D	10:00-12:00 am	1st United Methodist, Mission Valley, South	Int:	Alice Stirling
N	7:00-10:00 pm	Balboa Park Club Building	Int	Alice Stirling
E	8:00-10:00 pm	Jewish Community Center, 4079 54th St	Israeli	Larry Keene
S	9:00-11:00 am	* Jewish Comm. Ctr., 583-3300 Summer session	Int:B	Vicki Maheu
D	11:00-1:00	* Jewish Comm. Ctr at Folk Dance Cafe	Int:I	Vicki Maheu
T	9:00-11:00 am	University City Village	B	M. Manzella
H	9:30-12:00 pm	* La Jolla Rec Ctr	LD:I	Rae Tauber
U	1:00-3:00 pm	Sr.Comm.Center No., 2nd & Fir Sts	Int:	Alice Stirling
R	7:00-10:00 pm	Balboa Park Club Bldg	Int:B	Vivian Woll
S	7:00-9:00 pm	Pioneer Church, 2550 Fairfield, Clairemont	Int:B&I	Vicki Maheu
F	9:00-12:00 am	Casa del Prado, Balboa Park	Int:I	Kayso
R	7:30-10:00 pm	Balboa Park Recital Hall	Couple	Dances
I	8:00-10:00 pm	SDSU, Peterson Gym	Int:B	Graham Hempel
D	1:15-3:15 pm	Balboan Retirement Hotel, 2340 4th Ave	Int.	Alice Stirling
A	7:30-10:00 pm	School at 715 I St., Chula Vista	Int:	Alice Stirling
Sa	1:00-3:00 pm	North Park Rec.Center	Int.	Kayso
Sun	1:00-5:00 pm	Balboa Park Club Bldg., Kolo Hour and International Dancing		

**FOLK' DANCE CAFE:** 2927 Meade St., upstairs, North Park, Call evenings: 281-5656

Sunday: Israeli with Yoni Eisner. 7:30 pm  
 Monday. Beg. Int'l with Vicki Maheu, 7:00 pm  
 Tuesday. Ballroom dance, 7:00 pm  
 Wednes. Int. Int'l with Vicki Maheu, 7:00 pm

Thursday. Israeli, various teachers. 7:30 pm  
 Friday. Greek with Greeks Jane, Susan & Chris  
 Saturday. 7:30, dance, dance, dance  
Also: Workshops, special events

Contacts:	Ellie/Don Hiatt	565-7069	Rae Tauber	273-4996
	Fay Silverstein	273-5132	Vicki Maheu	571-8867
	Juanita Lague	276-2659	Alice Stirling	422-5540

Records, tapes, resource material: Festival Records, Attn: John Filcich (213) 737-3500  
 2769 W. Pico Blvd., Los Angeles 90006

Int: International Folk Dances    LD: Line Dances    B: Beginners    I: Intermediate

\*Not in summer



OPAI folklore tours  
 Rae Tauber  
 2192 Harbour Hts. Road  
 San Diego, CA 92109





Cuicacalli is a Nahuatl word meaning "house or school of song and dance". It is an appropriate term to define this group. Founded in the San Fernando Valley in 1974, it's main purpose was to cultivate community interest in the folkloric traditions of Mexico, including those of dance, music and costuming.

According to Alfredo Calderon, general director of the group, there has been a cultural crisis in the Los Angeles area for the Mexican peoples. "Just listening to Mariachi music and eating tacos does not give one the needed cultural identity base. You must understand your grass roots to understand yourself."

One aspect of this "school" has been the formation of a performing group. The emblem of the group is representa-

tive of the range of material they present. The male figure shows a Quetzal ceremonial dancer and conceptualizes the pre-Hispanic foundation of Mexican culture. The female represents the more contemporary folkloric dance. In unison, they form a unit in which both forms of dance blend in harmony.

An interview with Alfredo Calderon gave us a bit more insight into the character of this group.

The people of the group are what Alfredo terms "community dancers". "One have had previous professional training. Once in the group, members are immersed in the history and background of various regions of Mexico. They are trained to master the style of these regions and to absorb the essential character of the people. The members must "feel" and present character "as true to life as possible". For example, the people of the Jalisco region are generally very open, bold and flirtatious. On the other hand, those of the Michoacan area

tend to be more humble and earthy in character. These differences in outlook must be projected by the performers to make the dances seem authentic.

This brings up the question of authenticity. If a dance is staged, is it still a "folk" dance? How much tradition is retained and how do you do it?

Alfredo had interesting answers to these questions. He feels there are many aspects to "folksiness".

One relates to the environment in which dances were originally done. The dance and the surroundings were often so tightly interwoven that they became one unit. To maintain this interrelationship, he tries to create the appropriate stage "environment" for his dancers. "Remember that we are 'theatre'. That means creating an 'illusion of reality". He employs scenery and lighting to immerse the performers and audience in the appropriate atmosphere. In one suite, incense is burnt on stage, adding to sensory illusion.

Costuming adds to the scene. Unfortunately, 'real' costumes are very expensive, so the group can rarely afford to buy them. Instead, one is purchased and used as a template for copies.

What about the dances themselves? How "real" are they? How much choreography enters into the picture?

According to Alfredo, they are carefully researched and kept as authentic as possible. He and Emilio Rivas, the artistic director of the group, return to Mexico on the average of once every 3 years, to do research. Often they corroborate with ethnographers and choreographers from the University of Guadalajara to reconstruct materials for the dances. Many of the Mayan dances have been choreographed based on descriptions left by friars.



They have also used anthropological pieces, such as bark paper books, sculptures and wall paintings, to give clues to movements used. In this manner, many similarities between Mayan dance and Indian dance of the Mudrah group have been found. Many of the pre-Hispanic dances were part of religious ceremonies. Dancing was a way of communicating with the Gods. Unfortunately, many of these dances have disappeared. The Old Man's Dance, in which young men dance in old man masks, to the God of Fire, is one which has survived. Another is the Voladores dance. This one is a spring dance to the fertility Gods.

In their original form, many of these ceremonial dances would last for hours. On

these,"we explain the context and length of the original to the audience and shorten the dance, retaining the essential elements."

As the woman on the group's emblem indicates, the dance suites of this group are not limited to the pre-Hispanic era. Others include the Yucatan Suite, with mestizo costume and influence, the Campeche suite, from an old seaport city much influenced by Spanish and Afro-Cuban merchants, and the European-influenced Zacateca suite. Alfredo tells us that a Veracruz suite is in process and that they are doing research on a number of the mask dances of the Galateras.

In addition to being a performing dance company, the Ballet Folklorico Cuicacalli

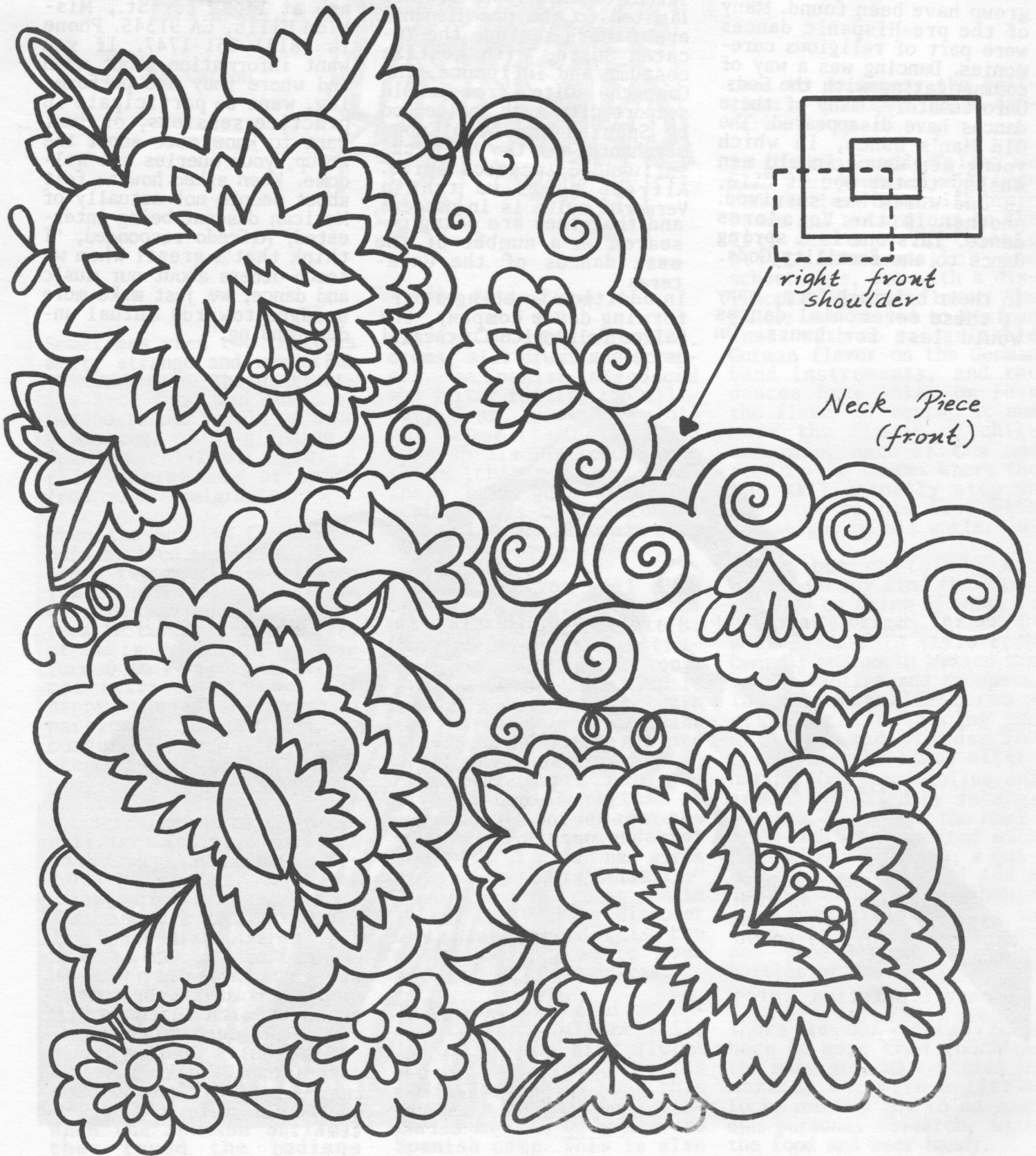
functions as an information pool for interested people. They teach the history, origin, character and environment of dances, as well as scenery and theatre techniques.

Headquarters for the group are at 14651 Fox St., Mission Hills, CA 91345. Phone is (818) 361-1747. If you want information about when and where they are performing, want to participate in practice sessions, or just want to know more about the group, your queries are welcome. When asked how he felt about people not actually of Mexican descent being interested, Alfredo responded, "I think that's great! When we teach others about our music and dance, we just make more bridges towards mutual understanding."





# The Gala Dress



# of Yucatan...

## THE "TERNO YUCATECO"

Lupe De La Rosa, Ethnologist

### Indian Dresses of Mexico

Mexico can boast of having a huge number of Indian groups within its boundaries---each one different and distinctive, and each one conscious and proud of its own characteristics. Despite external (1) efforts to obliterate native traditions, most Indian groups cling tenaciously to their own language, traditional forms of shelter, food and social organization. Moreover, they continue to adhere to their own aesthetic code, which includes crafts, music, dance and costume.

As a result, the number and variety of native costumes present in Mexico is staggering. Each group favors a different style of dress which characterizes it, despite losses the native cultures suffered as a result of the Spanish Conquest. One of the effects of this conquest was the introduction of new types of garments. As some of the old styles of clothing were lost, new ones were absorbed, resulting in a distinctive type of rural non-Indian costume. This emerged everywhere and acquired regional characteristics which made it as rich and varied as its Indian counterpart. This is known as Mestizo dress.

The characteristics which differentiate the Indian from the Mestizo dress can be divided into three main areas:

A) Manufacturing techniques  
Most Indian dresses are made of fabric woven on back strap looms. Designs are

brocaded and/or embroidered on the cloth. Natural dyes are used to color the fibers (although more and more commercial yarn is being used by the weavers). The designs used as decorations on the garments encode some symbolic meaning and many times these designs have their own names; they are transmitted from one generation to the next from mother to daughter

Mestizo dresses, on the other hand, are mostly made of commercial fabrics of different types, depending on the region.

### B) Style

For the most part, the female Indian dress of today is similar in shape to the styles preferred by their pre-Columbian ancestors, as the illustrations of many codices indicate. This is a sack-like garment called a "Huipil" (Wee-peel), or "Hipil" (Ee-peel) as it is known in Yucatan. It is made by joining 2, 3, or even 5 strips of hand woven cloth to give it the desired width. It is then folded in half and sewn on the sides, leaving two openings for the arms, and a slit or round hole for the head.

The Mestizo dress, in contrast, greatly resembles the European styles from which it evolved: full, long ruffled skirts worn over equally full and ruffled petticoats, tight-fitting bodices with full sleeves, and sometimes high, sometimes low necklines. The decorations consist of buttons, lace, ribbons and pleats.

### C) Distribution

This refers to the specific population that uses each type of dress. We see that the "huipiles" are preferred by the most conservative Indian women; whereas the Mestizo dress is favored by the rural women who are in more and closer contact with the larger society.

### The Dress in Yucatan

This dress has been selected for various reasons: it's simple, beautiful, and elegant. It offers a range of possibilities for its recreation. But mostly, it was chosen because it is unique in its genre: it is traditional and contemporary at the same time, and it is perhaps the only dress in Mexico that cuts across social and ethnic lines, being used by both the Indian and Mestizo women of Yucatan. Finally, the dress itself includes symbolic as well as historical elements that enrich it beyond its utilitarian aspect.

According to Lechuga (1982: 53) archaeological evidence demonstrates that the Mayas of the Classic Period--between the IV and X centuries A.D.--wore the most lavish, elaborate and varied dress of Mesoamerica. The dresses were manufactured of cloth richly brocaded, embroidered or woven with feathers. It was also decorated with beads, shells, and/or precious stones. Their jewelry and head decorations were equally elaborate. But by the time the Spaniards arrived, this richness had given way



GALA DRESS OF YUCATAN:  
THE "TERNO YUCATECO"

to a more subdued style, apparently due to the influence exerted by the Mexica or Aztec. Lechuga notes that the archaeological evidence for this period is very sparse, but we have a brief commentary by Landa. For this time the female attire consisted of a wrap-around garment known as "pik" in Mayan. It was tied to the waist with a belt or "faja", no top, and a cloth covering the head. The latter served as a blanket at night. Landa noted that the women of Bacalar and Campeche also used a piece of cloth tied under the arms to cover the breasts and commented that these women were "truly modest". (Landa, 1978:54). The women of the elite used huipiles that were much shorter in the front than in back, and therefore, gave the appearance of a cape (Lechuga, 1982:58). The fine cloths used in the manufacture of these huipiles were woven in backstrap looms and their edges were finished in a round technique or in a step like fashion that was also prevalent in Peru. The designs that decorated the dresses of both men and women were "symbols related to the Mayan religion, as well as stylized representations of the planets, the calendar and the Gods" (Lechuga, 1982:59).

As elsewhere in Mesoamerica, the elaborate dress identified its wearer, not only as a privileged member of the elite, but even as a member of a specific rank and/or particular association.

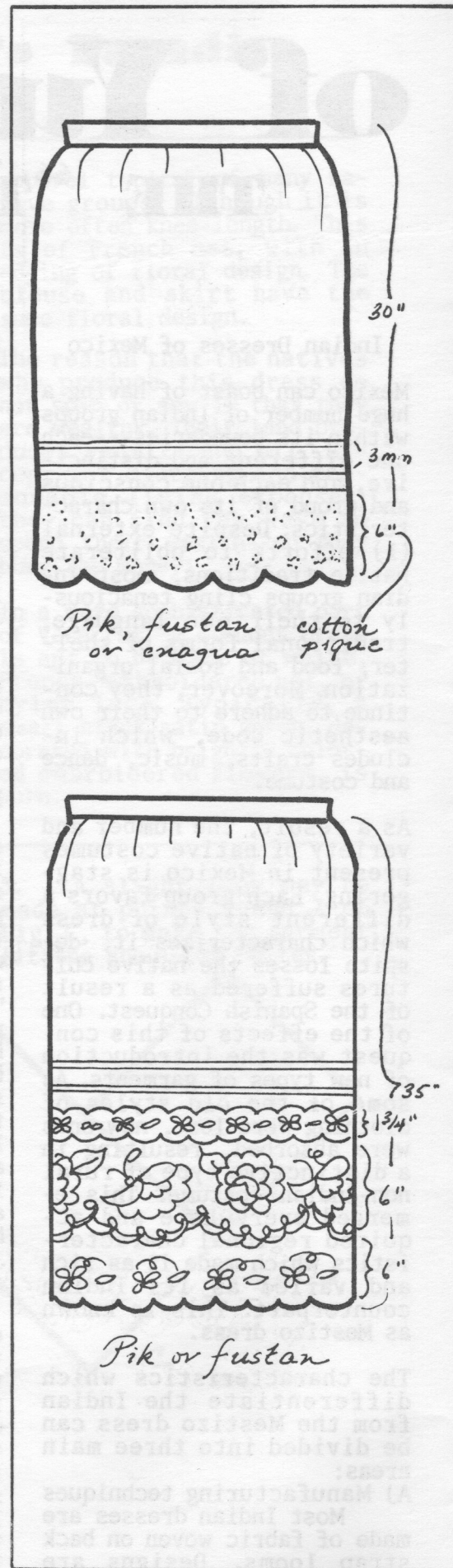
The Terno Yucateco

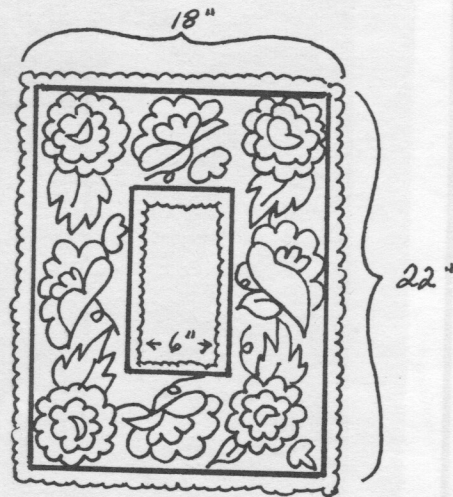
At present this complexity is gone, leaving a rather simple style that, paradoxically enough, is the very essence of its elegance.

"Terno yucateco" or "traje de gala de la mestiza yucateca" (gala dress of the Mestizo women of Yucatan),

not only designates the most elaborate of the Yucatan dresses, but also brings to mind the many festive occasions for which it is reserved: Vaquerias, Charlotadas, weddings, baptisms, etc. Terno is the Spanish derivative of the number 3, and may either refer to the three embroidered pieces that decorate the dress providing color contrast to an otherwise all-white background, or to the three separate which form the dress. In the past these were the top or "hipil", a skirt or "pik" and a white "rebozo" (shawl) embroidered with the same motifs as the dress. But since the embroidered rebozo has been replaced by the commercial type of different colors, perhaps terno now refers to the hipil and the two "tustanes" the women wear: the outer one decorated in a manner similar to the top, and the inner one done in all white and used as a petticoat. Whatever the meaning of the name, this is the dress in which the typical dances of the region--the "jaranas"--are performed. Though the association may be fortuitous--"jaranas" are played and danced at most festive occasions, and one wears one's "Sunday best" to attend festivities--it is also culturally determined: jaranas are the preferred type of music/dance in Yucatan and the "terno de lujo (gala dress) is the typical dress of the region. Inevitably music, dance and dress are joined together, each becoming a symbol for the other.

At such occasions, the women endeavor to wear the most lavish renditions of this dress. Each one is made of the best material the owner can afford: linen or cotton batiste or heavy satin (this being the most traditional choice) or even silk. The embroidery on the finest is done by hand. Though several techniques are used, the most appreciated is cross-stitch, known as "xocbishuy" (shock-bee-shuy) in Mayan.





Cabezon or neckpiece

silk lace

The most traditional motifs were grecas, animals, and naturalistic or geometrical designs; at present the most popular designs are flowers, in bouquets, garlands or individual. In the past embroidery was done in one of two favorite colors: red or purple. The latter was obtained from the secretion of the Murex snail. Now, motifs are embroidered in a multitude of colors.

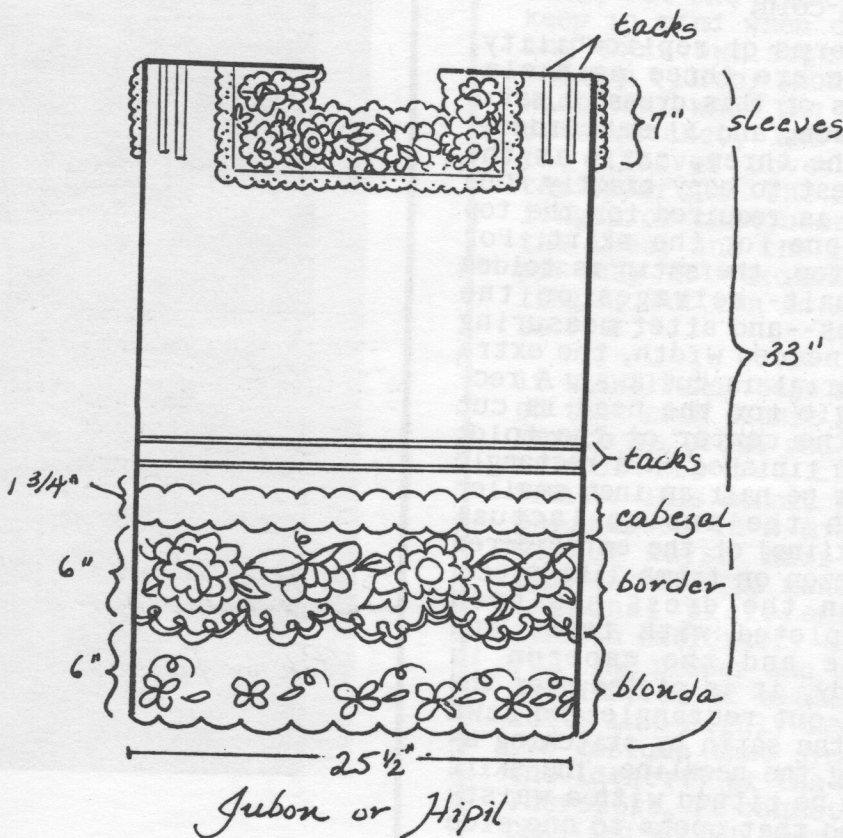
The Xocbishuy has a long history in Yucatan, going back to pre-Columbian times, as archaeological evidence indicates. Mayan women of today not only prize and favor this type of embroidery but believe like their ancestors that the source of talent and inspiration re-

sides in the Rattle Snake, the scales of which form highly individual and complex designs. Thus, in order to become a talented embroiderer, a woman must undergo a ceremony at the age of twelve; in this ceremony, she is made to touch a Rattle Snake for that purpose.

### The Structure of the Dress

The terno yucateco consists of an hipil, a pik or tustan (skirt) and another pik for a petticoat. The accessories include a silk shawl, a long rosary of gold or silver filigree beads (used as a necklace and usually a family heirloom), gold filigree earrings, and at each affair a brand new ribbon for the hair. Shoes in the past were traditionally pumps with low heels made of heavy satin and embroidered in gold or silver threads, or silk of different colors. One detail made these shoes different and unique: the toes turned up in a point in the style of Arabian slippers. They are known as "zapatos morrongos" (Morrongo shoes). Unfortunately they have now disappeared and have been replaced by modern styles, preferably white in color.

The top or jubon is made of a piece of white satin folded in half (see diagram) and sewn on the sides allowing openings for the arms. A square is cut out in the center to create a neckline, and this is subsequently overlaid with a frame-like piece, heavily embroidered. The inner and outer edges of this frame, and the sleeve openings are decorated with silk lace 1" wide. Two or three vertical tucks 3 mm wide emphasize the sleeve openings (see sketch). Additionally, two or three horizontal tucks also 3 mm wide outline the bottom of the satin portion of the dress. Lace 2" wide called "cabezal" is attached immediately below the tucks and separates the satin from the embroidered border. This by itself is called "ceneta"



Jubon or Hipil



(narrow strip). The cenefa is decorated with geometric, animal or floral designs embroidered by hand or machine or even printed. The lower border is scalloped, perhaps symbolizing inverted pyramids, though in pre-Columbian times they seemed to have been stylized representations of snake rattles. Finally, attached to the scalloped edge of the cenefa is the 6" wide lace called "blonda". Both types of lace (the cabezal and the blonda) are manufactured specially for the Yucatan, Campeche, Quintana Roo and Oaxaca market; and because this lace is so characteristic of Yucatan dress, it deserves a brief explanation. The cabezal is finished or scalloped on both sides--hence the name; whereas the blonda is only finished on the lower border, also scalloped. The diversity of floral designs that decorate the lace can be mixed or matched.

The pik is made of the same material as the jubon, and is decorated in the same way; except for the bottom layer of lace, which in some dresses is double. The bottom layer is left slightly longer than the top one. The pik used as petticoat is of fine cotton and decorated with a cotton pique border.

There is no "true" front or back to this dress; therefore one may use either side. No belt is used. It is customary to use a rosary of coral, gold or silver filigree beads as a necklace. Each woman chooses the color of her own rebozo and wears it draped over the shoulders except when dancing. Then it is placed on her back and the ends are wrapped around her arms, keeping it tense at the same time that she holds the jubon in front of her with the tips of her fingers. Hair is twisted into a bun and pinned at the base of the neck, using only a comb, then a large bow the same color as the rebozo is placed over the bun. Some women finish by placing some

flowers on one side of the bun.

Women who have shown an unusual ability in the performance of the traditional jaranas indicate this by wearing a band of red silk ribbon over one shoulder and tied below the waist on the opposite side. Finally, to attend a traditional "vaqueria" (social dance event), a woman uses a straw hat decorated with a mirror in front and flowers all around the crown.

According to an old tradition, a man who wishes to dance with a particular girl makes a symbolic request by approaching her and placing over her own another hat similarly decorated. Some girls collect a tower of them and must balance them while dancing, as a further proof of their ability. At the end of the party, each man comes to retrieve his hat presenting the girl with a gift. In times of great prosperity, this gift was a gold coin.

In terms of replicability, there are three main elements of this dress: 1) satin 2) lace, and 3) embroidery. Of the three, satin is the easiest to copy exactly. One yard is required for the top and one for the skirt. For the top, the satin is folded in half--selvages on the sides--and after measuring the needed width, the extra material is cut away. A rectangle for the head is cut in the center of the fold; when finished this rectangle must be half an inch smaller than the inside (actual neckline) of the embroidered cabezon or frame-like piece. When the dress has been completed with tacks and lace and the cabezon is ready, it is pinned over the cut-out rectangle and sewn to the satin by stitching along the neckline. The skirt can be fitted with a waistband that opens to one side (no zipper is used), and two strings to serve as ties are attached to either side of the band.







The lace is difficult to replicate. If some cannot be sent from Yucatan, whatever lace is available may be used as a substitute, being careful only to scallop the lower border.

The embroidered cenefa can be made as narrow or wide as desired. The sketches enclosed here originally measured 13.5 cm or 5" (cabezon) and 15 cm or 6" (lower border), but can be sized at will. Motifs can be machine or hand embroidered (satin stitch). If an embroidered cenefa is not feasible and the chosen alternative is a printed border, upholstery material may provide a good garland design to use as a substitute.

Because this is a loose-fitting outfit, the same dress may be used by women of different sizes. A dress made with the measurements given here can be considered "medium", but the principles to keep in mind when considering one's own size is that the top (jubon) should be so wide that when the arms are outstretched, the edge of the 'sleeves' cover half of the upper arm. The finished length of the jubon covers the knee; and the finished pik may not exceed ankle-length, but can be somewhat shorter.

It has already been mentioned that each ethnic group in Mexico is proud and possessive of its own cultural traits. This ethnic pride is manifested in a myriad of subtle ways: hair style, type of folds to make a bow, regional preferences for certain embroidery designs, etc. The proper and balanced combination of elements results in a highly distinctive costume that symbolizes the identity of the wearer. Therefore, it cannot be emphasized enough that attention to the most trivial detail can effectively "make or break" an ethnic dress's claim to "authenticity".

#### SELECTED BIBLIOGRAPHY

Cordry, Donald B. & Dorothy M. MEXICAN INDIAN COSTUMES. University of Texas Press. Austin & London. 1968.

Dahlgren-Jordan, Barbara. "Las Artes Textiles". CUARENTA SIGLOS DE ARTE MEXICANO: ARTE POPULAR. Editorial Herrero, S.A., Mexico 1981.

Diaz-Bolio, Jose. LA SERPIENTE EMPUMADA, EJE DE CULTURAS. Tercera Edicion. Registro de Cultura Yucateca Merida, Yucatan. 1964.

Garrido Amaya, Menalio. "VESTUARIO DE YUCATAN." XI Congreso para Maestros de Danza. I.I.D.D.M., Merida, Yucatan, July 10-17. (Publication for exclusive circulation). 1982.

Landa, Friar Diego de. YUCATAN, BEFORE AND AFTER THE CONQUEST. (1566). Dover Publications, Inc., New York 1978.

Lechuga, Ruth D. EL TRAJE INDIGENA DE MEXICO, SU EVOLUCION DESDE LA EPOCA PREHISPANICA HASTA LA ACTUALIDAD. Panorama Editorial, S.A., Mexico. 1982.

Mappelli Mozzi, Carlota & Castello Yturvide, Teresa. EL TRAJE INDIGENA EN MEXICO. Tomo II, Instituto Nacional de Antropologia e Historia (INAH), Mexico, Buenos Aires 1968.

Marti, Samuel. CANTO, DANZA Y MUSICA PRECORTESIANOS. Fonda de Cultura Economica, Mexico, Buenos Aires 1961.

Momprade, Electra L. & Gutierrez, Tonatiuh. HISTORIA GENERAL DEL ARTE MEXICANO. INDUMENTARIA TRADICIONAL INDIGENA. Editorial Hermes, S.A., Mexico, Buenos Aires, 1976 a.

HISTORIA GENERAL DEL ARTE MEXICANO. DANZAS Y BAILLES POPULARES. Editorial Hermes, S.A., Mexico, Buenos Aires, 1976 b.



Lower border ↗



Blonda is attached here...



THE FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH, INC.

PRESENTS

# CAMP HESS KRAMER INSTITUTE WEEKEND

## "All Camps Review"

Learn dances taught at Summer '85 Camps

### October 11-12-13, 1985

TEACHERS:

**Beverly Barr**

**Billy Burke**

**Vicki Maheu**

**Maria Reisch**

THE WEEKEND: Includes 2 nights' lodging, 6 meals, snacks, teaching sessions with review sessions, evening dances, a Happy Hour, and, if you can find the time, hiking, beach strolling and other outdoor activities.

THE LOCATION: Camp Hess Kramer is located at 11495 E. Pacific Coast Highway, in a verdant canyon, one mile north of the Ventura County Line.

\*\*\*\*\*  
Dorms — \$75 each

Rooms with semi-private baths — \$85 each (sleeps 2 or 3)

The full amount must accompany this application. Due to very limited semi-private rooms, your extra \$10 will be refunded if rooms are filled. Please make check payable to FEDERATION INSTITUTE COMMITTEE.

BEVERLY — (213) 202-6166 or (213) 478-4659

GLORIA or WES — (213) 452-1538

MAIL APPLICATION TO: Wes Perkins & Gloria Harris, 1621 Bryn Mawr, Santa Monica, CA 90405

— REGISTRATION WILL CLOSE OCTOBER 1, 1985 —

NAME(S) \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

STATE \_\_\_\_\_ ZIP \_\_\_\_\_

CIRCLE WHICH IS DAYTIME PHONE:

WORK ( ) \_\_\_\_\_ HOME ( ) \_\_\_\_\_

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

DORM ( ) , \$75 per person .....\$ \_\_\_\_\_

SEMI-PRIVATE ROOM (if available)  
which sleeps 2 ( ) ; 3 ( ) ,  
\$85 per person .....\$ \_\_\_\_\_

SYLLABUS ( ) , \$2 each .....\$ \_\_\_\_\_

TOTAL .....\$ \_\_\_\_\_

SMOKER: \_\_\_\_\_ NON-SMOKER: \_\_\_\_\_



# MEXICO: A Costume-Lover's Paradise

Mildred H. Walter

In 1946, I made my first trip to Mexico.

In 1985, I made my "ump-teenth".

On early trips, the "loot" I brought back consisted mostly of jewelry, but that soon changed. I began to buy costumes: the daily clothing of city and small town Mexican people, as well as their festival costumes.

Hand-woven cloth--often hand embroidered as well--is used by many native groups of Oaxaca. The loom used may be a discarded one from Europe, driven by foot, or it may be a stationary hand model. In the native market of Oaxaca, Oax., many weavers sit on a small rug on the floor, with their warp attached to a nearby stationary object. An adjunct is the heavy object

which is used to tighten the weaving. Other Oaxacan dresses are made of white or black net bought by the dressmaker and embroidered with large, colorful floral designs, done as a cottage industry.

As a 'collector', I bought a number of these Oaxacan dresses in the 50's and 60's at the unbelievably low price of \$25-30. Since then, the prices have at least doubled.

Another region known for its wonderful costuming is that of Veracruz, particularly the "Indian country". There is an ankle-length quechquemitl ("ketch-keh-mee-tl"), which is a piece of wearing

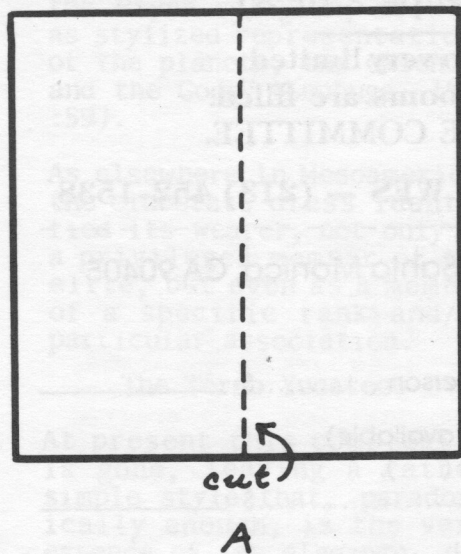
apparel typical of many native groups, although it is more often knee-length. This is of French net, with an edging of floral design. The blouse and skirt have the same floral design.

The reason that the natives who produce this dress do not spin or sew is that they are wealthy. Their land produces vanilla and oil. Except for clothing and reasonable living expenses, they can find few ways to spend their wealth--so they bury the money!

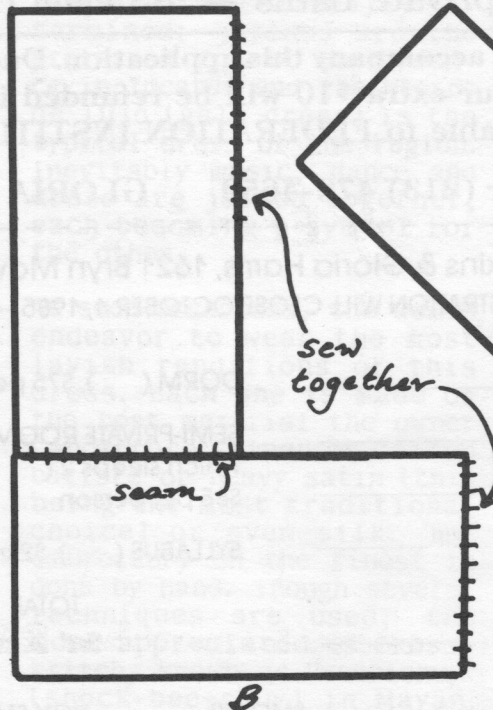
In a more sophisticated part of Veracruz, a woman's dress is apt to be made of white, French embroidered net, or nylon lace. Typically, a small black satin apron, decorated with brightly colored embroidered flowers, is worn.

## To make a QUEXQUEMITL

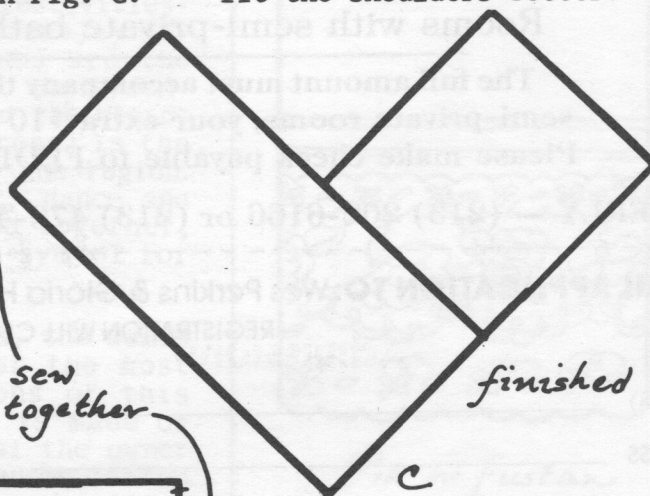
1. Fig. A is a piece of cloth, about 1 sq. yd, to be cut as shown.



2. Fig. B shows how the two pieces should be sewn together, producing the quechquemitl, shown in Fig. C.

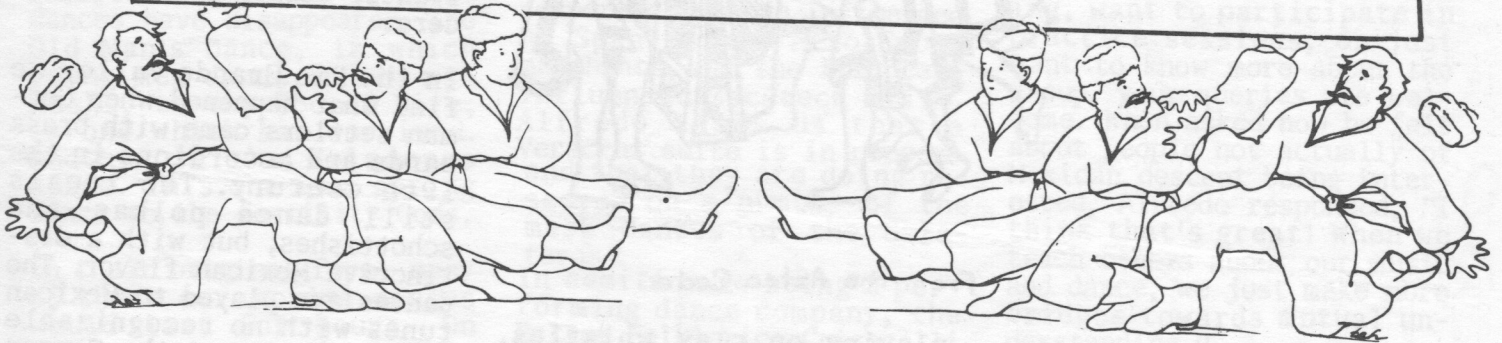


3. A slight tuck may be made at points 1 and 2 of Fig. C, to make the garment fit the shoulders better.





# KAZASKA



an evening of  
**INTERNATIONAL FOLK DANCING**  
every  
**SUNDAY**  
at  
**9:00 PM**

7 p.m. Beginners' Class  
8 p.m. Intermediate Class

at the Japanese Institute  
2110 Corinth W. Los Angeles

(1 BLK. WEST OF SAWTELLE; ½ BLOCK NORTH OF OLYMPIC)

**Hosted by Edy Greenblatt**

**Admission:** Request Dancing Only (9 p.m.) \$3.25  
Class(es) and Request Dancing \$4.25

For more information call  
**(213) 478-1228 or (213) 478-5968**

**Grand Re-opening September 22, 1985**



# The PIPER'S BAG

Joe Carson



From the Aztec Codex

Sometimes when two cultures meet, strange and wonderful things happen. The distinctive art, food and music of Mexico is the result of such a meeting, melding Indian & Spanish cultures, plus a fair sprinkling of spice from other immigrants.

When the Spanish Conquistadors arrived in Mexico, they found two native civilizations. The Mayans in Yucatan were in decline, but the Aztecs in central Mexico were at their peak. The Spanish formed an alliance with local tribes that were not happy with the Aztecs in particular and proceeded to conquer them. The Church stepped in and started a program of conversion and destruction. They tried to obliterate the traces of civilization and replace it with a Spanish type of culture, although they did not quite succeed. The influence of the native Indian culture is clear to anyone who has eaten Mexican food, seen Mexican monumental sculpture or Mexican murals and mosaic work, visited the charming floating gardens of Xochimilco, or heard the different regional styles of Mexican music.

When the Spanish arrived, they found the Indians

playing on clay whistles, drums, slit drums and scrapers. The Spanish introduced the guitar family, the military drum, pipe (fluvial) and tabor (tambori). The Spanish also introduced the shawm (chirimia) and harp. These have been mixed in various ways to produce the regional types of bands seen in Mexico.

In Veracruz you will find beautiful music played on harp, guitar, and quinto (a small ukelele-like instrument played with a long, slender quill). The harp is the central instrument with the guitars providing fuller accompaniment. The quinto plays syncopated rhythms across the complex patterns already weaving rhythms against themselves on the harp. Add to this wonderful sound the sight of the girls dancing in their "butterfly" dresses and the young men in white, and you may discover why many regard this the most charming music made anywhere in the Americas.

In the South we find the ancient Mayan culture still living in the clay flutes and various drums, rattles and scrapers. To hear this music is to step back centuries in time to before the Spanish came. This is also

used to accompany the brilliantly costumed Indian dancers.

In the Rio Grande Valley we find what happened when German settlers came with brass bands and accordions in the 19th century. The locals still dance polkas and schottishes, but with a distinctive Mexican flavor. The dances are played to Mexican tunes with no recognizable German flavor on the German band instruments, and the dances have taken on less the flavor of bratwurst and more the flavor of chile colorado. Here is the odd step in the dances where the man will actually step on the side of his foot with the weight on his ankle. Ow!

Last, but certainly not least, we may find the music most of us think of when we think of Mexico...the Mariachi band. This style from central and north Mexico has banked violins and trumpets. The band normally forms a straight line facing the audience and stands. The trumpets take lead, alternating with the violins and are accompanied by several guitars. Sometimes the Mariachi band is augmented with a quinto, a marimba, a guitarone (bass guitar) and a Veracruz harp. This should also have girls dancing in brightly colored dresses and good Mexican food with bottles of Dos Equis beer at hand.

There is not enough room here to more than touch on the many musical cultures in Mexico, but with a little luck, you may get to do your own personal research, with the food and beer handy.





## BALLET FOLCLORICO NACIONAL DE MEXICO

Preston Ashbourne & Fay Wouk

Early this year the LA area was again fortunate to have had several performances by the Ballet Folclorico Nacional de Mexico, presented at the fabulous Ambassador Auditorium in Pasadena. We went on January 31st. The performance included a number of exciting suites, and showed a great variety, with suites that ranged from Indian to European styles of dance.

The two most Indian suites were the Quetzals dance from Puebla, and the Yaqui Deer Dance. The Quetzals are beautiful birds that symbolize freedom, and one of the most striking things about this stately dance was the fantastic plumed headdresses worn by the dancers. A flute and a drum provided the haunting music for the suite. *Las Pascolas y el Venado*, (The Hunters and the Deer) is an incredibly powerful piece, undoubtedly the high point of the evening. If it were not so somber, it would make a fantastic finale. The suite is danced by three dancers who represent two Yaqui hunters and a deer. The deer dancer, Ignacio Dominguez Murguia, solos an excellent imitation of a deer, hunted down and eventually killed by the two archers.

Two other suites showed an interesting blend of Indian and Hispanic elements. They were a representation of a

wedding among the Tarascos of Michoacan, and a pair of dances from Oaxaca.

The Oaxacan dances began with *La Pluma*, a strange number combining Indian music with Spanish marches that had some echoes of the Quetzal dance as well. This was followed by a women's dance, *Zandunga*, which resembled the North African *Sha'abi* in that the women danced with large flower-filled gourds on their heads. The dance movements were graceful and refined. The women's costume was elegant and striking, a perfect compliment to the dance. A long white dress was covered by a black sleeveless tunic and midlength skirt, both copiously embroidered with a large floral pattern.

The wedding ceremony included traditional and Hispanic elements. The dance styles of the Tarascans were much less influenced by the Spanish than the better known forms of Mexican dance like the Veracruz or Jalisco types. The *Vals de los Novios* (the marrying couples waltz, seem familiar?), was followed by *Iguiris*, an aboriginal dance. Mestizo culture, like Spanish culture, shows Middle Eastern influence, and this wedding included an amusing Moorish

dance with men wearing veils (how strange!) and large balloon-like turbans. The bottle dance in this suite was impressive, as not only the men, but also the long-skirted women, jumped around and over bottles without knocking them over.

The performance included a variety of regional dances of the more Europeanized type, including the familiar Norteno (northern), Veracruz and Jalisco styles, as well as some lesser known ones. We folkdancers will see the Northern European influence in the Norteno dances, which are the *Chotis* (schottisch), *Redoba* (waltz), and *Polka*, all done with a lot of foot stamping. This is the dancing our cowboys picked up on and it contributed to modern square dance, among other things.

The Veracruz suite naturally included the famous *La Bamba* where the lead couple ties a sash into a bow with their feet, and *El Zapateado* with all the footstamping. We found the stage a bit too crowded in this suite, although on the whole it was lively and entertaining. The Jalisco suite, which was the finale, included some spectacular rope twirling. The dancing in this suite was less exciting, and only the rope twirling really warranted the finale position.



# Panegiri

Greek Folk Dance Ensemble

*invites you to attend the*

**PANEGIRI TRAINING GROUP**

*If you have a knowledge of greek dances  
and/or previous performing dance group  
experience, please call:*

LA/Orange County

Charlie Kyriacou  
(213)392-1882(home)  
(213)607-5462(work)

San Fernando Valley

Nick Varvitsiotis  
(818)243-5781  
George Nickols  
(818)994-1414



## OPA! Folklore Tours 1985/6

### Festivals of INDIA

- DIWALI FESTIVAL of LIGHTS & PUSHKAR FAIR  
17 day, November 10-27 \$ 1,257
- INDIA, NEPAL & KASHMIR, Rajastan Festival  
24 days, February 14-March 9 \$ 1,776

### Holy Toledo!

» May/June, 1986. CORPUS CHRISTI DAY  
in Spain, the ANNUAL FESTIVAL in  
Marakesh, Morocco; folklore traditions  
of Northern Portugal.

### Balkan I & II

July/August, 1986

- ~ 17 days YUGOSLAVIA & BULGARIA
  - ~ 24 days BULGARIA, ROMANIA, & HUNGARY
- Both tours will include the major  
festival in Koprivshtitsa. Dates  
and costs to be announced.

Ask to be put on our mailing list,

619/273-8747

Pacific Beach Travel

1356 Garnet Ave., San Diego, Ca. 92109



# INTERNATIONAL FOOD

by Fay Wouk

## with FAY

### MEXICO

A large part of the population of Los Angeles is of Mexican ancestry, and the region abounds in Mexican restaurants. As a result, Angelinos have an image of Mexican cooking based on typical Los Angeles Mexican restaurant food. What many people don't realize, however, is that this is only the tip of the iceberg (or the smoke of the volcano, to create a more geographically appropriate metaphor). The tacos, tostadas and burritos that we eat so frequently form a very small part of Mexican cuisine: taco just means snack, tostada means something toasted, and burritos ("little donkeys") are unknown in most of Mexico! Many foods were first cultivated in Mexico and Central America. These include: avocados, many varieties of

beans, corn, chiles, chocolate, peanuts, pineapples, papayas, pumpkins, squash, sweet potatoes, tomatoes, tomatillos (green tomatoes, which are not related to the red ones), and of course, the turkey. These food formed the basis of indigenous cooking before the arrival of the Spanish in the 15th century. The 'mole' was the most important preparation in the pre-Spanish period, and still forms a significant part of the cuisine. Chilis, onions, tomatoes, seasonings, and nuts (as a thickening agent) are ground to a paste and then fried 5 or 10 minutes. The meat or vegetable is cooked separately in broth. At the end, the meat and paste are combined, with enough broth to thin the paste to a sauce. The Spanish brought their own cooking heritage with them, strongly influenced by centuries of Arab domination. They introduced many European and Asian ingredients into Mexican cooking. From Europe they brought walnuts, wine, wheat, chicken, and cattle for beef, milk and cheese. From Asia they brought rice, and the spices of the Indies: cinnamon, nutmeg and cloves. From the Middle East they brought citrus fruit, almonds and raisins. These ingredients were all incorporated into Mexican cooking, as was the European concept of stew, in which meat, vegetables and seasonings are cooked together in liquid.

### Calabacitas Picadas (Chopped Squash)

- 1 lb zucchini or summer squash
- 1 onion, chopped
- 1 clove garlic, chopped
- 1 lb tomatoes, peeled, seeded & chopped
- 1/2 tsp ground coriander
- 1-2 serrano chiles, seeded and chopped
- salt to taste
- 1/4 lb Monterey jack cheese

1. Chop or slice zucchini into 1/2" pieces.
2. Combine all ingredients except cheese in a pot. Cover and cook over low heat for about 10 min, until zucchini is cooked but still crunchy.
3. Drain liquid. Transfer to a baking dish.
4. Slice cheese thinly. Spread over zucchini. Broil until cheese starts to melt.

### Pollo Verde (Chicken in Green Sauce)

- 2 chickens, cut in serving pieces
- 2 C broth
- 1 clove garlic
- 1 lb tomatillos
- 1 bunch fresh coriander (cilantro)
- 1-2 fresh serrano chiles
- salt, pepper to taste
- cooking oil
- 1 large onion

1. Simmer chickens, covered, in broth, until done (approximately 1 hour).
2. Remove papery skins from tomatillos. Bring to boil in a pot of water. Simmer 10 minutes, until soft. Remove seeds from chiles.
3. Combine coriander, onion, garlic, tomatillos, chiles, salt and pepper in a blender or food processor. Process to a coarse puree. (If you haven't got either, you've got a lot of chopping to do. Good luck!)
4. Heat oil (use unflavored oil like safflower, not olive oil, butter or margarine). Fry puree for 5 min.
5. Add chicken to puree. Add enough broth (1/4 C at a time) to make a thick sauce.







# RESTAURANT REVIEW



Fay Wouk, Preston Ashbourne

**WHO-SONG & LARRY'S CANTINA** (Mexican), 2020 E. Ball Rd., Anaheim, (714) 956-4880. Hours: Fri-Sat till 11 pm, Sun-Thurs till 10 pm. Credit: DC, AmEx, MC, Visa. Prices: \$5-11. This restaurant is part of a chain, and much of the food is pretty standard. One thing that makes this restaurant stand out is the outstanding homemade wheat tortillas that come with the meals. The enchiladas suizas (with salsa verde, swiss cheese & sour cream on top) were nice. Chicken fajitas (chicken cooked with onions, peppers and spices, brought to the table sizzling on a special platter) which was not listed on the menu but is the up-and-coming special in a number of Mexican chain restaurants, was excellent.

**PACO'S**, 4141 Centinela (S. of Washington Blvd.), Mar Vista, (213) 391-9616. Hours: Mon-Thurs 10:30 am-11 pm, Fri-Sun 10:30 am-12 pm. Cash only - no credit. Prices: \$4.50-8.50. Along with the usual tacos, burritos, chile verde, chili colorado and steak picado, Paco's offers some selections that you do not find very often in Mexican restaurants; besides fish and shrimp, they also serve octopus and calamari (squid) prepared in a variety of ways. The meat dishes include a very nice carne adobada (pork marinated and grilled in a thick, tasty vinegar and tomato sauce) and a very unusual specialty from Yucatan called cochinita pibil. This dish consists of pork cooked in banana leaves, wonderfully spiced and cooked until it's fork tender. The tortillas are the traditional kind, home made from stone ground corn flour. Nice decor, with lots of hanging plants and two tropical fish tanks, one with tiny sharks in it. Margaritas are served by the

pitcher, so you might want to avoid peak drinking times like Saturday night, since the place is small and one rowdy group can make it seem very noisy.

## HOLLYWOOD (more or less)

**AGUNG INDONESIAN RESTAURANT** 3909 Beverly (near Vermont) LA, (213) 660-2113. Hours: 11 am-9 pm, Sun. 12:30-8 pm. Closed Tuesdays. Credit: MC, Visa. Prices: Main dish + rice, \$4-5, side dishes \$.60 to \$1.50, ice drinks \$1.50-2. This is the best Indonesian restaurant I've been to in LA. Owners are from Padang, which has the best cooking in Indonesia. You can order a dinner, or make a do-it-yourself rijstafel (called here by the Indonesian name nasi rames, instead of the Dutch rijstafel) by ordering plain rice plus several side dishes. If you do, get 3-4 side dishes per person. Recommended: sate (marinated, b-b-q meat on skewers), gado gado (vegetable salad with peanut sauce), gulai kambing (lamb curry), redang (beef curry), kalio (a wetter version of redang), sayur lodeh (vegetables in coconut milk) es kelapa muda (iced coconut drink), telur belado (chili-fried hard boiled eggs-only if you like your food very, very hot), ayam panggang (b-b-q chicken).

## LONG BEACH

**PEILIN RESTAURANT** (Chinese and Cambodian), 2232 Anaheim (near Cherry), Long Beach. (213) 433-3810. Hours: weekdays till 9 pm, Fri. & Sat. till 10 pm. No credit. Prices \$4-8. Visiting this restaurant is a real adventure! They have 2 menus: an English one listing Chinese dishes, and one in Chinese, Cambodian and Vietnamese listing Cambodian dishes. The manager said they were working on an English trans-

lation for that menu. In the meantime, ordering Cambodian food is complicated. We ended up by asking for "one Cambodian fish, one Cambodian beef, and one Cambodian chicken". We were pleased with what we ended up with. The dishes were: Cambodian Beef Phlear (cold beef and onion salad, seasoned with Mint, lemon juice, peanuts, and green chilis-leftovers were good reheated the next day, too!), Cambodian Kung Pao Chicken, and Rock Cod Fish Crispy with Sour Sauce (a delicious whole fried fish with a somewhat hot brown sauce). If you like hot food and you're looking for something new and exciting, try the Peilin. But be sure to call first. Twice we tried to go and they were closed for private Cambodian wedding parties.

## WEST HOLLYWOOD

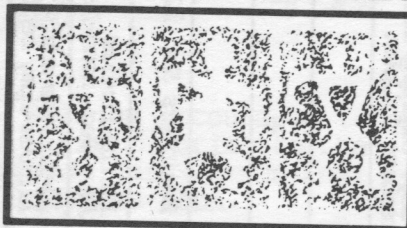
**KABOB HOUSE**, 8870 Sunset Bl. (near La Cienega), LA, (213) 855-9791. Hours: noon-10 pm daily. No Credit. Prices: \$7 to \$9, dinners, \$2-\$3 salad. This is the quintessential Irani kabob place; nothing on the menu but 7 different kinds of kabobs (fish, lamb, beef, ground beef, chicken) with rice. Recommendations: "lamb chunks" kabob (good), eggplant salad (excellent), yoghurt salad (excellent), zooloobia (fried rosewater and honey flavored dessert, fabulous!). Note: the French olive salad is actually a Russian potato salad which's extremely popular in Iran.

**A WORD OF WARNING:** A place to avoid is the Shanghai Panda in Westminster. I had one of the most forgettable meals of my life there, and hopefully one I WILL forget soon! A waste of good calories.



A Celebration of Folk Dance and Music

# MAKAHIKI HOU\* CAMP



Hawaii 1985

DECEMBER 26 THROUGH JANUARY 1

at Kokokahi YWCA - a rustic 11-acre oceanfront camp  
on Kaneohe Bay on the lush, tropical windward side  
of the island of Oahu

enjoy workshops for dancers, singers and musicians...  
plus swimming, hiking - or just relaxing!

### GUEST PARTICIPANTS

YVES MOREAU - dances of Bulgaria & French Canada

JOE GRAZIOSI - dances of Greece

CAROL SILVERMAN - songs and dances of Bulgaria

MARK LEVY - gajda

GEORGE CHITTENDEN - clarinet and zurna

DAN AUVIL - dumbek

Classes in music and dance of Hawaii

...and more!

LIMITED ENROLLMENT, so send NOW for the brochure with additional  
information and registration form to:

P.O. Box 22463 • Honolulu, HI 96822 • Telephone (808) 528-1259

SPONSORED BY THE INTERNATIONAL FOLK DANCERS OF HAWAII

(\*Hawaiian for "New Year")

לאן הערב: חוגים לריקודי עם  
בדרכנו של  
ישראל יעקובי ישראלי



**ISRAELI & YEMENITE FOLK DANCE INSTRUCTOR**  
**YAKOVYER**  
(818) 994 - 5432  
Box 3194 V.N. Calif. 91407

Dear Scene Editors:

The supporters/organizers of the Saturday night folk dance evening at the California Jukebox Club wish to thank you for publishing our article. We also want to thank the members of the folk dance community who showed up weekly to contribute to a successful venture.

Unfortunately, as many of you are aware, the California Jukebox Club went out of business almost simultaneously with the printing of the last issue of this maga-

zine. Needless to say, we and our supporters were disappointed. Finding a suitable location, with a coffee house atmosphere was no easy feat. Many of us put in an abundance of time, energy and money in beginning an evening that we hoped would be successful and enjoyable for everyone.

Now we have no place to call "home". Many people have indicated to us that they miss the club and want to dance. Yet we can't work wonders. We need ideas and more indi-

viduals to become involved in the quest to save a "coffee house" evening. At this point, we are willing to accept new ideas and help, but we can't do it alone. Anyone willing to become involved or help us find a new "stomping ground" can call one of us. (All are in 213 area code)

Sincerely,

Rick Wilson 391-3708  
Nancy Tamarin 277-1551  
Ruth Roberts 391-8854



FEDERATION CLUBS		FEDERATION CLUBS	
CABRILLO INT'L FOLK DANCERS	T, TH 7:30-10pm	(619)449-4631 Vivian Woll, Inst.	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	Int. workshop Int. dancing; some teaching
CONEJO VALLEY FOLK DANCERS	Monday 7:30-9:30pm	(805)498-2491 Ask for Gene	THOUSAND OAKS, Cultural Ctr., 482 Green Meadow Dr.
CRESTWOOD FOLK DANCERS	Monday 8:15-10:30pm	(213)478-4659, (213)202-6166 Beverly Barr, Inst.	Int. level new dances from recent camps -dark July 22
DESERT INT'L DANCERS	Mon. 7-10:30pm	(619)343-3513 Sam & Viki Inst.	Beg. 7-8, int. 8-10:30 pm; Ya'akov Eden co-teaching!
ETHNIC EXPRESS INT'L FOLK DANCE	Sunday 8-10:30pm	Ron (702)732-8743 Dick (702)732-4871	Int'l fd & teaching Members \$1, others \$1.50
FOLKARTERS	Friday 8-10:pm	(213)338-2929	Beg. teaching 1st hr; int./adv. request follows.
HAVRIM 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	Fri. 9am-12 noon Sat. 12:30-3pm	(619)238-1771 Soghamonian, instr.	SAN DIEGO, Casa Del Prado Rm 206 Balboa Park, on Sat. 4044 Idaho st.
KIRVA FOLK DANCERS I	Wednesday 10am-1:30pm	(213)645-7509 Rhea Wenke, instr.	WEST HOLLYWOOD, W. Hollywood Rec. Ctr. 647 N. San Vicente
KIRVA FOLK DANCERS II	Tuesday 10am-1pm	(213)645-7509 Rhea Wenke, instr.	LOS ANGELES, Robertson Park 1641 Preuss Rd. cor. Airdrome
LAGUNA FOLK DANCERS	Wednesday 7:15-10:30pm	(714)494-3302, 559-5672	LAGUNA BEACH, Laguna Beach Hi Gilr's Gym, Park Ave.
LARIATS	Friday 3:30-6:15pm	(213)322-1280 Tom & Nancy Mazzola	WESTCHESTER, United Methodist Church, 8065 Emerson Ave. L.A.
LONG BEACH JEWISH COMMUNITY CENTER	Wednesday 7:30-10:30pm	(714)533-3886	LONG BEACH, Long Beach JC, 2601 Grand Ave. Exit I-405
MORE THE MERRIER FOLK DANCERS	Thursday 8-10pm	(213)293-1304 Ask for Frank.	INGLEWOOD, Rogers Park Aud. Eucalyptus & Beach
NARONI DANCERS OF LONG BEACH	Thursday 7:15-10:30pm	(213)421-9105 Lucille (714)892-9766 Laura	LONG BEACH, Hill Jr. High Gym 1100 Iroquois.
NICHEVO FOLK DANCERS	Mon. 7:30-9:30pm Tues. 8-10:30pm	(805)967-9991	SANTA BARBARA, Carrillo Rec Ctr., Dances.
OTAJI FOLK DANCERS	Wed. 7:30-10pm	(805)649-1570	Beg. tching some requests, Beg. & Inter. tching 1st hr.
ORANGE COUNTY FOLK DANCERS	Fri. 9-11:30pm	(714)557-4662 (213)866-4324	OTAJI, Ojai Art Center, 113 S. Montgomery
PASADENA FOLK DANCE CO-OP	Fri. 8-11pm	(213)281-7191	SANTA ANA, Santa Ana College W. 17th St. at N. Bristol
SAN DIEGO FOLK DANCERS	Mon. 7:30-10pm	(619)460-8475 Evelyn Frewett	PASADENA, Holliston Methodist Church, 1305 E. Colorado Blvd. SAN DIEGO, Recital Hall, Balboa Park





SAN DIEGO INT'L FOLK DANCE CLUB	Med. 7-10pm	(619) 422-5540 Stirling, Instr.	SAN DIEGO, Balboa Park Club Balboa Park	ALL levels, beg. 7-8:15
SANTA MARIA FOLK DANCERS	Mon. 7-9:30pm	(805) 925-3981 (805) 929 1415	SANTA MARIA, Vet's Cultural Ctr. Pine & Fimmell	Beg. 7-8:15 then club requests
SKANDIA DANCE CLUB	Sep. 21 and 22 1-5pm workshop	(213) 459-5314 (714) 533-8667	WESTCHESTER 8750 Lincoln Blvd	Workshop & party 21, no party 22 Special-Karin Brennesvits from Nor.
SOUTH BAY FOLK DANCERS	Fri. 7:30-10:30pm	(213) 375-0946 (213) 541-1073	RANCHO PALOS VERDES UU Church 5621 Montemalaga Dr.	Guest tchr Dave/Fran Slater- July Thea Huljgens-Aug. Party 7/26, 8/16
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	Tchg, int/adv. levels, New & Review Dances, including camp dances.
VIRGILIERS 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, Beverly Barr.	WEST L.A., BROCKTON SCH., 1309 Almacost Ave.	Int. level- New dances from recent camps-Early tch 7:30 Schotttish.
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, 9-10:45 Inter level Dance Program.
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				
ALL NON-FEDERATION CLUBS PLEASE CONTACT THE SCENE REGARDING YOUR LISTING AND PAYMENTS. (213) 735-0535				
BESEDA	Friday 8:30-12 am	(213) 477-8343 Ask for Linda	WESTWOOD, UCLA, Women's Gym, Rm. 200 Meter parking across Ackeman Union.	Teaching 8:30-9:15 pm with danc- ing by request til midnite.
CALITECH 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.
DEL MAR SHORES INT'L FOLK DANCERS	Monday 6:45 & 8:15	(619) 475-2776 Geri Dukes	DEL MAR, Mira Costa College 9th & Stratford ct. Del Mar.	Start Sep 23 8wk session, Beg at 6:45 & Inter at 8:15pm
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. Ahd., 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 Sherrri	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!
YWCA FOLK DANCE CLASSES	Sunday 7-9 pm	(213) 478-1228 Edy Greenblatt	WEST L.A., Japanese Inst., 2110 Corinth	7 pm, beginners. 8 pm, inter. KAZASKA follows at 9 pm.



BEGINNING CLASSES		BEGINNING CLASSES	
CULVER CITY BEGINNERS CLASS	THUR. 7:30-9:30pm	(213) 202-5689	CULVER CITY, Iri Room of Vet. Memorial Bldg., 4117 Overland Ave.
CRESTWOOD FOLK DANCERS	Monday 7-8:15pm	(213) 478-4659 Beverly Barr Inst.	WEST L.A. Brockton Sch. 1309 Armacost Ave.
SAN DIEGO INT'L FOLK DANCE CLUB	Wed 7:00-8:15 pm	(619) 422-5540 Alice Stirling	SAN DIEGO, Balboa Park club, Balboa Park,
BEGINNING SCANDINAVIAN FOLK DANCE	M/7:30-10:10 Wed 7:30-10	(714) 533-8667 (818) 795-4343z	ANAHEIM, Cultural Ctr., 931 Harbor, CULVER CITY, Feer Gynt, 3835 Walseka,
SILVERA MADRE FOLK DANCE CLASS	Monday 8-9:30 pm	(818) 441-0590 Chuck Lawson,	CALL FOR LOCATION
WESTWOOD CO-OP FOLK DANCERS	Thursday 7:30-9 pm	(818) 343-7621 (818) 998-5682	W.L.A., Emerson Jr.Hi,1670 Selby, behind Mormon Temple.
YUGOSLAV-AMERICAN CLUB	Monday 7:30-10 pm	(213) 832-6228 Anne Turkovich,	SAN PEDRO, Yugoslav-Amer. Club, 1639 S. Palos Verdes St., corner of 17th St.
SOUTH BAY BEGINNERS DANCE CLASS	Fri. 7:15-8:30pm	(213) 375-0946 (213) 541-1073	Rancho Palos Verdes Unitarian Church 5621 Montemalaga
TEMPLE ISATAH FOLK DANCERS	Tuesday 8-10:30 pm	(213) 478-4659, 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
NARODNI 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
KAYSO FOLK DANCERS	Saturday 1-3 pm	(619) 238-1771 Soghanonians	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 Hilliel, 3300 Hoover (across from Hebrew Union College)
CAFE SHALOM INTERNATIONAL 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, 5800 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 Tikva Mason instructor
SANTA MONICA COLLEGE FOLK DANCERS	Wednesday 7:30-9:00pm	(213) 458-8323	SANTA MONICA, City College-municipal pool Rec,Room Sponsored by Santa Monica Rec. & Parks. Instructor Tikva Mason
BET TORAH FOLK DANCERS	Monday 7:30-9:00pm	(213) 283-2035	Alhambra, Bet Torah, 225 s. Atlantic. Beg/Inter, on going Tikva Mason instructor



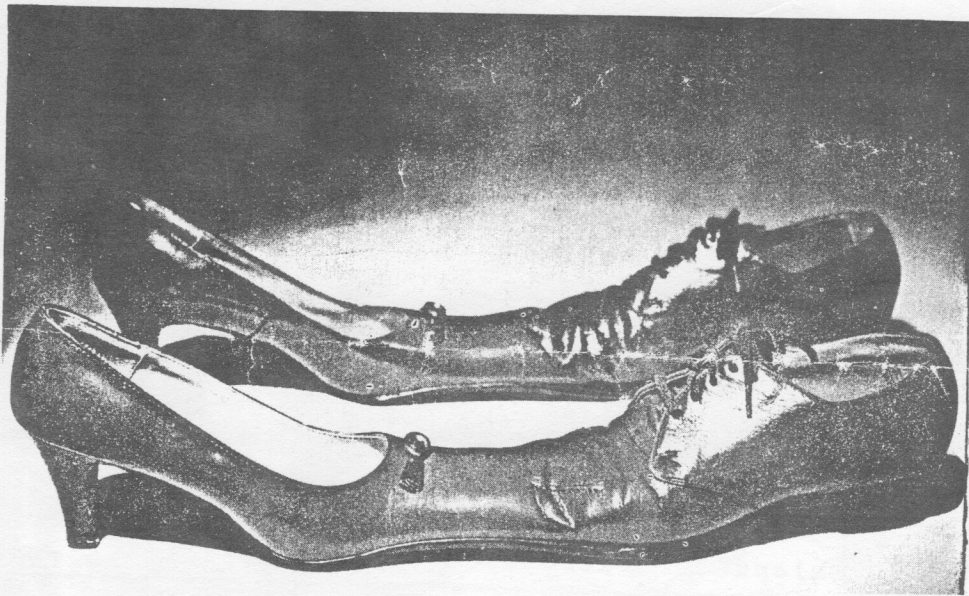
## **DANCE-INSTRUCTION SHOES**

---

*A foolproof method* for learning even the most complex steps. You dance as well as your partner *immediately*, regardless of previous experience or sense of rhythm. If it's the first time on the floor for both partners, you learn together, at the same pace, so interest is maintained.

Taps available for advanced students.

Carry your shoes to the ballroom in our optional all-leather case.







*Singers on an Island off patzcuaro*

*Photo by TERI HOFFMAN*

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

**NON-PROFIT ORG.**  
U.S. POSTAGE  
**PAID**  
Culver City CA  
Permit No. 69

86707  
David Stout  
439 - 21st St.  
Santa Monica, CA 90402

**DATED MATERIAL**