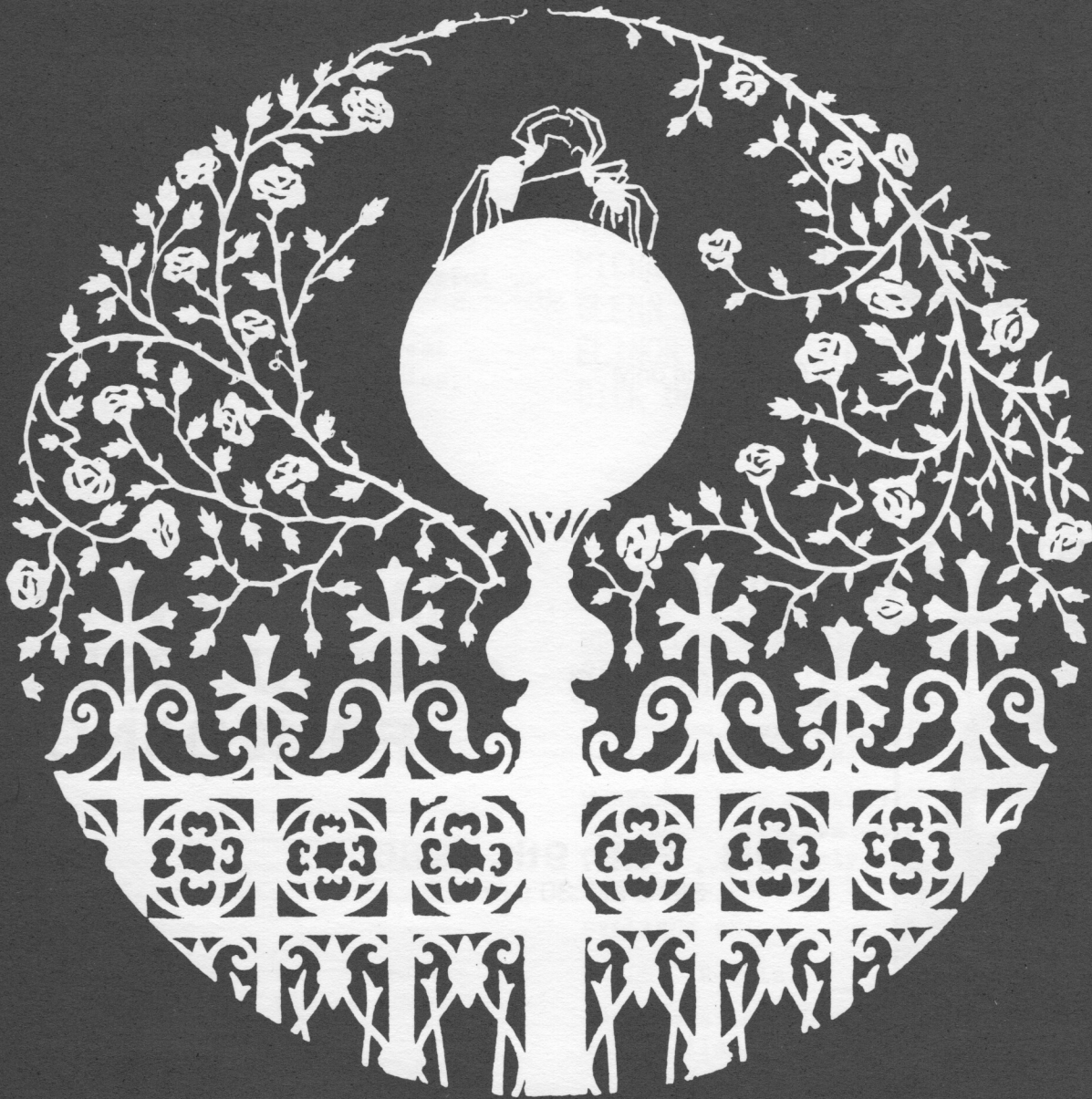


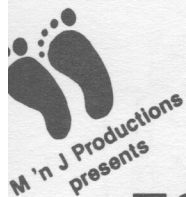


# Folk Dance Scene

FEBRUARY, 1986

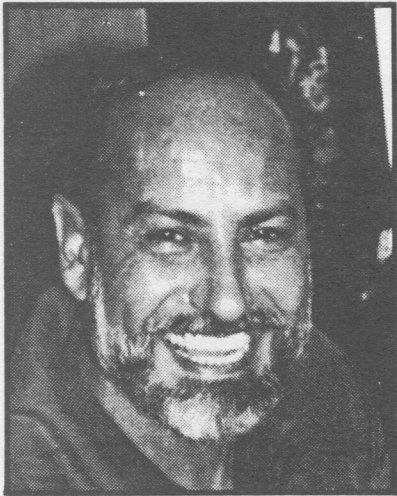
VOLUME 20 NUMBER 10





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teaching

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10 am - 12 noon WORKSHOP SESSION 1  
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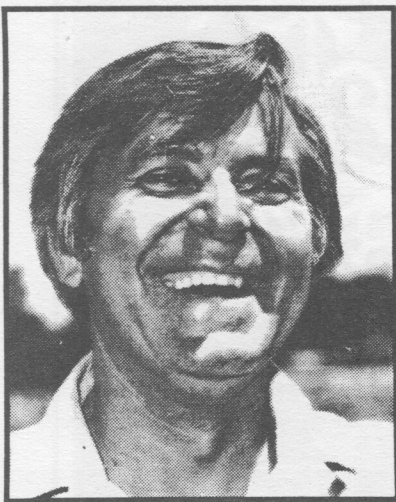
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FEBRUARY, 1986  
VOLUME 20 NUMBER 10

# 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 the 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.

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from the editor:

At last!  
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THE FIRST FOLKDANCE SCENE, DANCE AND FESTIVAL

Breathlessly watch these pages for more information!

Recently information was received on a new organization dedicated to the preservation and promotion of Greek folk art. A very ambitious project but one well worth the effort in terms of the needs it would fill.

One part of the project is to compile an archive of information on all matters relative to Greek folk dance. This would include: list of folk dance groups, folk art museums and collections, village celebrations, institutions of ethnographic research, tavernas, musicians' cafes, costume makers, instrument makers, bibliography and discography.

I wonder if it would be possible to find a group of people to work on a project of this nature for us in the U.S.? If you're interested let me know. 213-938-0839

*Marvin Smith*

# Calendar

## CALIFORNIA

### FEBRUARY

- 2/1 *Beginners' Fest., Coloma Comm. Ctr., 8 pm, Sacramento*
- 2/2 *Gloria Newman Dance Theatre, Orange Coast Coll, Costa Mesa*
- 2/6-7 *Oakland Ballet, Claremont College, Claremont*
- 2/7-9 *7th Ann. Dance Ethnology Forum UCLA; L. Yudin 653-6812*
- 2/8 *Moshiko Israeli Dance Wkshp. 10am-12 & 1:30-3:30pm;*  
**Santa Monica College**
- 2/8 *12 hr. Israeli Dance Marathon, USC Hillel, 8pm-8am*
- 2/8 *4th Anniv. Party, Folk Dance Cafe, San Diego; Atanas Wkshp 2-5pm \$4.50; Balkan Dinner 6:30 \$7.50; Dance, Nama Orch. 1pm, \$6-Pkg. \$16*
- 2/9 *Folk Dance Benefit, Sanctuary Fund, 1:30-5pm, W. Hollywd. Ctr.*
- 2/9 *Irish Rovers, Bridges Aud., Claremont Coll., 8pm*
- 2/9 *Atanas Wkshp, Kazazka, 7:30pm Japanese Inst., W.L.A.*
- 2/14-16 *Laguna F.D. Fest. & Council Mtg Laguna Bch H.S. Girls' Gym; Fri. 7:30pm Inst. & Dance; Sat. AM & PM Inst.; 7:30pm SDSU Valentine Pty; Sun. Council Mtg 11am; Festival 1-6pm*
- 2/15 *Trisha Brown Co., Wadsworth Theater, UCLA*
- 2/15-16 *10th Anniv. Greek Fest., Town & Country Hotel Conven. Ctr. Mission Valley, San Diego*
- 2/21 *Joe Graziosi Wkshp, Folk Dance Cafe, San Diego; 7:30-9:30pm \$3.75; Greek Dinner 6:30pm, \$6.50; Pkg. \$9.50*
- ~~2/22~~  
3/8 *Folk Dance Party, B & I Barr, WLA Masonic Lodge, 7:30pm, 1557 S. Barrington, W.L.A.*
- 2/22-23 *"Rhapsody in Taps" LTD/Unltd. Dance Co., Japan American Theatre, Los Angeles*
- 2/22 *Tulsa Ballet Theatre, Marsee Aud., El Camino College*
- 2/22 *Tulsa Ballet Theatre, Wadsworth Theater, UCLA*

- 2/28 *Murray Louis Dance Co., Royce Hall, UCLA*
- 2/28 *Cinderella Ballet, Marsee Aud. El Camino College*
- 2/28 *Shale Dance Co., Orange Coast College, Costa Mesa*
- MARCH**
- 3/1 *Murray Louis Dance Co., Royce Hall, UCLA*
- 3/7 *Nat'l. Dance Co. of Senegal, Marsee Aud., El Camino College*
- \*  
3/8 *NAMA Orch. 12th Anniv. F.D. Party Hungarian House, Los Angeles*
- 3/8 *Jaap Leegwater Bulgarian Wkshp, 1-5pm, Sacramento*
- 3/8-9 *Camelia Festival, Sacramento*
- 3/14-23 *BYU Dancers of Provo, Utah in So. Calif. area; watch for details*
- 3/15 *UCLA Dance Co., Royce Hall, UCLA*
- 3/21-23 *Ojai F.D. Fest. Wknd. & Council Mtg. Fri. Dance 8-11pm; Sat. 10am Inst.; Eve. Dance; Sun. Council Mtg. 10am; PM Fest.; Pkg. \$15; Ojai Art Ctr. & Libby Bowl, Ojai*
- 3/22-23 *Calico Pitchin', Cookin' & Spittin' Hullabaloo, Calico Ghost Town, Yermo; 619/254-2122*

### OUT OF STATE

#### FEBRUARY

- 2/14-17 *New York-Washington's Birthday Wknd; Karl Finger 718/783-0500*
- 2/28-3/2 *New York-4th Ann. Karl Finger FD & F. Music Fest. 718/783-0500*

#### MARCH

- 3/7-9 *New York, Parksville-Spring F.D. Wknd at Paramount Hotel; Jim Gold 201/836-0362*
- 3/27 *Indiana, Crawfordsville; Berea Coll. Country Dancers, Wabash College*

### FOREIGN

#### FEBRUARY

- 2/1-2 **CANADA**  
*Toronto; Jaap Leegwater Bulgarian F.D. Wkshp, Univ. of Toronto, Faculty of Ed. Bldg. Gymn 122*
- 2/8 *Toronto; Tartan Ball, RSCDS of Toronto, Royal York Hotel*
- 2/22 *Toronto; Filipino Ethnic Dinner, OFDA*

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

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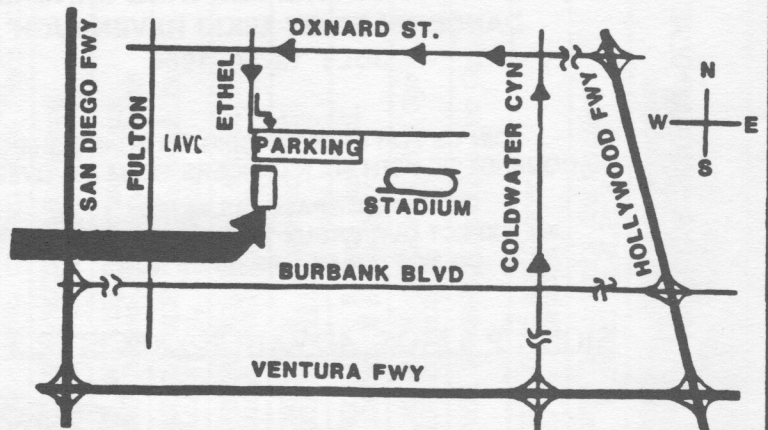
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**OPEN AUDITIONS**

The leading Hungarian dance company in western North America, Kárpátok went to Hungary for a one-month concert tour this summer and is forming a chamber ensemble to perform new choreographies, including works by Sándor Timár. For the first time in recent years, Kárpátok will hold open auditions for male and female dancers. Knowledge of Hungarian dance folklore helpful but not required.

**11 a.m. Sunday, Feb. 23, 1986**  
**United Hungarian House**  
**1975 W. Washington Blvd., L.A.**

Take Santa Monica Freeway to Normandie, take Normandie north to Washington and turn left 3 blocks to Ardmore. Park in rear of building. Wear comfortable clothing and boots or hard-soled shoes. Musicians (violin, bass, Hungarian folk instruments) may audition by appointment. For more information, call (818) 995-7215.

# ON THE SCENE

## FOLK DANCE FESTIVAL FOR SANCTUARY

On Sunday, February 9th, activist-minded folk dancers can both enjoy themselves and support a worthy cause. Proceeds will go to aid political refugees from Central America. The Festival will be from 1:30-5:30 pm at the West Hollywood playground, 647 N. San Vicente Blvd., L.A. Donation is \$5, and monies will go to the Political Refugee Sanctuary Movement. Program is run by Dave Slater. For more information, call Eunice Udelf at (213) 837-4242, Marcia Anderson at (213) 933-7727 or Ruth Persky at (213) 933-4341.

## BACK ON THE SCENE

3/8 Beverly and Irwin Barr are doing it again! On ~~February 22~~, they're hosting a Saturday night folk dance party like the ones they used to have at Miles Playhouse. This one will be at the W.L.A. Masonic Lodge, 1557 S. Barrington Ave (just south of Santa Monica Blvd.). The Party will begin at 7:30 pm. Refreshments served. Call for info (213) 202-6166 or (213) 478-4659.

## SANDOR TIMAR INSTITUTE

The renowned artistic director of the Hungarian State Folk Ensemble, Sandor Timar, is coming to L.A. this summer to present a dance institute in cooperation with Karpatok. A four-day event is planned over the Fourth of July weekend. For more information, call (818) 995-7215.

## SCANDIA FESTIVAL

On February 15 & 16, two dancers and one fiddler will be at the Scandia Festival at Berkeley High School in Berkeley, California. Tommy

and Ewa Englund will teach dances from the area of Hal-singland and Gastrikland, Sweden. Bengt Jonsson will teach dance tunes from the same districts to fiddlers and will also play for the party on Saturday evening.

Although participation is to be by advanced registration only (due January 15th?), it is possible that there is still room. For information or to try and register now, call Brooke Pabcock at (415) 334-5152.

## SUPERSTAR WORKSHOPS AND PARTIES February 8th & 9th

On February 8th, Moshiko Halevy will be conducting 2 Israeli Dance Workshops at **SANTA MONICA COLLEGE DANCE STUDIO** Santa Monica, 10-12 noon and 1:30-3:30 pm. (Reservations suggested).

In the evening, Moshiko Halevy, Shlom Bachar, Israel Yakovee, David Paletz, David Edery, Edy Greenblatt, David Katz and Dale Alpert will be co-hosting the 4th Annual 12-hour ISRAELI DANCE MARATHON, presented by and at the USC Hillel, 3300 Hoover, L.A. The Marathon will run from 8 pm to 8 am.

In San Diego, Atanas Kolarovski will be conducting a Macedonian Dance Workshop at the Folk Dance Cafe, 2927 Meade Ave., on February 8th from 2-5 pm. In the evening, NAMA Orchestra, Atanas, lots of food and good dancing will be featured at the Folk Dance Cafe's Anniversary Party, which will begin at 6:30 pm.

On February 9th, Atanas Kolarovski will conduct his only Macedonian/Yugoslavian Dance Workshop in L.A. at Kazaska (Japanese Institute) at 2110 Corinth Ave., W.L.A. from 7:30-9:30 pm. An international dance party will

follow and go until 11:30 pm that night. For information about any of these events, call Edy (213) 478-5968 or, in San Diego, call Vicky at (619) 459-7302 or (619) 281-5656.

## IN MEMORIUM

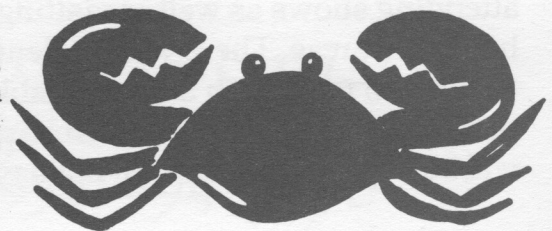
A long-time member of the folk dance world, Frank Almeida, died of a heart attack on his way to Ensenada, Mexico, while going to visit his granddaughter and her family. (Sunday, November 24, 1985). He was a charter member of South Bay Folk Dancers, and was active in the Silverado Folk Dance Club, Narodni, Intermediate Folk Dancers, and recently, the Virgileers Folk Dance Group.

## A NEW BOOK Village Dance Music from Around the World

Included in this book are 20 folk dance melodies, each from a different people, arranged for recorders in trio, quartet and mixed ensemble, and in the musical style of the cultures from which they come. There are suggestions for using additional instruments for melody and for harmony and accompaniment.

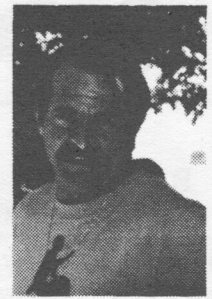
The book costs \$10 (plus \$1 postage and 6.5% tax for California residents). To order, send request and check to:

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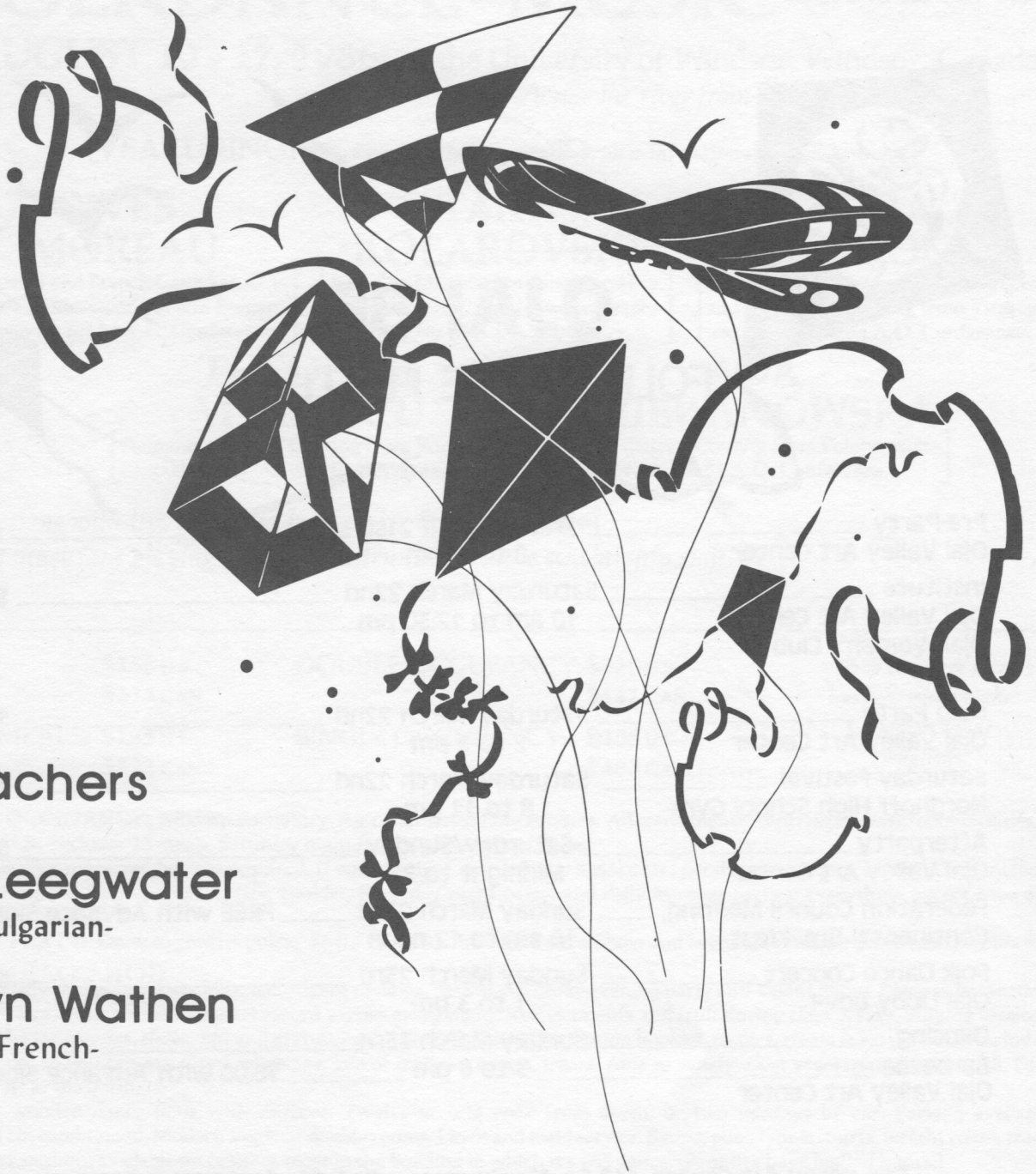
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**MARCH 21, 22, 23**

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# OJAI 86

## FOLK DANCE FESTIVAL



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Institute _____ Ojai Valley Art Center Ojai Women's Club	Saturday March 22nd _____ 10 am to 12:30 pm	\$7.00
Kolo Party _____ Ojai Valley Art Center	Saturday March 22nd _____ 2 to 5 pm	\$3.00
Saturday Festival _____ Nordhoff High School Gym	Saturday March 22nd _____ 8 to 11 pm	\$3.00
Afterparty _____ Ojai Valley Art Center	Saturday/Sunday _____ Midnight to ???	\$3.00
Federation Council Meeting, _____ Continental Breakfast	Sunday March 23rd _____ 10 am to 12 noon	FREE with Advance Sign-up
Folk Dance Concert _____ Ojai Libby Bowl	Sunday March 23rd _____ 1 to 3 pm	\$3.00
Dancing, _____ Barbecue _____ Ojai Valley Art Center	Sunday March 23rd _____ 3 to 6 pm	FREE \$8.00 with Advance Sign-up

Ojai Valley Art Center, 113 So. Montgomery, Ojai, CA 93023 (805) 646-0117  
 Ojai Valley Women's Club, 441 E. Ojai Ave, Ojai, CA 93023 (805) 646-9152  
 Nordhoff High School, 1401 Maricopa Highway (highway 33), Ojai, CA 93023  
 Libby Bowl, Libby Park, behind the Post Office, Ojai Avenue

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 Includes everything except food

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Make checks payable to, The Ojai Folk Dance Festival Association, Inc.

# REPORT on the

# First National Conference of Performing Folk Dance Ensembles

Preston Ashbourne

The professional folk dance troupe faces much the same sociographic trends that affect social folk dance, and as we are all too aware, support for folkdance is diminishing. What is a membership problem for the local folkdance clubs becomes a serious financial problem for the professional organization. While Ballet and Modern Dance can obtain enormous financial support from Music and Dance reviewers, Folk Dance as an art form gets relegated to the basement. It has long been time to rally the forces to repel the trends and obtain the artistic, financial and social support our art form needs and deserves. Anthony Shay, Director of Avaz ensemble, organized and chaired this first try at a joint effort among the performing ensembles to share both our woes (finance, recruitment of artists, advertising, booking gigs) and out ideas for a better future. The hoped-for result will be some form of formal organization to act as a support-group, lobby and communications network.

The conference was attended by one or more members/officers of each of a number of groups from around the country, including representatives from Pennsylvania, Ohio, Utah, Minnesota, New York, Washington, Hawaii, and, of course, California. Local groups represented included: Aman, Avaz, Dunaj and Karpatok; and among the out-of-staters were: Tomov, Zivili, BYU and the Tamburitians. As we got acquainted during the first session,

common themes that were presented were: we love folk dance, our groups tended to a size of about 40 members, we all were interested in maintaining authenticity as well as stage-worthiness in presentation of folkdance on stage, and that the search for M-O-N-E-Y was our overriding concern!

The sessions offered (not all of which I could attend) were on: media criticism; grants; choreography; booking techniques; costume research, production and care; and a session on forming an organization.

#### Media Criticism:

Two of the local critics, Sasha Anawalt and Martin David, presented their views on the role of the critic. They see the critic as part of the "circle of dance" which includes choreographers, dancers, critics and the audience. They advise us to get better acquainted with the critics in our areas and educate them in our art so that there can be a proper dialog between us. We of course insisted that they should give us more press coverage.

#### Grants:

Bruce Maza (Ledler Foundation) and Jack Lemon (Nat'l Endowment for the Arts) gave us advice on how to (or whether) to apply for financial support grants. The hierarchy of support (ie, who to 'hit up' first they provided was: 1. volunteers who love us, 2. government funding, 3. corporate foundations, 4. private foundations. To gain the respect of prospective donors, the

groups must establish rapport with the donors, have a good management plan and put on a good show!

#### Booking Techniques:

Darlene Neel (Bella Lewitsky Dance Co.) gave a thorough talk on the sales techniques necessary to obtain tour bookings, including such sensible advice as: the group must have a manager, a price, artwork, and a phone number.

#### Organizing:

The final session posed the question of whether this conference should be the beginnings of a formal organization of our groups, and if so, what the nature of the organization should be. These were of course unanswerable questions, given the lack of time, but a committee was established to draw up a questionnaire to determine the consensus. This process will take several months to complete.

The general importance of the conference came in establishing ties between our groups and between us as a collective entity and the community at large, increasing our knowledge of procedures of interest to us, and in the possibility of forming a 'guild'. I feel that this conference was beneficial to the performing community and to the folk dance community as a whole, and that a nation-wide organization that networks between its members and sponsor annual conferences is vital to the growth and maintenance of our dance community.

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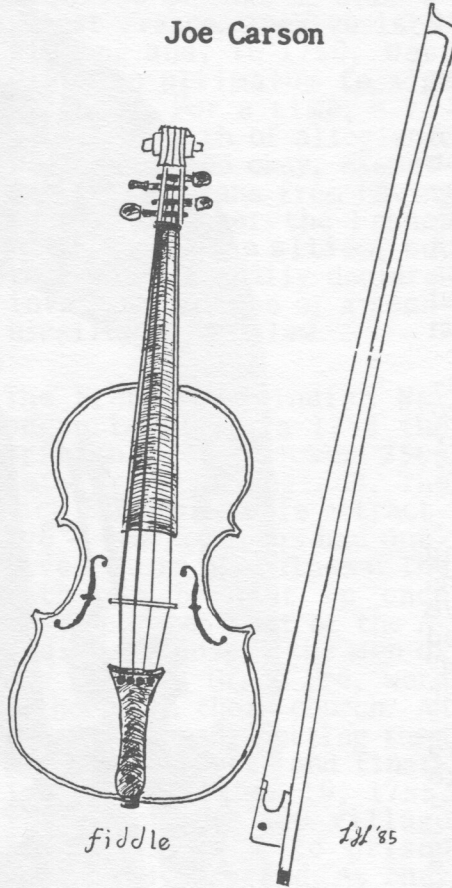
# The PIPER'S BAG

Joe Carson

I have enjoyed and played music from all over the world. Sometimes it is from a well known land or sometimes from some obscure corner that most people have never even heard of. The local musical culture in each land is usually rich and varied, and gives a good accounting of the soul of the people it represents. Looking into my own back yard I find the folk music of America is also rich, deep and varied. Central to American folk music is the violin, commonly called a fiddle.

The violin itself has origins in the Middle Ages from an instrument called the fidel or fidele. This instrument was a relative of the viols which were tuned in fourths. The fidel, however, was tuned in fifths and had five strings. It was tuned as follows: C,, g, d, a', e' Py the 16th century the first violins appeared. They had modified viol bodies and four strings tuned in fifths g, d, a', e'. This instrument had immediate wide appeal. It replaced the older rebec partly because of its superior musical capabilities and partly because in England the rebec was banned because of its popularity with the lower classes. Soon after the introduction of the violin, the English tried but failed to ban the violin for the same reasons. In the centuries since, the violin has become the closest thing I have ever seen to a universal musical instrument since it has won a place in art and folk music all over the world.

The violin was introduced into America with the colonization of the 17th century and succeeding waves of immigrants right into the 20th century have brought their own folk music and style of playing the violin with them



to contribute to the cultural mosaic of this country.

In America, folk violins are called fiddles and the playing of fiddles called fiddling. Each area of America has produced its own distinctive style of fiddling clearly derived from a particular immigrant population that tended to settle there.

In the Mid-West, large groups of German and Scandinavian immigrants left an indelible mark in the local styles with some echoes of the fjords and mountains of Scandinavia. I remember listening to Tim Rued playing his nyckelharpa (resembling a cross between a hurdy-gurdy and a viola) and informing me of the strong Scandinavian influence to be found in the fiddling around the Great Lakes area.

In Louisiana there are Cajuns, descendants of Arcadian French immigrants who originally settled in Canada but were forcibly sent to

the swamps of Louisiana by the British when they invaded and captured Canada from the French. They have an unusual style of playing with double stopping and droning, and they make extensive use of scordatura (non-standard tuning) for effects. They also hold the violin either against the chest or on the upper arm and pressed into the armpit in the 17th century fashion.

In the Ozarks and in the Appalachian Mountains we have old English, Scottish and Irish fiddle styles surviving with their heavily articulated fast and furious bowing for rhythmic effects.

In the Central Mid-West we have old gentle English styles blended with German styles for the sentimental music sometimes heard in Missouri, Kansas, Iowa and Nebraska.

In Tennessee, we hear the highly decorated and very exciting bluegrass style that has its roots in the older Appalachian style. In Texas and the Far West we have music that is from 19th century migrations into the West and bear a strong resemblance to the Appalachian and Ozark styles.

In the summer there are often fiddle contests and music meets all over America. In the Los Angeles area, there is the Annual Bluegrass Fiddle and Banjo Picking Contest that used to be held in Topanga Canyon. Each of these music festivals is distinctive and full of marvelous musicians. I would make a hearty recommendation that you look up the nearest such music festival and spend a day listening to America's own rich folk music.

There has recently been an upsurge of interest in Cajun music, the dance music of the Cajuns of Louisiana. These days Cajun music takes three general forms: traditional Cajun, the more modern Cajun, and Zydeco. The first is typically played on French accordion, fiddle and acoustic guitar, sometimes including the triangle which preceded both the guitar and the accordion. Modern Cajun music has added drums, electric guitar and in some cases, lap steel guitar. Zydeco is a modern blend that may use French accordion, three-row accordion, or piano accordion, with electric guitar, electric bass, and drums, the whole sound bound together in a distinctive package by the syncopated gyrations of a "rub board" player. Ann Savoy, in her book "Cajun Music" A Reflection of a People (Bluebird Press, 1984) refers us to Rockin' Dopsie's description of Zydeco music, "A little jazz, a little blues, a little French, and a little Rhythm 'n' Blues, all mixed together."

In 1604, the first French colony in the new world was established by settlers from the Provinces of Northern France. It was called Acadia. It's inhabitants were mostly farmers, Catholic, with very little education of a kind that put them into contact with classical music. They brought with them the folk music and dances of the common people of their time. The English won control of Acadia during Queen Anne's war, but, according to the Treaty of Utrecht, April 13, 1713, it's citizens were to continue to practice their religion, and had the right either to remain in the country, keeping full title to all they owned, or to leave, taking with them all that could be moved, and the proceeds of the sale of their land and cattle. In 1714 the Acadians



**ZYD**

were asked to take an "unrestricted oath of allegiance to the British crown" or to leave without taking





ECO

Carolyn Russell

their possessions. This put the French Catholics in a

position where they could be required to take up arms against France. They resisted signing and, in 1720, were given an ultimatum to sign or leave. For a time, a restricted oath of allegiance was considered okay, exempting the Acadians from having to fight either the French or their Indian allies, but this was eventually declared invalid, because of a technicality in the law.

The French and Indian War began in 1747. In 1748 the British brought over 2500 settlers from England. The rich farmlands were attractive - the Acadians had outlived their usefulness. The oath was brought up once more and when most of the Acadians refused, the men of one village, Grand Pre, were gathered in their church. An edict was read, putting them all under arrest, and finally, on September 10, 1755, the more than 400 village men were put onto prison boats and deported. As they were loaded, their farms were set on fire.

During the next 11 years more than 8000 Acadians were deported, nearly half of whom died of smallpox and other diseases while in custody. The survivors were scattered to Boston, New Haven, New York, Philadelphia, Charleston, Savannah--often with no prior arrangements on the part of the British, so they were not welcomed anywhere. Georgia had a law against allowing the settlement of any Catholics, so they were banished from there. Acadians were imprisoned in England, pensioned in France, enslaved in Pennsylvania, and indentured in the American colonies and in Louisiana.

Over the next 25 years Acadians found their way to Louisiana, where they became fishermen and farmers along the waterways of southwestern Louisiana.

Folk songs and tunes of 17th century France were the starting place for their music. Tunes were remembered rather than written, most likely, with few people who were virtuoso performers among the carriers of the tradition. Tunes were remembered loosely, with only the basic structure intact. Then with the forcible uprooting in 1755 and the loss of what ever instruments they had, more changes took place. The jaw harp was one of the first instruments the new Louisiana residents used. Some of the music was preserved by a process called "deedeling", much the same as the mouth sounds made by Scottish women imitating bagpipe tunes at dances.

Now the music began to change under the influence of the cultures present in Louisiana. The Acadians were surrounded on the north, east, and west by English-speaking "Americans", and on the south by Spanish-French Creoles of the bayou country and New Orleans. In 1800 the population of southern Louisiana consisted of roughly 5000 whites and 2000 Negro slaves. The whites were German, English and Scottish settlers. There were Indians in the north. Louisiana was under Spanish rule. The country was officially Roman Catholic. The Acadians made friends with both the Negro workers of the plantations and the Indians who fished and caught game in their area. They were treated coolly by the British Protestant settlers. Their music took on a distinctly Creole flavor. They acquired the one-row button accordion from their German neighbors.

Before the advent of the accordion, the fiddle and triangle were the essential instruments to hold a good dance. The fiddle carried the melody, playing double stops as much as possible to increase the volume of the

## ZYDECO

sound, and the triangle marked the rhythm. With the establishment of the expatriate Cajun community in Louisiana, a strong new tradition of music and dance began to grow.

Edgar Leday describes the old time dances of his childhood. "The musicians were located in the middle of the dance hall, so that everyone could hear best, and the people would dance around them, rotating and turning at the same time, so it looked like a carousel. It was very beautiful to see." Wilfred Latour tells of major changes in the music in his lifetime. "My daddy was a great fiddler, and he used to play a much older style of music. I learned to play a little on the accordion of a style called "bass-bah", just because he taught me, but I don't know of any other accordion player who does it. I am a good dancer, but I have never been able to do the dance that goes with that piece." Leday agrees with Latour's statement, adding that his parents had spoken of contra-dance, minuet, polka, and other forms not used in almost a hundred years.

In the 1920s other instruments were added: the German push-pull accordion (now referred to as a French accordion), the guitar and drums became more common. The accordion was a diatonic instrument, which can be compared to a standard ten note harmonica. It can be

played easily in a major key with no accidentals, and, if one thinks of blues "cross-harp" techniques, in a second key which starts in "draw" (mouth harp) or "pull position on the accordion. A "C" accordion will also give tunes in "G", which will sound a bit disharmonious because the chords which are on the left side of the accordion will be the wrong chords for accompanying the melody. This is one of the beautiful features of Cajun music--that dischordant sound which is the result of the limitations of the accordion. Even in the key for which the accordion was built there is the limitation of having only two accompanying chords, one in push, the other in pull, with the natural need for rhythm dictating the places that the rhythm should be used.

The accordion, because of the limitations of a diatonic scale, made it impossible to play a lot of the old tunes which, had the fiddle remained the dominant instrument of Cajun dance music, might have survived the long trek through both territory and time in some form which could have been recognized. The old dance forms were lost, too, with the representative dances now being mainly waltzes, two-steps and one-steps. These dances do have a distinct character, however, with variations from one community to another. Some of the dancers use a step which

makes one think of jitter-bugging.

Whatever the style of dance, the social custom of the dance was absolutely necessary to Cajun culture, for the young people were very strictly supervised and chaperoned in their pre-marriage contacts, and the dance was where many a young couple made the bonds that would hold through a lifetime of hardship and incomprehensible change.

Recently, When Zycedo recording artist Wilfred Latour moved to Los Angeles, he formed a Zydeco band which plays in traditional church social hall settings. He has also begun reaching out to a wider community by playing traditional Cajun music in a variety of locations around Southern California for audiences who are eager to hear and dance to this music.

Besides forming the Zydeco Goodtime Aces, he teamed up with two of the band members to form a traditional group, the Louisiana Cajun Trio. One Trio member is Edgar Leday, a fiddle player from Louisiana, and another, the guitar player, is the author of this article. The music played by the Louisiana Cajun Trio is the old style music, as heard by Latour and Leday when they were youngsters. It is the music of working people who had large families to provide for. It is raw, undecorated, simple, and honest.

The Trio, an affiliate of the California Dance Cooperative, presents a dance the first Friday of every month at the Masonic Hall, 9635 Venice Blvd., Culver City. Starting about 6:30 pm with authentic Cajun Gumbo, dancing starts at 7:30 pm. During the dance, instruction in Cajun style dance is given.

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# INTERNATIONAL FOOD with FAY

## LOUISIANA COOKING Fay Wouk

Historically there were two major types of cooking in Louisiana, Creole and Cajun. However, in recent decades the two have become so mixed that it is no longer possible to find a place, or a person, who does just Creole or just Cajun cooking. Basically, Creole was the cooking of New Orleans, rich and sophisticated, while Cajun was the cooking of the bayous (swamps), the back country of Louisiana.

The Cajuns came to Louisiana from Acadia, Nova Scotia, and to Nova Scotia from Southern France. (The term Cajun is a corruption of Acadian.) The roots of their cuisine lie in French peasant cooking, and probably in Nova Scotia they cooked much as they had in France. The move to Louisiana caused greater changes than the move across the Atlantic, because of the differences in available ingredients. In the swamps of Louisiana, only rice grows reliably, so rice became the staple food. From the native Indians the Cajuns learned to use file powder (ground sassafras leaves) as a thickening agent, and to season with a variety of hot peppers.

New Orleans has always been a cosmopolitan city. First Spanish, then French, then ceded to America in the Louisiana Purchase, the history and style of this city are reflected in its cooking. The very name of the cooking style, Creole, is from a Spanish word, originally signifying one of Spanish blood born in the New World. Like Cajun, Creole cooking also has its roots in French cooking, but more Haute Cuisine than peasant. As with

for the Cajuns, the Creoles also, familiarity with Louisiana ingredients came from

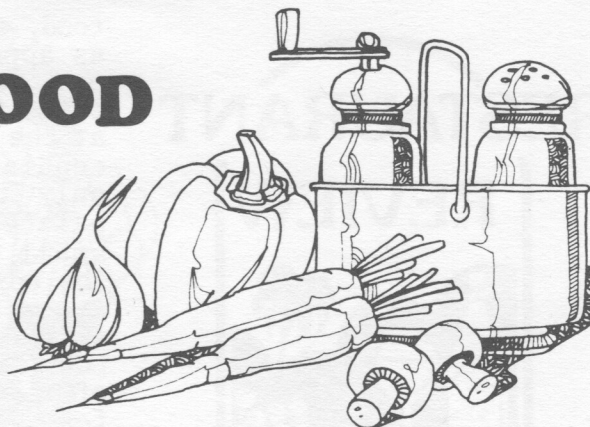
the native Indians. Italian, Spanish and African influences are also strong. Many of the dishes prepared in the bayous, like gumbo and jambalaya, have also long been popular in the city, along with the more sophisticated French-international style.

Basic techniques did not change; most Cajun and Creole cooking still begins by making a roux, which is a mixture of melted butter and flour, cooked slowly to a desired state of doneness (yellow, light brown, dark brown or black) before adding liquid and seasonings to make a sauce. However, Louisiana cooks adopted new ingredients with enthusiasm. In a Creole or Cajun sauce, along with traditional herbs (chopped onions and celery), the seasonings include a generous mixture of red, white and black peppers, chopped bell peppers and tomatoes. In France, the liquid could be either stock, wine, cream or some combination thereof. In Louisiana stock and cream are common, but wine is almost never used in cooking.

### LOUISIANA ROAST BEEF

1/4 C minced onions  
1/4 C minced celery  
1/4 C minced bell pepper  
2 T liquid shortening  
1 tsp salt  
1 tsp white pepper  
3/4 tsp black pepper  
3/4 tsp minced garlic  
1/2 tsp dry mustard  
1/2 tsp cayenne pepper  
4 lb boneless roast

1. Combine shortening, vegetables and seasonings in a small bowl and mix well.



2. Place roast in a large roasting pan. With a large knife, make 6-12 deep slits in the meat, to form pockets (don't cut through to the bottom).

3. Fill pockets with most of the vegetable mix. Rub the rest on the outside of the roast.

4. Roast in 300' oven for about 3 hours for medium doneness. Use meat thermometer to determine doneness. Serve immediately with defatted pan drippings.

Note: This is a rather spicy dish. For a milder version, cut the quantity of each type of pepper equally. Do not simply omit one type

### BRABANT POTATOES

3 lg potatoes (2 lbs)  
1 tsp salt  
1/4 tsp white pepper  
1/4 tsp onion powder  
1/4 tsp garlic powder  
1/4 tsp black pepper  
1/8 tsp ground cumin  
1/8 tsp cayenne pepper  
vegetable oil for frying

1. Cut potatoes into 1" cubes. Boil in salted water about 7 minutes, until just tender. Drain well and put in large bowl.

2. Combine seasonings. Sprinkle over potatoes. Mix so that all potatoes are covered.

3. Heat 1" oil in a large heavy skillet. Fry the potatoes in several batches, one layer at a time. Cook, stirring occasionally, until golden brown on all sides (about 12-15 minutes per batch). Drain on paper towels and serve.

# RESTAURANT REVIEW



ORLEANS CAJUN-CREOLE RESTAURANT & ORLEANS BAYOU CAFE:

11705 National (& Barrington), West LA; Tel (213) 479-4187. Downstairs hours: Tues-Sun 5:30-10:30 pm. Upstairs hours: lunch, 11:30-7:30, dinner Sun-Thurs, 5:30-10:30 pm, Fri-Sat, 5:30-12 midnight. Downstairs prices: \$11-18. Upstairs prices: \$7-11. Credit: Visa, MC, AmEx.

The Orleans is actually two restaurants in one. The downstairs is formal, more expensive, requires reservations, and has a wider choice of entrees. The upstairs is casual, less expensive, has more appetizers and salads, and serves "Cajun Pizza" (pizza with a variety of Cajun style toppings) as well as several traditional Creole and Cajun entrees. The restaurant was developed in consultation with Paul Prudhomme, and all chefs, upstairs and down, trained at Prudhomme's famous New Orleans restaurant, K-Paul's Louisiana Kitchen, and use Prudhomme's recipes. Both menus feature Prudhomme's speciality, Blackened Redfish, a boneless fillet coated in a mixture of seasonings including red, white and black pepper, and then grilled in a cast iron skillet. The result looks and tastes remarkably like it had been charcoal broiled. On both menus Gumbo (soup) and Jambalaya (rice pilaf), the quintessential Louisiana dishes, are prepared with meat and chicken, rather than the more typical sea-

food, and are available only as appetizers. This turned out to be a good thing, since the rendition of both at the Orleans is quite incendiary, and recommended only to the strongest of palates, and then only in small doses. At this point the upstairs and downstairs menus part company. Downstairs offers sophisticated Louisiana style preparations of prime rib, seafood etoufee (stew), veal, and lamb, while upstairs has a more "down-home" type menu, including Cajun meatloaf and an outstanding sausage and Chicken Creole on rice, with a perfectly spiced, thick tomato sauce. This is absolutely the best example of Louisiana cooking that I've come across! Entrees come with sauteed veggies, corn muffins, and jalapeno muffins (beware!). There is a full bar, but probably the most appropriate drink is pleasant tasting Dixie Beer, brewed in New Orleans.

## TOULOUSE STREET

(Creole-Cajun), 2170 Torrance Blvd., Torrance. Tel: (213) 328-4620. Hours: 5:30-10 pm, 7 days. Prices: entrees \$11-14, 5-course dinners \$15-19. Credit: Visa, MC, AmEx, DC

This rather out-of-the-way restaurant has a very different menu from the Orleans, with a much greater emphasis on seafood. In fact, all but one of the New Orleans specialties listed were seafood, the exception being blackened filet mignon. The menu also lists a set of Continental style entrees, including both seafood and meat, for those who don't enjoy spicy food. The 5-course dinner provides cornbread, appetizer, soup, salad, entree, dessert and dessert sherry. Oysters Bienville, lightly baked oysters with a rich creamy mushroom sauce, is an excellent appetizer choice but only if you enjoy raw oysters. Chilled crayfish, on the other hand, are thoroughly cooked, but come in the shell, and are a bit complicated to

eat. The Seafood Gumbo, available as soup or entree, was less hot than at the Orleans, and much more substantial, with a better ratio of solids to broth. The Jambalaya was excellent, with a pleasantly hot thick tomato sauce, and plenty of shrimp and sausage. Creole Prime Rib (the daily special) consisted of a very tender piece of rare meat topped with a thin tomato sauce containing onions, mushrooms and bell peppers. The best entree was Shrimp Toulouse, a piquant, tangy marinated shrimp which I recommend quite highly. Of the desserts, Nana Foster (bananas, vanilla ice cream and a luscious praline sauce) turned out to be the most exciting, well worth the calories.

## AUNT KIZZY'S BACK PORCH

4371 Glencoe Ave (next to Vons at the Villa Marina Shopping Center), Marina del Rey, Tel: (213) 823-8703. Hours: 11 am-10 pm Sun-Thur, 11 am-11 pm Fri-Sat. Prices: lunches \$5, dinners \$9, veggie plate \$5. Cash only. Take out is available.

Aunt Kizzy's serves down-home Southern cooking, with some Creole dishes thrown in. All dinners come with corn muffins, a choice of 2 vegetables, rice and gravy. The main dishes are good wholesome food, but it's the side dishes that really stand out. Chicken Creole and Chicken and Sausage Jambalaya are both pleasant dishes, and the Jambalaya is very generous, with more meats than rice, but they lack true Creole spicing. The Baked Short Ribs with brown gravy are also nice, meaty and tender. Among the vegetables, Blackeyed Peas are good, as is Steamed Cabbage, and the Collard Greens are spicy and flavorful. The Red Beans are delicious, slightly smoky, and prepared with plenty of garlic and pepper. The Sweet Potato Pie is a knockout, a sweet potato pie to end all sweet potato pies!

Fay Wouk



# From a CAJUN KITCHEN

Barry Glass

The cooking of the Louisiana Acadians or Cajuns comes under a variety of influences and is therefore not altogether identifiably distinct from some of these others. The proximity to East Texas makes Southwest Louisiana's cooking share some traditions. Any summer holiday is an occasion for Barbeque; and many Cajun cooks pride themselves on "family" recipes for barbeque sauce. Texans also pride themselves on this dish. The distinction between Cajun and Creole, although easily discerned by purists, is not nearly so cut and dry when one is there. Some even use the terms interchangeably, so that one needs to be aware of the definitions implied when talking or reading about these two terms.

Cajun cookin tends to be hearty fare on the spicy side. Many Cajuns are rice farmers; and the cooking includes a lot of this staple. There are numerous cooks who use game animals such as opossum, squirrel and even armadillo. No Cajun cookbook would be complete without Jambalaya and a gumbo. So, these are included here. These are all recipes I picked up while on a research trip to Southwest Louisiana some time ago. We (Robin Evanchuk and I) stayed with Ed and Catherine Blanchet in Meaux not far from the town of Abbeville. The hospitality lived up to the legends. And the eating was spectacular. Try a couple of these recipes.

## BASIC SHRIMP GUMBO

No Cajun Mardi Gras meal is complete without a gumbo. Gumbo recipes are cherished and passed along with families. Gumbo can mean the dish itself or the town party ater the running of Mardi Gras at which the gumbo is the featured dish. It appears to have its linguistic origin with the Central African word, "quingombo" meaning "okra", one of the possible thickening ingredients. The other possible thickening is "file powder", available in many markets. File is powdered sassafras leaf, the use of which was learned from the Choctaw Indians. Whereas okra is cooked with the gumbo, a Cajun cook will tell you NEVER to add file until the gumbo is off the heat. Your gumbo will become stringy and unpalatable. There are infinite versions of gumbo. Use your imagination. It is served over a mound of white rice in a big flat soup bowl.

2 lbs shrimp  
2 T oil  
2 T flour  
3 C chopped okra or 1 T file powder  
2 chopped onions  
2 T oil  
1 can tomatoes  
2 quarts water  
1 bay leaf  
1 tsp salt  
3 cloves garlic  
cayenne pepper to taste

Peel and devein shrimp. Make a roux (dark brown) with oil and flour (see following directions to make a roux).

Add shrimp to this for a few minutes, stirring constantly. Set aside. Sautee okra and onions on high in oil. Add tomatoes when okra is nearly cooked. Add water, bay leaf, garlic, salt and pepper. Add the shrimp and roux to this. Cover and cook slowly for 30 minutes. If okra is not used add the file AFTER taking pot off heat. Serve over rice. Serves 6 to 8 people.

## BASIC ROUX

A roux is a basic thickening and flavoring ingredient of many Cajun dishes. It is usually a rich dark brown with nutty flavor. It is cooked SLOWLY to avoid burning. Don't rush this. If there is even the slightest hint of over-browning or burning, discard the roux and begin again.

2 T oil or shortening  
2 T flour

Melt shortening or heat oil over medium to low heat in a heavy skillet. Add the flour and stir CONSTANTLY until a dark brown color.

## DUCK JAMBALAYA

Jambalaya is essentially a casserole with rice. It can use almost any meat; and the sauce is absorbed by the rice in cooking.

One 4-5 lb duck  
1/2 lb andouille, smoked sausage or ham, diced  
1 lb shrimp, cleaned and deveined  
1 T vegetable oil  
1 lg eggplant, peeled and finely chopped

RECIPES FROM A CAJUN  
KITCHEN

3 med onions, minced  
3 C peeled, diced tomatoes  
3 bell peppers, sliced thin  
2 cloves garlic, crushed  
4 C water  
2 tsp salt  
1/2 tsp thyme  
1/4 tsp cayenne pepper  
1/2 tsp black pepper  
1 bunch minced shallots  
1 crushed bay leaf  
3 C raw rice

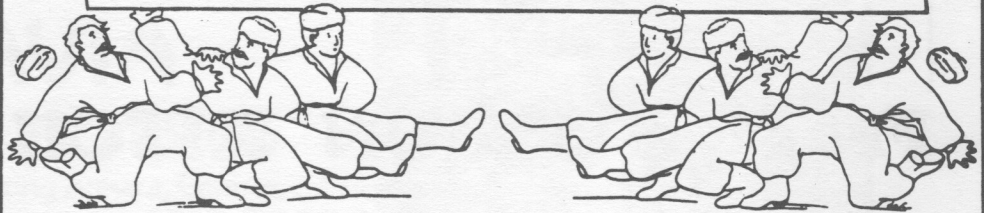
Cut duck into serving pieces. Season with salt and pepper. Fry duck in oil until brown and crispy. Add andouille, onions, eggplant, bell pepper, tomatoes, garlic and shrimp. Saute, stirring constantly for about 10 minutes. Add 4 cups water, salt, thyme, cayenne, bay leaf and black pepper, and when water comes to a boil, stir thoroughly and add rice.

Cover and simmer 30 minutes, until rice is tender. Add shallots, stir lightly with fork to mix and allow steam to escape. Cover and allow to steam with very low heat for about 10 more minutes. Serve hot with salad and hot garlic bread. Serves 8 to 10 people.

Cajun food, like Cajun music, has enjoyed an upsurge of popularity in recent years, all over the country. There are, in Los Angeles, and in most cities, a number of good Cajun restaurants, all the way from fast food to very fancy. Also, most ingredients are now available here. In addition, every bookstore has, in its cookbook department, at least one creditable book on the subject of Cajun cooking. But, remember that the chief ingredients in the good Cajun cook's arsenal, in addition to tradition, are inventiveness, availability of the ingredients, and a family full of hearty appetites. Cajun cooking is not timid cooking. Be brave. Enjoy.

Beverly Hills-W. Los Angeles YWCA presents

# 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; 1/2 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**

VANCOUVER EXPO  
&  
VICTORIA

SUMMER 1986

9 DAYS

TRAVEL & DANCE  
with  
BEVERLY & IRWIN  
BARR

For Information Call:

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

**EDIE'S**  
**RESALE BOUTIQUE**  
(specializing in  
danceable folk attire  
at affordable prices)

TOPANGA CANYON  
(213) 455-2760  
by appointment  
Thurs. through Sun.



LOOK FOR EDIE'S AT THE  
**LAGUNA FESTIVAL**  
FEBRUARY 14, 15 & 16

# THIRD ANNUAL MID-AMERICA FOLKDANCE & MUSIC CONFERENCE

AUGUST 10 - 17, 1986 At the University of Windsor, Windsor, Canada  
Across the river from Detroit, USA

[FEATURING: The finest in their specialties, all internationally well-known:]

**YVES MOREAU**

[Bulgarian and French Canadian dances, live music. Coming from Bulgaria exclusively for M.A.D. Conference.]

**ATANAS KOLAROVSKI**

[Jugoslav-Macedonian dances and live music. Coming from Yugoslavia exclusively for M.A.D. Conference.]

**BORA ÖZKÖK**

[Conference Director; Turkish dances and live music. Coming from Turkey exclusively for M.A.D. Conference.]

**THEODOR VASILESCU**

[Romanian dances. Coming from Romania exclusively for M.A.D. Conference.]

**ADA DZIEWANOWSKA**

[Polish dances. Coming from Poland exclusively for M.A.D. Conference.]

\* Plus singing sessions with live music led by **Robin & Neil Seigel**

\* Also many fine musicians playing dozens of instruments on the scholarship staff.

**PRICES:**

TUITION ONLY: \$158 U.S.  
\$213 CAN.

DOUBLE OCCUPANCY: \$328 U.S.  
\$443 CAN.

35% exchange rate  
has been added to the  
Canadian dollar  
quotations.

TUITION PLUS MEALS: \$238 U.S.  
\$322 CAN.

SINGLE OCCUPANCY: \$358 U.S.  
\$483 CAN.

**SINGLE & DOUBLE OCCUPANCY:** Modern dormitory. Air conditioned floors/rooms. All conveniently centralized washroom facilities.

**TUITION PLUS MEALS:** Includes 12 meals. Saturday night feast with wine is included.

**ATTENDANCE:** Full-time preferred but not required. If not full-time, cost is \$25 U.S. (\$34 CAN.) per day per person. Tuition Only includes classes, activities, lectures, films, parties, treats, booklet, Saturday night party, and daily evening parties; everything except food and lodging.

**SATURDAY NIGHT PARTY:** Open to general public. \$6 U.S. (\$8 CAN.). Includes Talent Show and evening folkdance party with records and live music.

**PRICES INCLUDE:** Daily classes by all teachers, daily dance reviews, parties, Saturday evening party and Talent Show, Wednesday auction, daily late-late-night live music parties. Request record parties every night. Refreshments and fruit during class breaks. Singing sessions, lectures, culture sessions, movies, slides, tips and gratuities all included. Dance description booklet, picnics, treats & extras are all included.

**FOOD:** Very good food, all you can eat. Good selections, lots of fruit, ice cream, treats. Able to satisfy most vegetarian diets as well. Food served cafeteria-style at the dorm.

**FACILITIES:** Lovely wooden dance floor with mirrors. Twelve-minute walk from dorm, or two minutes by car. Parking available. Dormitories are all air-conditioned. Modern single or double rooms. Linen and maid service. Sauna, pool, tennis courts, weight room, track, basketball and other facilities available on campus, most in the building in which we will dance. (Facilities have limited hours.)

**RESERVATIONS/CANCELLATIONS:** A \$50 U.S. (\$68 CAN.) deposit/person is required upon booking the Conference. Balance is due July 10, 1986. No penalty for cancellations before July 10, 1986. After that date, one-half of the deposit will be forfeited upon cancellation.

**HOW TO GET THERE:**

**From west of Detroit:** Take I-94 E. to I-96 S. to Ambassador Bridge to Canada. After the bridge, turn right onto Huron Church Rd. Take Huron Church Rd. to Wyandotte and turn right. Go to Vanier Hall to register.

**From south of Detroit:** Take I-75 north to Ambassador Bridge exit. After bridge, follow directions above.

**From Canada:** Take Hwy. 401 west into Windsor. Stay on 401 until it becomes Huron Church Rd. Follow it until Wyandotte, turn right. Register at Vanier Hall, on the left.

**Application Form:** A deposit of \$50 U.S. or \$65 Canadian is enclosed. Please reserve for \_\_\_\_\_ persons:

CHECK ONE PLEASE:

- Double Occupancy
- Single Occupancy
- Tuition only
- Tuition plus Meals
- Saturday Night Party only
- Vegetarian?

**MID AMERICA  
FOLK DANCE CONFERENCE**  
Bora Özkök  
5555 Kerr Creek  
Bloomington, IN 47401  
(812) 336-2514

Name \_\_\_\_\_

Address \_\_\_\_\_ City \_\_\_\_\_

State \_\_\_\_\_ Zip \_\_\_\_\_ Phone \_\_\_\_\_

Roommate Name \_\_\_\_\_

Signature \_\_\_\_\_



**SEMINAR ON MACEDONIAN FOLKLORE**

Study of Folk Dances, Songs and Musical Instruments  
in STRUGA, MACEDONIA, YUGOSLAVIA

- PLACE:** HOTEL INEX DRIM, in STRUGA, at the shore of Lake Ohrid
- DATES:** 27 JULY - 5 AUGUST 1986
- PROGRAMS:** I. STUDY OF MACEDONIAN FOLK DANCES  
II. STUDY OF FOLK MUSICAL INSTRUMENTS
- TEACHERS:** UNIVERSITY PROFESSORS, EXPERTS IN DANCE, MUSIC, CUSTOMS FROM THE FOLKLORE INSTITUTE, ETHNOLOGIC MUSEUM OF SKOPJE, AND WELL-KNOWN TEACHERS AND CHOREOGRAPHERS FROM OTHER PARTS OF YUGOSLAVIA.

Included in the Seminar

- Attendance at the "Ilendenski Denovi" Festival, in Bitola.
- The festival "Review of Folk Costumes in Macedonia," in Struga.
- Visits to cultural and historical places.
- Participation in a wedding held in a nearby village.

**COSTS:**

**-seminar program:** \$128 (US dollars) to be paid at the beginning of the Seminar.

**-accomodations:** (per person)

Hotel Inex Drim (B category) room and board (3 meals) \$20 = \$220 (11 days)

Camping space and meals \$10 = \$110 (11 days)

Private lodging and meals \$12 = \$132 (11 days)

**-deposit:**

Each participant must deposit \$100 by 31 March 1986 in order to assure accomodations (this is high season at Hotel Drim and in the Ohrid area). The deposit (international postal money order or foreign money draft) may be made directly through Jugobanka Skopje, "Devizna Kniska" #12-508-09727-1/Visinski Stanimir "for seminar". A copy of the payment and registration form are to be sent by registered airmail to Stanimir Visinski, 52 Rajko Zinzifov, 91000 Skopje, Yugoslavia.

For additional information, contact Elsie Ivancich Dunin,  
UCLA Department of Dance, Los Angeles, CA 90024  
telephone: (213) 206-1335

REGISTRATION FORM

for participation in the 1986 Struga Macedonian Folklore Seminar

Name \_\_\_\_\_  
 Street \_\_\_\_\_  
 City \_\_\_\_\_  
 State and zip code \_\_\_\_\_

I sign up for the study of:  
 \_\_\_\_\_ A. Folk Dances  
 \_\_\_\_\_ B. Instruments: \_\_\_\_\_ shepherd's flute (kaval), \_\_\_\_\_ bagpipe (gajda), \_\_\_\_\_ drum (tapan),  
 \_\_\_\_\_ zurla, \_\_\_\_\_ duduk (type of shepherd's flute), \_\_\_\_\_ tamburitza.

Please book \_\_\_\_\_ rooms with board from \_\_\_\_\_ July to \_\_\_\_\_ August 1986.  
 \_\_\_\_\_ Hotel "Drim", \_\_\_\_\_ Private lodging, \_\_\_\_\_ Camping.

\_\_\_\_\_  
 Place and Date Signature

Send registration form and copy of deposit to: Stanimir Visinski, 52 Rajko Zinzifov, 91000 Skopje, Yugoslavia



# The LAGUNA FOLK DANCERS



PRESENT THE 16<sup>th</sup> ANNUAL  
LAGUNA FOLK DANCE  
FESTIVAL  
FEB. 14, 15 AND 16, 1986 WITH  
RALMAN MAGYAR  
AND  
VICKI MAHEU

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

# February 1986 Festival schedule for the LAGUNA folk dance festival

## FRIDAY the 14<sup>th</sup>

7:30 - 11:00 PM	DANCE INSTITUTE	# 4.00
11:00 - ? AM	FRIDAY AFTERPARTY	# 2.00

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

9:30 - 11:30 AM	ADVANCE WORKSHOP	# 4.00
1:30 - 5:30 PM	DANCE INSTITUTE	# 5.00
7:30 - 11:00 PM	♥ FEDERATION ♥ VALENTINE PARTY	# 4.00
11:00 - ? AM	AFTERPARTY	# 2.00

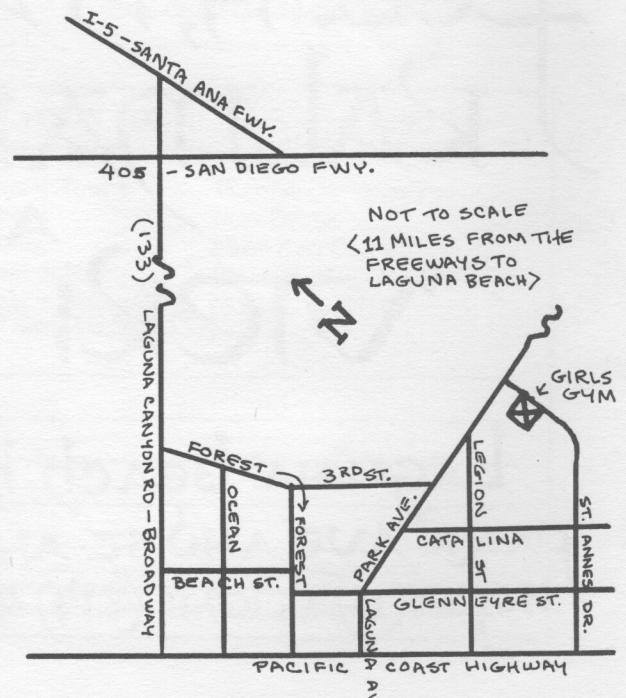
## SUNDAY the 16<sup>th</sup>

12:00 - 1:30 PM	KOLO HOUR	} # 4.00
1:30 - 3:00 PM	EXHIBITION DANCE CONCERT	
3:00 - 5:30 PM	DANCE FESTIVAL	

« PACKAGE TICKET  
FOR ALL EVENTS,  
# 22.00 »

LAGUNA BEACH HIGH SCHOOL  
GIRLS GYM  
PARK AVE. & ST. ANNE'S DR.  
LAGUNA BEACH, CA.

SEE OVER FOR  
ADDITIONAL INFORMATION

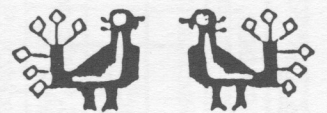
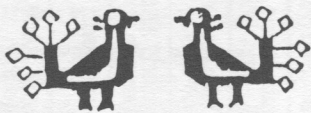
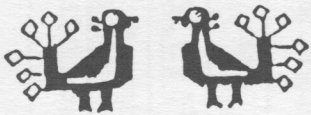


FOR: FOLK DANCERS &  
TEACHERS OF DANCE

- ❖ AFTERPARTIES
- ❖ CREDIT - ONE SEMESTER UNIT
- ❖ WOOD FLOORS
- ❖ NEWLY RENOVATED DORM
- ❖ GOOD FOOD
- ❖ REFRESHMENT BREAKS
- ❖ SWIMMING POOL
- ❖ & OUR FAMOUS SURPRISES!

# SAN DIEGO STATE UNIV. FOLK DANCE CONFERENCE

JULY 20 - 27, 1986



STAFF:

*To Be Announced*

EL CONQUISTADOR  
5505 MONTEZUMA ROAD  
SAN DIEGO, CALIFORNIA



## APPLICATION

MAIL TO: Valerie Staigh, 3918 Second Ave., Los Angeles, CA. 90008 • INFORMATION: 213 292-4030

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

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

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

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

● ROOMMATE: \_\_\_\_\_

Enclosed is check/money order payable to S.D.F.D. Conference in the amount of \$\_\_\_\_\_. A \$50 deposit will hold a reservation for ONE PERSON. Deposit will be refunded if notification of cancellation is given prior to July 15, 1986.

NO. OPTION

- \_\_\_\_\_ DOUBLE ROOM
- \_\_\_\_\_ SINGLE ROOM
- \_\_\_\_\_ TUITION ONLY
- \_\_\_\_\_ SYLLABUS

To aid room assignment

please answer the following:

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

FEDERATION CLUBS		update 01/06/86		FEDERATION CLUBS	
ALIVE FELLOWSHIP FOLK DANCERS (INT'L)	Wednesday 7:30-9pm	(714)677-7404 Wayne English	(714)677-7451	MURRIETA HOT SPRINGS, Alive Polaritys Resort	Please no smoking, no alcohol or food. Veg. Health Resort. - Tues
CABRILLO INT'L FOLK DANCERS	Thur. 7:30-10pm	(619)449-4631 Pat Coe, 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		Call for location Call for location	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.	
CRESWOOD FOLK DANCERS	Monday 8:15-10:30pm	(213)478-4659, (213)202-6166 Beverly Barr, Inst.		WEST LA, Brockton School, 1309 Amacost Ave.,	Int'l -Int. level -excellent teaching - lots of good dancing
DESERT INT'L DANCERS	Mon. 7-10:30pm	(619)343-3513 Sam & Vikki Inst.		PALM SPRINGS, Leisure Center Cerritos & Baristo Rd.	Beg. 7-8, int. 8-10:30 pm; Yakov Eden co-teaching!
ETHNIC EXPRESS INT'L FOLK DANCE	Sunday 8-10:30pm	Rgn. (702)732-8743 Dick (702)732-4871		LAS VEGAS, Cinnamon Ridge Rec. Rm. 3601 S. Cambridge (near Twain)	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.
HAVERM 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	(213)380-4355 or Ruth Oser 657-1692	(818)984-1960	WEST HOLLYWOOD, W. Hollywood playground 647 n. San Vicente	Last Wed. of month is all request night.
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 Soghanian, instr.		SAN DIEGO, Casa Del Prado Rm 206 Balboa Park. on Sat. 4044 Idaho st.	Beginners Sat. 12:30-1:15pm
KIRVA 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
KIRVA FOLK DANCERS II	Tuesday 10am-1pm	(213)645-7509 Rhea Wenke, instr.		LOS ANGELES, Robertson Park 1641 Preuss Rd. cor. Airdrome	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 Girl's Gym, Park Ave.	
LARTATS	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	Tuesday 7:45-10:pm	(213) 426-7601		LONG BEACH, Long Beach JOC, 3801 E. Willow	
MORE THE MERRIER FOLK DANCERS	Thursday 8-10pm	(213)293-1304 Ask for Frank.		INGLEWOOD, Rogers Park Aud. Excelsptus & 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,	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	(619) 422-5540 Stirling, Instr.	Wed. 7-10pm	SAN TEGO, Balboa Park club Balboa Park	ALL levels, beg. 7-8:15
SANTA MARIA FOLK DANCERS	(805) 925-3981 (805) 929 1415	Mon. 7-9:30pm	SANTA MARIA, Vet's Cultural Ctr. Pine & Finnell	Beg. 7-8:15 then club requests
SKANDIA DANCE CLUB	(714) 892-2579 (818) 795-4343 (714) 533-8667 (213) 459-5314	Oct 19 3-5, 8pm Nov. 15-16-17p	ORANGE, Women's club 121 center. WESTCHESTER 8750 Lincoln Blvd	Special tchr. Nov. 15-16-17 call (714) 533-8667 for details
SOUTH BAY FOLK DANCERS	(213) 375-0946 (213) 541-1073	Fri. 7:30-10:30pm	RANCHO PALOS VERDES UU Church 5621 Montemalaga Dr.	Tchr Dorothy Daw 3rd Fri. Party nite each month
TCHAIKA FOLK DANCE CLUB OF VENTURA	(805) 642-3931 (805) 985-7316	Thur. 7:30-10:30pm	VENTURA, Loma Vista Elem School, 300 Lynn Dr.	7:30-8 adv tching Edith Sewell 8-8:30 tching by Ann Taylor
TUESDAY GYPSIES	(213) 556-3791 Dave Slater, Instr.	Tues. 7:30-10pm	WEST L.A., Felicia Mahood Rec Ctr, 11338 Santa Monica Blvd	Tchg. New & Review dances
VIRGILIERS FOLK DANCE GROUP	Josephine Civallo Director	Tues. 8-10pm	WEST HOLLYWOOD, Plummer Park, Fuller Santa Monica Blvd	All request program, tching 8:30 refreshments, inter & adv dances
WEST LOS ANGELES FOLK DANCERS	(213) 478-4659, Beverly Barr.	Fri. 7:30-10:45pm	WEST L.A., BROCKTON SCH., 1309 Armacost Ave.	Int. level - Feb 14 Party Early tch 7:30 Schottish.
WEST VALLEY FOLK DANCERS	(818) 347-3423 (818) 887-9613	Fri. 7:30-10:30pm	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	(213) 389-5369 Pearl Rosenthal	Tues. morning 9-12:15pm	WEST L.A., Westside Jewish Community Ctr. 5870 N. Olympic.	Int'l dances. Beg. 9-10
WESTSIDE INT'L F.D. CLUB	(213) 459-5314 (213) 397-4567	2nd & 4th Fri. 8-12pm	CULVER CITY, Masonic Temple 9635 Venice Blvd	Int/Adv Request 9-12 PotLuck 7-8pm on 4th Fri.
WESTWOOD CO-OP FOLK DANCERS	(818) 343-7621 (818) 998-5682	Thur. 8-10:45pm	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				
CALTECH INT'L FOLK DANCERS	(213) 849-2095; (714) 593-2645	Tuesday 8-11:55 pm	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	(619) 475-2776 Geri Dukes	Monday 6:45 & 8:15	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	(213) 769-3765 Trudy Bronson,	Thursday 1-3 pm	VAN NUYS, Valley Cities Jewish Com- munity Center, 13164 Burbank Blvd.	Beginners 1-2 pm; Intermediate 2-3 pm.
KAZASKA	(213) 478-5968; Edy Greenblatt	Sunday 9 pm	WEST L.A., Japanese Inst., 2110 Corinth, W.L.A.	Atanas Kolarovski (Macedonian ) workshop - FEB. 9th : 7:30 P.M.!!
KYPSELI	(213) 463-8506 (818) 798-5042	Friday 7:30-midnight	Pasadena, Vasa Hall 2031 E. Villa	Tching 7:30-8:45 All levels welcome
LONG BEACH INT'L FOLK DANCERS	(213) 434-0103 Herb Offner,	Tuesday 7:30-10 pm	LONG BEACH, Unitarian Church, 5450 Atherton	Beg. 7:30; Int/adv. 8:30 pm Party last Tuesday of month.
TEMPLE BETH HILLEL DANCERS	(213) 769-3765 Trudy Bronson,	Wednesday 10 am - 12 pm	NORTH HOLLYWOOD, 12326 Riverside Dr.	Beg. to inter. levels, Int'l folk and fun dances.
TEMPLE B'NAI DAVID	Miriam Dean (213) 391-8970	Wed/7:15-10 pm Thurs/9:30 am-1 pm	LOS ANGELES, 8906 Pico Blvd, CULVER CITY, VA Mem. Aud., 4117 Overland	Int'l, beg.; inter. Easy dances 1st hr. Reviews and new dances.
UNIVERSITY OF RIVERSIDE F.D. CLUB	(714) 369-6557 Sherrri	Friday 8-11:30 pm	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!
UCI DANCE CLUB	(714) 854-9767 Lou & Lenore Pechi	Sunday 7-10pm	UCI, Fine Arts Village Studio #128	Balkan and International Requests 7:30-10pm

YWCA FOLK DANCERS	Sunday 7-9 pm	(213) 478-1228 Boby Greenblatt	WEST L.A., Japanese Inst., 2110 Corinth	7 pm, beginners. 8 pm, inter. KAZASKA Follows at 9 pm.
ROYAL SCOTTISH COUNTRY DANCE	Mon, Thur 7:30-9:45pm	(714) 856-0891 Frank Camronito	Irvine, Huntington Beach, call for location	Beg. & Int. Shirley & Jan Inst. Beg. & Int. Jan & Bob Inst.
BEGINNING CLASSES				
CABRILLO INT'L FOLK DANCERS	THUR 7:30-10pm	(619) 449-4631 Pat Coe.	SAN DIEGO, Balboa Park Club Balboa Park.	
CULVER CITY BEGINNERS CLASS	Thur. 7:30-9:30pm	(213) 202-5689	CULVER CITY, Iri Room of Vet. Memorial Bldg., 4117 Overland Ave.	Session begins July 11. 10 wks. start at square one.
CRESWOOD FOLK DANCERS	Monday 7-8:15pm	(213) 478-4659 Beverly Barr Inst.	WEST L.A. Brookton Sch. 1309 Almacost Ave.	New Class!! Beginners start anytime O.K. to stay for Interm pogram
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,	precedes regular club dance.
BEGINNING SCANDINAVIAN FOLK DANCE	M/7:30-10; Wed 7:30-10	(714) 533-8667 (818) 795-4343	ANAHEIM, Cultural Ctr. 931 Harbor, CULVER CITY, Peer Gynt, 3835 Watséka,	Tchrs Ted Martin, Donna Tripp Bob Olson starts 9/9/85
SIERRA 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.	Beginners can start anytime. O.K. to stay for interm. program..
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.	Beginning folk dance instruction.
SOUTH BAY BEGINNERS DANCE CLASS	Fri. 7:15-8:30pm	(213) 375-0946 (213) 541-1073	Rancho Palos Verdes Unitarian Church 5621 Montemalaga	after classes join South Bay dancers Dark 3rd Friday each month
TEMPLE ISATAH FOLK DANCERS	Tuesday 8-10:30 pm	(213) 478-4659, (213) Beverly Barr,	WEST L.A., Temple Isaiah, 10345 Pico	Beg. and Inter. dances taught old and new. Good place to learn.
THOUSAND OAKS FOLK DANCERS	Thursday 7:30-9 pm	(213) 498-2491 Gene Lovejoy,	THOUSAND OAKS, Conejo Community Center, at Dover & Hendrix	
NARODI BEGINNERS FOLK DANCE CLASS	Thursday 7-8 pm	(213) 421-9105 (714) 892-9766	LONG BEACH, Hill Jr. Hi gym, 1100 Iroquois	Soft-soled shoes only, General dancing after class til 10:30
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	Sponsored by Pasadena Co-op.
KAYSO FOLK DANCERS	Saturday 1-3 pm	(619) 238-1771 Soghamonians	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.	
USC ISRAELI DANCERS	Tuesday 7:30-10:30 pm	(213) 478-5968 <sup>5</sup>	LOS ANGELES, USC Hillel, 3300 Hoover (across from Hebrew Union College)	Class 7:30 pm, don't miss our Marathon Feb 8 -8pm to 8am
ETHNIC CONNECTION	2nd Saturday of the month	(213) 478-5968, Boby Greenblatt,	W.L.A., Japanese Institute 2110 Corinth (Olympic & Sawtelle)	
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.	Tchrs: 8-9 pm, open to requests 9-11. Int'l w/ emphasis on Israeli.
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
SANTA MONICA COLLEGE FOLK DANCERS	Wednesday 7:30-9:00pm	(213) 458-8323	SANTA MONICA, City College-municipal pool Rec, Room	must be pre-registered 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

# Idyllwild 1986

## Folk Dance

## Workshop



WEEK - JUNE 20-27, 1986  
 WEEKEND - JUNE 20-22, 1986

Dance in the mountain greenery of the ISOMATA campus at Idyllwild, CA., and enjoy fresh mountain air and beautiful scenery.

Hiking trails, swimming pool, great afterparties in an intimate setting, and fun Party Nights.

### TEACHING STAFF

YAAKOV EDEN	- Israeli
MICHAEL GINSBURG	- Serbian & Croatian
GLENN NIELSEN	- Transylvanian
ELINOR VANDERGRIFT	- Scottish
DICK OAKES	- Reteach Dances from previous camps and institutes

### APPLICATION

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

\*NAME \_\_\_\_\_  
 ADDRESS \_\_\_\_\_  
 CITY \_\_\_\_\_  
 STATE \_\_\_\_\_ ZIP \_\_\_\_\_  
 PHONE: WORK ( ) \_\_\_\_\_ HOME ( ) \_\_\_\_\_

WEEK: (Per Person)  
 Off Campus-Tuition only \$150 \_\_\_\_\_  
 Campsite-Tuit. only, no meals \$155 \_\_\_\_\_  
 Dorm-Room, Board & Tuition \$290 \_\_\_\_\_  
 Semi-Private-Rm., Board & Tuit. \$325 \_\_\_\_\_

\*NAME \_\_\_\_\_  
 ADDRESS \_\_\_\_\_  
 CITY \_\_\_\_\_  
 STATE \_\_\_\_\_ ZIP \_\_\_\_\_  
 PHONE: WORK ( ) \_\_\_\_\_ HOME ( ) \_\_\_\_\_

WEEKEND: (Per Person)  
 Off Campus-Tuition only \$ 95 \_\_\_\_\_  
 Campsite-Tuit. only, no meals \$ 95 \_\_\_\_\_  
 Dorm-Room, Board & Tuition \$143 \_\_\_\_\_  
 SYLLABUS \$5 \_\_\_\_\_

\*Roommate: \_\_\_\_\_

MEALS: Regular \_\_\_\_\_ Vegetarian \_\_\_\_\_

To help in room assignments, please complete:  
 Age: 16-25 \_\_\_\_\_ 25-40 \_\_\_\_\_ 40+ \_\_\_\_\_  
 Non-Smoker \_\_\_\_\_ Smoker \_\_\_\_\_ Quiet Wing \_\_\_\_\_

For Campsite & Off Campus living, meals are available at an additional fee.

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

Enclosed is check/money order payable to IDYLLWILD F.D. WORKSHOP for \$ \_\_\_\_\_. Deposit will be refunded ONLY if notification of cancellation to FRAN SLATER is RECEIVED PRIOR to MAY 23, 1986.



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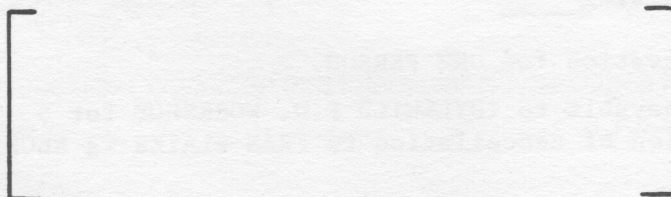
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