



Folk Dance Scene

MARCH, 1986

VOLUME 21 NUMBER 1





"LECH LAMIDBAR"

"LET'S GO TO THE DESERT"

CHINA LAKE DESERT DANCERS' ANNUAL
SPRING FOLKDANCE FESTIVAL
CELEBRATING THEIR 37th YEAR OF FOLKDANCING

SATURDAY, APRIL 5, 1986

BURROUGHS HIGH SCHOOL
MULTI-USE ROOM
RIDGECREST, CA

1:30 pm - 4:30 pm (\$2.00)

8:00 pm - Midnight (\$5.00)



Evening Program Features

Exhibitions by

DEMONSTRATION TEAM: Royal Scottish Country Dance Society of L.A.

Director: James Harris

LAS SONRISAS – Spanish Jotas

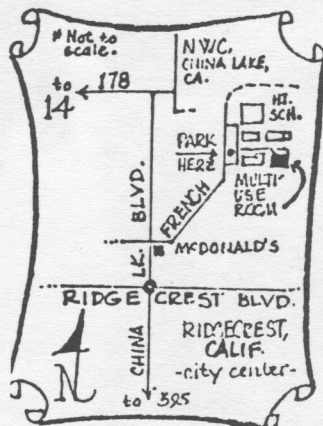
DUNAJ - International Folk Ensemble

Director: Richard Duree



Part of Afternoon Program Features

CROSSCURRENT - Playing the Schottische, polka and waltz



Info: (619) 375-4726

(619) 375-4395

Directions: Take 395 or 14 & 178 to Ridgecrest;
then follow map.

EVENING PROGRAM

COUPLE

Ada's Kujawiak No. 1
Arnold's Circle
Czardas ZKH
Dodi Li
Double Sixsome
El Gaucho Tango
Hambo
Korobushka
La Bastringue
Let's Have a Ceilidh
Lipa Ma Maryca
Mairi's Wedding
Polharrow Burn
Rorospols
Santa Rita
Sauerlander Quadrille
Sirto
Swede-Finn Mixer
Tehuantepec
Trip to Bavaria
Vossarul
Waltz (free)
Zillertaler Laendler

NON-PARTNER

Alunelul
Armenian Turn
Bavno Oro
Baztan Dantza
Ceresnicky
Ciuleandra
Daldalar
Dobrundzanska Pandela
Drmes iz Zdencine
Erev Ba
Gavotte d'Honneur
Godecki Cacak
Haire Mumaugh
Hasapiko
Imate Li Vino
Jovano Jovanke
Karamfil
Lech Lamidbar
Ma Navu
Orijent
Rustemul
Setnja
Sirba Pe Loc
Sulam Ya'akov
Syrto
Tino Mori
Tropanka (Moskoff)
Tzadik Katamar
Vlasko
Vulpiuta





MARCH, 1986

VOLUME 21 NUMBER 1

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.

SUBSCRIPTIONS: All subscription orders, renewals, claims and inquiries should be addressed to the Circulation Office. Subscription rate is \$8.50 per year (\$15.00 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 prompt 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 pre-paid.

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.

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH OFFICERS

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from the editor:

"R.E. late "Scene" delivery by Post Office. Have all subscribers receiving late issues fill out complaint forms at Post Office each time issue is late. DO THIS EVERY TIME AN ISSUE OF "SCENE IS RECEIVED LATE. After 4 or 5 times, the Post Office will get on the stick.

*Michael Norris
Director of Public Relations
Folk Dance Federation of Cal.*

Thanks Michael-

He also writes that Frances Ajoian, Armenian folk dance authority, will be on Channel 18 in Fresno on April 11 from 7 to 8pm.

Well I guess you can stop holding your breath now. The "Scene" party has been postponed indefinitely due to overlapping schedules.

You owe it to yourself to try a nite of African dance Eno style. He just signed on with Academy West Dance Studios in Santa Monica. (213)828-2018 for info.

*ON THE COVER: UCLA's Linda Johnson
student of African
dance.*

photo by Teri Hoffman

Calendar

CALIFORNIA

OUT OF STATE

MARCH

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 Fol Dance Party, B&I Barr, WLA Masonic Lodge, 7:30pm, 1557 So. Barrington Ave., WLA
- 3/8 Jaap Leegwater Bulgarian Wkshop, Sacramento, 1-5 pm
- 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
- 3/15 Skandia Wkshop., Masonic Hall, Culver City; Inst. 3-5pm; Dance 8-11pm
- 3/21-23 Ojai F.D. Fest. Wknd & Council Mtg; Fri. Dance 8-11pm; Sat. Inst. 10am; Dance eve; Sun. Council Mtg. 10am; Fest. pm; Pkg. \$15
- 3/21-23 Calico Hullabaloo, 1986-Calico Ghost Town, Yermo, 619/254-2122
- 3/29 Skandia Wkshop, Masonic Hall, Culver City; Inst. 3-5pm; Dance 8-11pm

APRIL

- 4/5 Lech Lamidbar Fest., China Lake F.D. Club, Ridgecrest; 1:30-4:30pm and 8-11:30pm
- 4/5 David Gordon Pick-Up Dance Co. Wadsworth Theater, UCLA
- 4/6 Cherry Blossom Fest., Petaluma
- 4/12 Vasa Hambo Contest, Cal. Lutheran Coll., Thousand Oaks, all day
- 4/12 Mark DeGarmo Dancers, Marsee Aud., El Camino College
- 4/13 Beginners' Fest., Cubberly Pavilion, Palo Alto
- 4/18-19 Student Dance Concert, Orange Coast Coll., Costa Mesa
- 4/18-20 Lar Lubovitch Dance Co., Royce Hall, UCLA
- 4/27 Westwood Co-op. Fest., Culver City Vets. Aud., Culver City; Council Mtg. 11am; Fest. 1:30-5:30pm; After Party eve.

3/7-9

New York, Parksville-Spring F.D. Wknd. at Paramount Hotel; Jim Gold, 201/836-0362

3/21-23

Texas, San Antonio, San Antonio College Festival

3/27

Indiana, Crawfordsville; Berea Coll. Country Dancers, Wabash College

APRIL

4/11-12

Kentucky, Berea-51st Annual Mtn. Folk Festival, Berea College

MARCH

FOREIGN

3/14-16

ENGLAND

Hassocks near Brighton-Stafford House Conference Center Weekend

ONTARIO, CANADA

3/2

Lecture/demonstration on "DANCE & COSTUME OF GEORGIAN CANADA (1745-1820) RECREATED THROUGH SOCIO-HISTORICAL COMMENTARY AND DANCE" 1-2 pm, free with ROM admission.

3/2-23

4-part Sunday afternoon series on traditional music and instruments from Africa, India, China and So. America. Free with ROM admission.
3/2 - Hugh Extravour, African Drumming, 3 pm
3/9 - Trichy Sankaran, So. Indian classical, 1 & 3 pm
3/16 - Lilly Yuen, Chinese dulcimer, 1 & 3 pm
3/23 - Grupo Taller, So. American instruments, 1 & 3 pm

3/8

Mariposa Country Dance

3/9

Creative Sweden - Swedish Women's Educational Assn. presents traditional Swedish folk dancing, music, children's choir, fashion show, food and crafts. Noon-5 pm. Free. Harbourfront, Brigantine Rm, 235 Queen's Quay West.

3/15

St. Patrick's Day Cabaret with Tipsplinter & friends including traditional Irish ceilidh dance. 8 pm. \$8. Brigantine Rm., Harbourfront, Tickets - BASS, Harbourfront Box Office or 869-8444

4/11-13

Turkish Workshop with Ahmet Luleci, sponsored by Keith Atteck. (416) 935-3087/688-5711/892-6964. Held at Centre for the Arts, E.L. Crossley High, 350 Highway #20, Font-hill, Ontario

CALENDAR

March 14-16

New Mexico

Jaap Leegwater Bulgarian Dance workshop for info contact Gary or Jane Diggs(505)293-5343 or 844-5203.

MARCH

3/7-9

Illinois, Buffalo Grove-Royal Holiday, info 312/634-0790

3/14-16

Illinois, Buffalo Grove-Royal Holiday, info 312/634-0790

3/16-21

Georgia, Dillard-New & Experienced Callerlab; Copecrest Dance Resort

APRIL

4/10-12

So. Carolina, Myrtle Bch.-Conven. Center, info. 803/244-5447

4/11-13

Kentucky, Louisville-26th Ann. Derby City Fest., Ky. Fair & Expo. Ctr., info. 502/239-6257

4/18-20

Illinois, Buffalo Grove-Royal Holiday, info 312/634-0790

4/25-28

Australia, Adelaide-27th Nat'l. Square Dance Convention

4/25-27

Illinois, Buffalo Grove-Royal Holiday Wknd, info. 312/634-0790

DEADLINE DATES

FOR CALENDAR LISTING:

For April 1986 issue - Feb. 14, 1986
For May-June 1986 " - Mar. 18, 1986

Send information to:

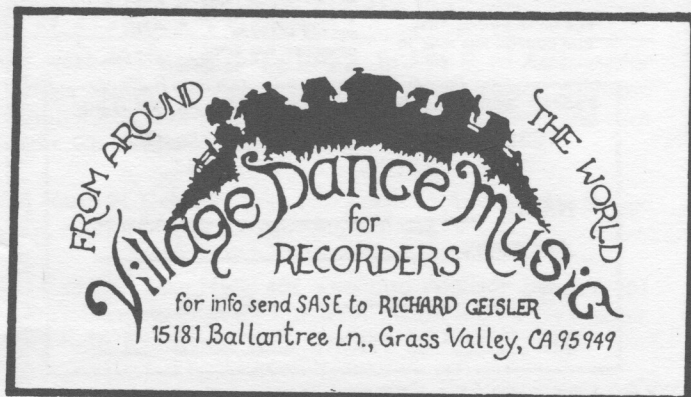
Fran Slater, 1524 Cardiff Ave.
Los Angeles, CA 90035 (213/556-3791)

FOR ARTICLES, ADS, CLUB ACTIVITIES, NEWS ITEMS:

For April 1986 issue - Feb. 21, 1986
For May-June 1986 " - Mar. 25, 1986

Send information with money due to:

Marvin Smith, Editor, 1611 S. Curson St.
Los Angeles, CA 90019 (213/938-0839)



NOTES

FROM THE PRESIDENT

As I said earlier. I would like to keep you informed about what is happening with the Folkdance Federation. At the January council we created a membership committee to support the Director of membership in reviewing new applications as many new groups are contacting us to join the Federation. We added a new group from Ventura at this meeting. Dorthy Daw was appointed to chair the Research and standardisation Committee and Beverly Barr was appointed to chair the Institute Committee. But the big news is that Dick Oaks has taken on the new job as fund raiser. He has many exciting ideas on how to raise money to cover our expenses. Two ideas that were passed were to create a volume to celebrate our fortieth anniversary and to add a 50 cent surcharge on all Federation festival entrance costs. Future topic will be plans for Statewide 1987.

The Beginner's Festival was such a success this year with approximately 250 in attendance that we may have more than one per year. We'll be contacting each of the beginners classes to see how they feel about the idea and if we do we'll ask their advice on programming.

The January Festival also had about 2500 in attendance. The program was a good mix of old and new, easy and hard. At the Glendale Civic 250 is not a full house, I hope more of you will come next year.

- ❖ FOR SALE:
- ❖ Sound system \$500, bu-
- ❖ garija \$250, tupan & case
- ❖ \$120, mahogany console piano
- ❖ \$900, National (Dobro) tenor
- ❖ guitar \$200, misc. Latin
- ❖ percussion instruments,
- ❖ ethnic records, books.
- ❖ Call David (213) 475-NAMA



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DANCE ON THE WATER

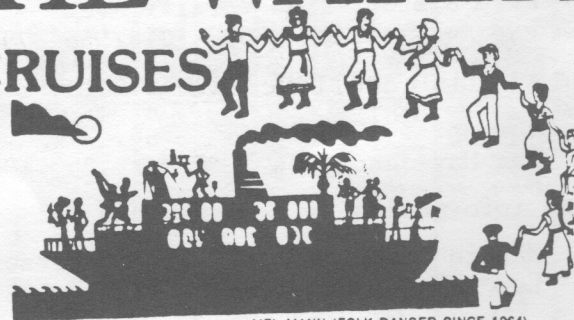
3rd ANNUAL FOLK DANCE CRUISES

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PRESTON'S POLEMIC

Preston Ashbourne

I really socked it to Orange County! As a result, I got a very nice call from Donna Tripp, giving me (us, Scene) a pat on the back for our writing on the folk dance world, and apologizing for the conflict between the Dunaj Szeki Cycle events and the Skandia events that took people away. These things do happen, and maybe some day the Federation can get a central computer system (Dial-an-Event?) or something to help avoid conflicting events. For now, we DO have a Calendar Section handled so ably by Fran Slater. So if you run a group, call Fran before firming up the dates for your events, and perhaps some conflicts can be avoided. Thank you, Donna, for calling.

HOWEVER, on Saturday, Jan 18th, I attended a wonderful concert at Orange Coast College: Peruvian music and dance by the group called "Inca", and the only folk dancers there were Fay and myself. Again, Skandia had something special going on (a visit from Alix Cordray), but I can't believe every folkdancer in Orange County (or LA for that matter) was at the Skandia event! This concert was an event listed in Scene's Calendar, so if you weren't at the Skandia event, where were you?

Well, the status of the Cultural Wasteland is still in some doubt, but some thrilling changes are happening on the West Side. The Aman party this month was incredible. A couple of

hundred dancers at least. They came from all over the place on a cold rainy night. Dozens of musicians provided an entire night (7:30-2:00) of live music. It was like the old days. Let's bring the old days back! Don't say "Oh, it's raining, I don't think I'll go out..." or any such excuses. You know you will have fun if you go out dancing!

The Westside International Folk Dance Club had a "sell-out" crowd the following weekend, including a visit by Aman's Artistic Director.

Karpatok lately has been forced by circumstances to hold the Hungarian Workshop and Tanchaz on Sunday afternoons at the Magyarhaz, a rather inopportune time. But since they're early-evening events, one can get home at a respectable hour after a wonderful Hungarian meal and a couple of hours of ferocious dancing, and feel great the next day at work! Got any news for me? Write or call. I'm waiting.

GET INVOLVED! Your help is needed; head, hands and wallet, by: Scene, the Federation itself, the local clubs, and the performing groups. Take your pick and dive in! It's tax time. Are you able to itemize some deductions to Folk Dance oriented cause this year? Or are you letting us down? Did you know that many groups, events, PUBLICATIONS, etc., are incorporated as educational institutions, so donations to them can be made, just as if you'd donated a building to UCLA? Talk to your tax advisor and see how you can

get deductions for supporting folk dance. You don't have bunches of loose cash? Use your energy to talk some one with megabucks into a grant or two!

The Folk Dance Community needs the ability to regenerate itself. That means convincing young people that this is better entertainment than cocaine and painting their hair green. Get kids involved; drag them onto the floor and make them have fun whether they want to or not!

I would like to see a subscription to Folk Dance Scene being sent gratis to every school library in So. California. I believe that would attract hundreds of new dancers per year, and make our presence as an educationally oriented community (and we are) better known to the educators in the school systems, and provide educators with a source of information on other cultures' music and dance that they can use in the classroom. This is a project that would require many thousands of dollars (figure about \$10 per annual subscription) and a lot of manual labor (Scene is written, edited, produced and mailed entirely through VOLUNTEER effort, you know).

IF YOU

-have ideas to promote the continued life of folk dance

-want to volunteer efforts to one of the above activities

-want to make a much-appreciated donation to one of the appropriate organizations,

WRITE TO ME AT:

4107 Inglewood Blvd.
Mar Vista, CA 90066

OR CALL AT:

(213) 397-4567

ON THE SCENE

AFRICAN-STYLE DANCE CLASSES
IN THE LOS ANGELES AREA
(Drum Classes, too!)

Compiled by Ron Williams and
Linda Johnson
African Dance Club, UCLA

1. WEST AFRICAN DANCE CLASS

Jim Gilliam Park
4000 S. La Brea, L.A. 90008
(213) 291-5928
Thursdays, 7-9 pm
Cost: 10 classes for \$20
Teacher: Nina

2. WEST AFRICAN DANCE CLASS

Main Street Dance and Exercise Studio
2215 Main St., Santa Monica
(213) 399-9313
Saturday, 1:30-3:30 pm
Cost: 4 classes for \$28 or
\$10 per class
Teacher: Nzinga

3. TRADITIONAL WEST AFRICAN DANCE CLASS

Veteran's Memorial Building
330 Centinela Ave., Inglewood
(213) 412-5412, 412-5508 or
731-8259
Saturday, 10:30 am-12 noon
Cost: \$4 per class
Teacher: Takiyah

4. TRADITIONAL-CONTEMPORARY AFRICAN DANCE CLASS

Watts Tower Arts Center
1727 E. 107th St., L.A.
(213) 569-8181
Saturdays, 1-3 pm
Cost: \$10 classes for \$20
Teacher: Tabula

5. WEST AFRICAN DANCE CLASS

Lula Washington's Dance Studio
5179 1/2 W. Adams Blvd. (at Sycamore), L.A.
(213) 932-8500
Sundays, 4-5:30 pm
Cost: \$6 per class
Teacher: Nina

6. WEST AFRICAN DANCE CLASS

Inner City Cultural Center
1308 S. New Hampshire Ave.,
L.A.

(213) 774-5386 (Cathy)
Saturday, 5-6:30 pm
Cost: \$6 per class
Teacher: Nzinga

7. SENEGALESE AND LIBERIAN DANCE CLASSES

Inner City Cultural Center
130 S. New Hampshire Av.
L.A.

(213) 774-5386 (Cathy)
Saturday, 2:30-4 pm
Cost: \$6 per class
Teacher: Takiyah

8. WEST AFRICAN DANCE CLASS

Elegant Manor
3115 W. Adams, L.A.
(213) 292-1638, 735-3459
Mondays, 6:30-8 pm
Cost: \$5 per class
Teacher: Ayo

9. DUNHAM TECHNIQUE (AFRO-HAITIAN)

Inner City Cultural Center
1308 S. New Hampshire Ave.
L.A.

(213) 387-1161
Tues. & Thurs., 6-7:30 pm
Cost: \$6 per class
Teacher: Lady Walquer

10. DUNHAM TECHNIQUE (AFRO-HAITIAN) FOR CHILDREN & ADULTS

USC's United University Church
Jefferson Plvd. at Hoover
L.A.
(213) 732-8280
Saturdays, 12:30-1:30 pm
Cost: \$3 per class
Teacher: Billy Pope

11. AFRICAN JAZZ WORKSHOP

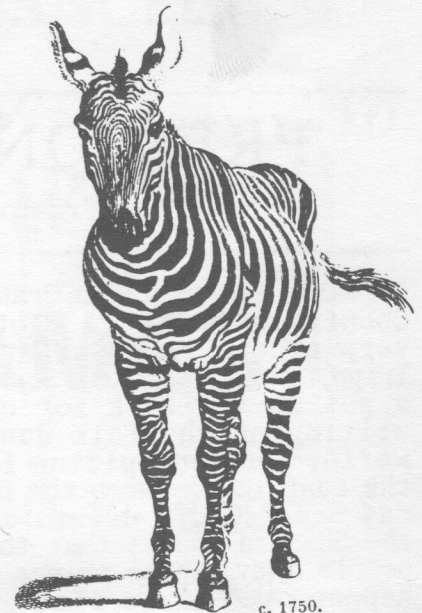
Academy West Studio
1711 Stewart St.
Santa Monica, CA
Sunday, 12 to 2 pm
Cost: \$9 per class
Teacher: Russell

12. DRUM WORKSHOP-BEGINNING & INTERMEDIATE

Watts Towers Arts Center
1727 E 107th St., L.A.
(213) 569-8181
Saturdays, 11 am-1 pm
Cost: 10 classes for \$20
Teacher: Munyungo

13. NIGERIAN DRUM CLASS FOR CHILDREN & ADULTS

Inner City Cultural Center
1308 S. New Hampshire Ave.



L.A.
(213) 774-5386 (Cathy)
Saturday, 11 am-12:30 pm
Cost: \$3, children
\$6, adults
Teacher: Francis Awe

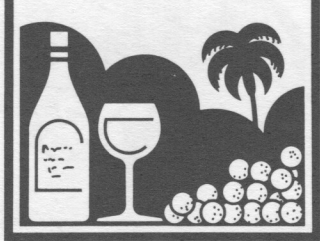
STUDENT INTERNSHIPS
ARCHIVE OF FOLK CULTURE
American Folklife Center
The Library of Congress

The Library of Congress is accepting applicants for intern positions in the Archives of Folk Culture section. These internships are paid positions. The applicants should have interests in both the study of traditional cultures and in the operation of special materials collections. They must be currently enrolled as a candidate for an M.A. or PhD in anthropology, ethnomusicology, folklore, library science or a similar field.

For a more comprehensive description of duties, and a more detailed explanation of the program, contact Gerald E. Parsons, Reference Librarian, at 202-287-5510.

Unfortunately, we got this information a bit late, and so it is past the deadline for applications (March 1) for the first term (May-August 1986), but there is still plenty of time for the other sessions (Fall, from September-January and Spring from January-May). There are also some shorter internships available.

RESTAURANT REVIEW



Fay Wouk

ROSALIND'S WEST AFRICAN CUISINE

1941 S. La Cienega (near Venice), (213) 559-8816. Prices: dinners \$10-14, a la carte \$7-9. Hours: 5-10 for dinner, closed Mondays. Take MC, Visa, AmEx, Dc.

Dining at Rosalind's, with its batik and bamboo decor, African background music, friendly service and exotic food, can be an enjoyable and relaxing experience. This is not a place to go when you're in a hurry, but it's perfect if you're in the mood for a leisurely meal. Expect to spend two or three hours here, eating, talking, and relaxing.

Dinners include salad, delicious homemade biscuits, entree, rice, and dessert of the day, which has been banana bread every time I've been there. Entrees range from mild to EXTREMELY hot, with every in-between stage represented. At the hot end, the Niger Style Goat, meat first marinated in fresh serrano chilis and then cooked with curry, is recommended only for those with a true enjoyment of the sensation of the burning palate. Sierra Leone Style beef, again marinated in fresh chiles, but cooked in an almost sweet sauce seasoned with cinnamon and nutmeg, and Liberian Style Pepper Chicken, marinated in fresh chiles and cooked in an ex-

cellent sauce of tomato, bell pepper and onion, are a better choice for most hot food aficionados. The hotness is manageable and the seasoning in both dishes comes through nicely. Ground nut Stew, beef and chicken in peanut sauce, is a flavorful dish in the middle range of hotness. On the mild side, Nigerian Style Spinach, is a must for spinach fans. The spinach is cooked with shrimp and red snapper; the flavors blend admirably, and the spinach itself can only be described as luscious. Another good choice is the delicate Yassa au poulet, chicken marinated in lemon juice and onions and served with onion and lemon sauce. The Froid-Ghanian Style Eggplant, which is cooked with beef and red snapper, is not hot, but the combination of beef and fish is a taste I have never managed to acquire. A vegetarian dinner is available, and all the entrees are available a la carte. Rosalind's has even managed to find an authentic West African beer, JulBrew, which is the perfect accompaniment to your meal, especially if you choose one of the hotter dishes.

SOME DISAPPOINTMENTS:

MIA TORTILLA, reviewed here two months ago, but with a typo so it looked like Mis Tortilla, has been bought out by Campos. Nothing against Campos, mind you, but Mia Tortilla was a bit special. Anyway, you won't find it if you look for it.

ANOTHER DISAPPOINTMENT, From the Editors

BLACK SEA RESTAURANT, 448 N. Fairfax Ave., L.A. (213) 653-2090.

On a Saturday night, after having made reservations for 6 people at 8 pm, our party arrived at this restaurant.

After being met with icy stares from the maitre d', we were led to a table set in the middle of two long rows of tables (looked like a banquet was going on). We were asked to squeeze together on two sides of our table so we wouldn't block the aisles to the rest rooms.

Next, we were given our menus. The selection was good and the prices seemed reasonable, even up to the \$5 per person minimum printed on the bottom of the menu. So far, things were okay, if a bit crowded. Next we asked about their wines, and were shown a \$15 bottle of French wine. When asked if they had any California wines, they said "no". So we opted to go for coffee and tea instead of wine.

Then we waited. And waited. And then we waited some more. Then a waiter came by to ask us if we were informed of the \$15 per person minimum charge. We said "no" and pointed to the 5 minimum on the menu. The waiter said that was an old menu and needed to be reprinted (strange, since the place has only been open a few months, if that). Then he 'suggested' that we get the \$15 bottle of wine, since we would be paying that much anyhow. At that point, we decided to leave. No matter how excellent the cuisine, the place was ruined for us by the shabby treatment we were given. Upon leaving, we met and spoke with a 'security guard' hired by the restaurant, to keep things calm. He told us that our experience was by no means unusual at this place, and that he had had to break up several fights between the clients and the waiters when patrons were unexpectedly presented with bills of over \$30 when they'd only ordered \$18 worth of food and drink.

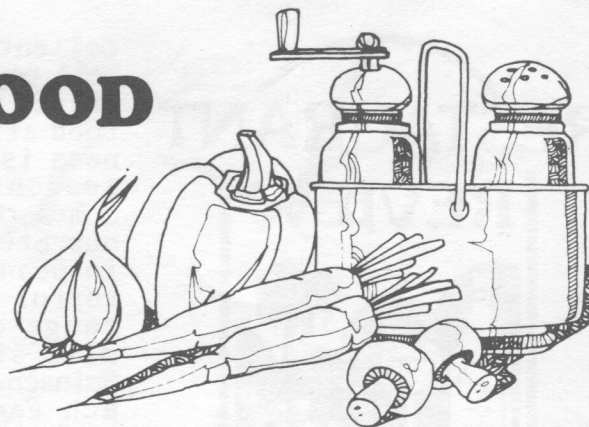
Based on the above experience, we heartily recommend that our folk dance friends avoid this place!

INTERNATIONAL FOOD

with FAY

WEST AFRICAN CUISINE

Fay Wouk



The region known as West Africa extends from the Sahara Desert in the north to the Gulf of Guinea in the south. It includes the desert and Sahel (semi-desert) countries of Mauritania, Mali, Niger and Chad, the Savanna countries of Senegal and Upper Volta and northern Nigeria, and along the coast line the tropical, forested countries of Gambia, Guinea-Bissau, Guinea, Sierra Leone, Liberia, Ivory Coast, Ghana, Togo, Benin and southern Nigeria.

The Savanna, being quite dry has limited agriculture. The main crops are corn, millet, yams, and peanuts. Cattle are the most important source of both meat and wealth, and they also raise sheep and goats. The tropical forest region has a much richer agriculture. In addition to tubers like yams, cocoyams, cassava and sweet potatoes, and grains like corn and rice, a wide variety of fruits and vegetables including okra, tomato, onion, spinach, collards, eggplant, beans, bananas, plaintains, oranges, pineapple, pears, mangoes, and papayas, are grown. Cattle do not do well in this region, but poultry, goats, sheep and pigs flourish.

A typical West African meal includes a large serving of bland starch, together with a small serving of a very spicy main dish. The starch might be steamed rice or corn, but porridge-like preparations made from dried

grains and vegetable flours are common, as is Fufu, made from pureed cooked tubers, and Kenkey made from steamed fermented cornmeal.

The meats and vegetables are highly seasoned; the distinctive flavor of West African cooking comes from a liberal use of tomatoes, onions, garlic and chilis in most sauces. Meat and fish are sometimes simply marinated in chilis and then grilled, but it is more common to mix a small amount of protein with a large amount of greens in some sort of a stew. West Africans often mix ingredients that Americans would rarely combine. It is quite common for a stew to contain both beef and chicken, or beef and fish, as well as greens. The stews are often very solid, thickened by the addition of okra, which secretes a glue-like liquid during prolonged cooking.

Traditional West African drinks include palm wine and beer. Beer was first brewed 6000 years ago in Egypt, where it was known as "liquid bread". From there it spread to the rest of Africa where it remains popular, both as a commercial product and as home-brew. Palm wine is made from fermented palm tree sap.

GROUNDNUT STEW

3 lbs chicken thighs
1 tsp salt
1 tsp ground ginger
1/4 C peanut oil

1/2 C finely chopped onion
1/2 C tomato puree
1/8 C tomato paste
2 cloves garlic, chopped
1/8 tsp grated fresh ginger root
1/4 tsp ground hot red pepper, or to taste
3 C boiling water
1/2 C peanut butter
1/2 C water
4 hard boiled eggs

1. Pat chicken dry and sprinkle with salt and ginger.
2. Heat oil in large pot. Brown chicken and remove.
3. Add onions to the same pot. Cook, stirring for 5 minutes, until soft and translucent.
4. Add tomato puree, tomato paste, garlic, ginger, red pepper. Bring to boil. Simmer uncovered 5 minutes.
5. Add the boiling water and the chicken. Cook uncovered over low heat 15 min.
6. Combine peanut butter and cold water. Stir into a smooth paste.
7. Add peanut butter paste to pot. Simmer, uncovered, for about an hour.
8. Add hard boiled eggs. Simmer for 5 more minutes. Serve.

Note: This is an adapted version. For greater authenticity, add 6 okra, 1 or 2 whole fresh chilis, and 1/4 cup small dried fish (available in some Japanese markets) with the peanut butter paste.

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH

FOLK DANCE CAMP SCHOLARSHIP APPLICATION

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

ELIGIBILITY FOR CONSIDERATION: (a) You must be committed to reasonable service to folk dance groups or functions for at least a year (e.g., teaching dances learned at camp, working on committees, leading camp dances, etc); (b) You may not apply for a Federation-administered scholarship if you have received one within the last three (3) years; (c) To be eligible for a Federation-administered scholarship, you must be a member of a Federation Club, or receive a letter of recommendation from an officer of a Federation club. (These last two requirements are for Fed. scholarships only.)

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

NAME _____ PHONE _____

ADDRESS _____

FOLK DANCE AFFILIATION (Where do you dance?) _____

CAMP FOR WHICH YOU ARE APPLYING _____

PREVIOUS CAMPS ATTENDED _____

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

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

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

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

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

SEND THIS APPLICATION TO: DARCI LINKEY
P O BOX 17075
IRVINE CA 92713-7075

714/543-5928 home
714/633-6380 work

DEADLINE: MUST BE RECEIVED BY APRIL 1, 1986.



"EXCERPTED FROM....."
PERSPECTIVES, MANIFESTATIONS
AND RAMIFICATIONS OF BALLET
AFRICAIN IN THE TWENTY-FIRST
CENTURY
AN INTRODUCTION

© 1986

Donnie Eno Washington

BA, MFA, Fulbright Scholar,
Brevet Supérieur de Danse-
Certification/Diploma, Vis-
iting Lecturer UCLA

In traditional African contexts, dance and music are inseparable links, interwoven as a tapestry through a myriad of generations, reincarnations, and experiences. The union of dance and music symbolizes the relationship of the material world to the spiritual world, the present to the past, and the future with the present.

Philosophically, the dance is an outward manifestation of an inward phenomenon. Given matter and manner; feeling and form, passion and decorum, detachment and commitment, it is conceptualized as "art". Choreography, as art, externalizes the inherent symbols of a given society to make a communicable statement of illumination concerning the ethos and psyche of that society. It transcends the individual while simultaneously reflecting him/her.

The ideal is an integration of mind, body, spirit and psyche through a totality of expression of consciousness and unconscious using the stimuli of dream imagery, rhythmic tonalities and colours, and kinetic methodology to economically emphasize something meaningful and original about life, existence, and the human experience.

In traditional African cos-

mology both continental and diasporic, dance music, poetry, vocals, sculpture, metal-making, textiles and graphics have never been viewed as separate art forms. Because the traditional African conceives life as a complete religious drama and experience; the universe as a precisely integrated sphere wherein the slightest disintegration or dissection would disturb the delicate scales of balance and throw into disarray the cycle of existence, it has never been necessary, literally or theoretically, to separate the arts. They are seen as one. The dancer plays the speech-mode of the drums with his feet and becomes a drummer in the process. The drummer dances the steps of the dance with his hands and thus becomes a dancer. The rhythm of the drums is the tonal transmission of the indigenous language. Neither dance nor music has greater importance than the other. They must work together, in conversation, to affect all of the human senses at once and to reflect a communal worldview. Sculpture is seen as motion and movement frozen in time. Textile colors are multivalent: no one color is emphasized over another. The smallest design has as much vibrancy and intricacy as the largest design. The emergence of syn-copation in the west is based on the African concept of equal importance and emphasis in life and in art, e.g. the off-beat is given the identical intensity of the downbeat.

The personalities of the ancestors are the driving force behind African cosmology and dance. The ancestors are viewed, traditionally, as important family members who are nearby to com-

fort, console, give strength to or even weaken their lineage depending upon the conscious reverence, sacrifices, and libations performed in their honor. The individual is thought to carry a parcel of destiny given before birth and returned close to five generations after physical death (whereas normally no one who remembers them by name will be alive, transferring the individual from personal immortality to collective immortality) to a place created by God where all such parcels are eventually returned. Therefore, one of the primary goals of the dance is to create a vehicle of self-expression for the ancestors. The extent of the expression lies in the volume and strength of reincarnated personalities and characters in the dancer himself. The speech of the drum is the ancestor's words as is the sweat of the dancer which, together, serve to fertilize the soil in libation symbolizing the cycle of existence; the rhythm of the seasons, and the rhythmic movement of the earth, moon, and stars in orbiting the sun.

In African folklore, there is no choreography, as such, but rather a spontaneous reaction to one's environment. The red earth, the blazing sun, the flora and fauna all become stimuli in the expression of the vital human purpose: to procreate and live in harmony with nature. The dances of Africa are not considered to be "art" in the Western sense because, while not everyone dances, most people do dance or at least understand its purpose, importance and context. It is not uncommon to see elderly men and women dancing to the same music as adolescents. There are dan-

Ballet Africain

ces done for every occasion with each dance having its own peculiar rhythms and music patterns. There are dances for harvesting, planting, births, funerals, weddings, rain and praise. Each and every human activity is subject to dance and music expression. The dance is not done for the sake of the individual but for the communal body which includes the nuclear family and extended families.

The individual does not exist in a vacuum, but as an integral part of the African social system. The African artist is a functional artist. Art must have a purpose, a justification and a

meaning. It does not exist for its own sake, but for the sake of its indigenous group through the individual performing it. When dance, which was first done to communicate with heavenly spirits, becomes purely a commercial show piece, it loses its power to transcend and transform the individual to a higher plane representative of group aspirational values and, instead, propenses to separate people into privileged performers and audience. Though African dance has not been static, it has generally remained true to its historical context.

This discourse is specific-

ally concerned with the traditional or folkloric dance of the Old Mali Empire (11th to 14th century) which now encompasses the countries of Mali, Guinea Senegal, The Gambia, Burkina Fassa (formerly Upper Volta), Sierra Leone and the Ivory Coast. The period of Old Mali is noted as one of the highest developments of African civilizations and art. Several dances during that period are still done and act as resonators in understanding the importance of dance to overall growth of the individual within his or her social system.

Lenjingo is done during communal farm or rice field work. In this dance, women demonstrate how cereals harvested from the fields are being winowed using locally made straw winowers. Lenjingo is also called the crane or bird dance and extends back to the Egyptian empire as a dance performed in homage to the Ibis, the sacred bird of Thoth, the god of the moon and of wisdom and learning.

In Mandinka dance in general and Lenjing in particular, the arms are the propulsive units, dissecting the body into sagittal planes and articulating an escape from gravity and earthly confines

The Jembe orchestra of the Bambaras and Sarahulis consists of three Jembe drums and one Doudoumba, also called Jun Jun or Songba. The Doudoumba is the bass drum while two Jembes play accompaniment and one leads. The name Jembe refers not only to the drum orchestra but to any dancing performed to that orchestra. Jembe involves spectacular acrobatics and the music, songs and movements describe the fame of the "Juju man", the custodian of traditional idols for the protection of the community and includes fire eating.

There are several sub-titles



to Jembe dancing. Wolofsoudoun is a dance of freedom following Johndoun, the slave dance. In Johndoun the dancers hold arms and legs close to the body to indicate shackling and quiver violently, symbolizing the pain of their ancestors who were too proud to cry and could only vibrate within their confinement. Wolofsoudoun is a physical exhortation of being free. Johndoun is a slow and mournful rhythm while Wolofsoudoun is fast and blazingly up-tempo.

As background, it is important to note that the traditional African world view is anthropomorphic, that man is the center of the universe and that life revolves around him. The African sees life as a religious drama beginning before birth and extending after physical death. The universe itself, is seen as a gestalt sphere in which the heavens, earth and man are the principle objects indelibly interrelated and inseparable in theory and fact.



The Dogans of Southwestern Mali have established a Cosmological correspondence between grains, vegetables, minerals and the human body. Rocks are regarded as the bones of the skeleton, hues of red clay are likened to the blood, a rock resting on another images a chest, small pebbles are toes of the feet. Man is the grain of the universe and each part of a grain relates to the human body, i.e., a heart, a nose, and a mouth. The Body is the visible portion of man and focuses his spiritual principles. Speech parallels the human personality. It is the projection of sound through space of man's personality and spiritual outlook. Through speech, man's character, intelligence and emotional state is revealed. The body of speech corresponds to the human body and the four elements. Water forms saliva, without which speech is dry, air gives rise to sound vibrations, earth gives speech its wit and significance and fire gives speech its warmth. The speech of the drums is regarded as the sacred speech of the ancestors while the sweat of the dancers becomes the visible embodiment of that speech.

Animism permeates pre-Islamic, pre-Christian Africa.



The universe is seen as a circumscribed triangle with a superior being at the apex and man and earth forming the base. The circle signifies the heavens and connects the three corners of the triangle. Destiny is achieved by following the path of one's ancestors, while the older a person becomes the closer he or she becomes to God and attaining the status of the living-dead. After three or four generations or whenever the last person dies who can recall the dead person by name, the individual goes on to "collective immortality" and joins the group of ageless ancestors, some of whom become deified, who have existed millenniums before written time.

While African dance is a physical endeavor, it is infinitely more spiritual than physical, giving rise to such proverbs as, "We do not play the drums, we are the drums"; "it is our blood dancing" and "I am because we are and since we are therefore, I am". The spiritual essence cannot be overstated for to dance in many African cultures means to be "ridden" by a deity or ancestor much like a horse is ridden by and at the command of the rider. Depending on which deity is riding the dancer, the surrounding villagers may try to touch the dancer if he or she is being ridden by a healing deity or may try to run away if the dancer is being ridden by a vengeful deity. These occurrences usually take place in a ritualized setting; where what is loosely called "possession" is a controlled phenomenon.



The primary motifs of African dance are birth, life and death, and are inclusive of all passages in-between. Circumcision rites for adolescent boys and girls are frequently accompanied by dance, music and song, as well as birthdays, naming ceremonies, and Christenings. These rites serve, not only to demonstrate the process of its practitioners, but also to assist in bonding the community at large through the use of a symbolic 'blood sacrifice', i.e., an individual representing not only themselves, but simultaneously their family, tribe and village with their blood in the case of circumcision. Libations poured at general social gatherings and the ensuing dance and music Bantaba after a ceremony. The sweat of groups. The deftness of the dancer, the conquering of gravity and the limitations of the human body signify the skill of the crop-planters and the conquering of drought and famine to produce a good harvest. Fertility dances superficially though to be lewd sexual overtures to the first colonialists, symbolize not only prayers for an abundance of healthy children to carry forth the names of the ancestors, but also the fertility of the land which bears the food for the community to survive. The dance motifs are frequently derived from work movements. The majority of traditionalists are agrarian spending

nine months out of the year tilling and harvesting the land. The importance of food is obvious. It is a precious commodity and is devoured from communal bowls with groups divided between elders, men, women and children. The Wolof of Senegal and the Gambia even have a dance called Tieb Bu, the name translating to rice and fish.

In dance, one of the greatest compliments one can receive is to be told that one dances as if one has "no bones", highlighting the fluidity of the spine, endemic to black Africa. Much as in Western dance, to be ahead of or behind the beat, is a distinguishing factor between a good dancer and a bad one, as well as holding one's head high rather than looking down.

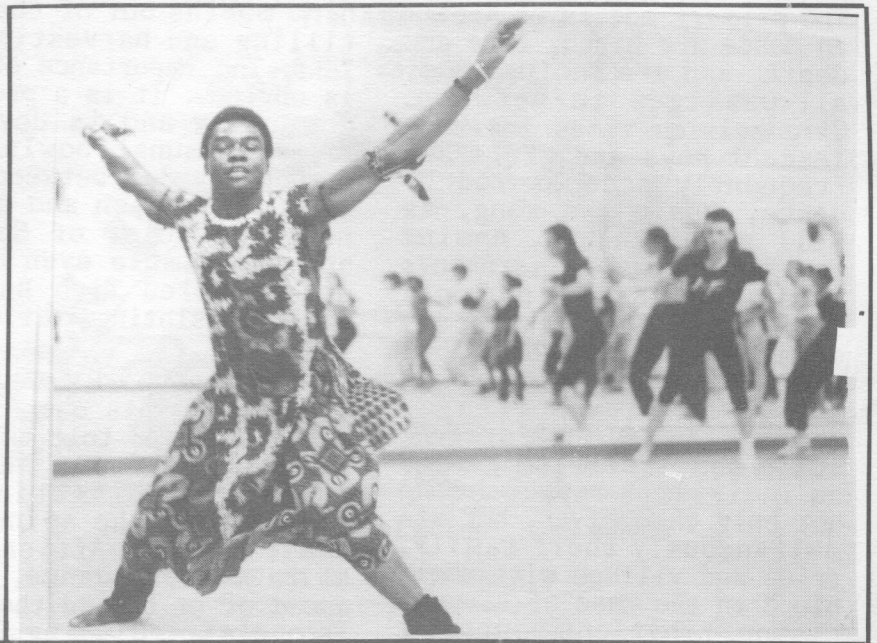
It is difficult to be off the beat in African music, where polyrhythms and polymeters predominate. In polymetry several different basic meters are heard simultaneously; in polyrhythms a single basic meter is accented and syncopated in

different ways. Crossed rhythms, where the main accents are overlaid on one another rather than coinciding, is a common denominator of polyrhythms and polymeters. The objective of the dancer is to isolate and move separate parts of the body to as many rhythms as possible, i.e., the arms will move to the rhythm of one drum while the head, torso and legs move to other drums or percussion instruments. The idea of ancestralism or the carrying forth of traditional values is paramount for it is not the individual dancing but the individual's bloodline, ethnic group or village whom that individual represents and pays homage to by dancing well. Succinctly stated, to improve one's art is to improve ones character. So art, in an African sense, is a moral responsibility and a very serious undertaking.



New Faces on the Scene

DONALD ENO WASHINGTON



Just last Saturday morning, we at the Scene had an unexpected and exhilarating experience. We had gone over to the Veteran's Memorial Center in Inglewood, to see about a class in African dance. We thought we could find some interesting material for this issue of the Scene. We did, but we found much more. We found Eno.

Eno Washington is a West African dancer and dance teacher, recently brought to the L.A. area by UCLA's Dance Department as a Visiting Lecturer. Although he does lecture, from a vast and personal knowledge of African dance and culture, his impact comes more from his own dancing and the tremendous amount of energy he emanates and shares with any people that happen to be near him.

It is very difficult to try and describe the effect of this man and his dances in words. It is also very hard to explain the kind of thread of connection that is established between himself and all those dancing with him and between the dancers and the other dancers, and between the drummer(s) and all of the others present. The whole effect is electric and the same time deeply peaceful and satisfying, energising and at the same time, hypnotic.

When asked about himself and his dance, he made it clear that he considered himself and his drummer a unit, much in the way that he describes music and dance as different facets of the same gem. He said, "Dance doesn't make sense without music. My drummer doesn't talk of rhythms, he talks of frequencies. Frequencies foster physical reactions. They can make you feel good, bad, sensual, happy, blue. People respond to rhythm. A dancer communicates with the drummer through his body. Change in the dance are signaled through the use of breaks in the rhythm." He says that in his classes, no one counts beats.

When we got to his class, he was teaching by a 'show and do' method. He would go across the floor with a given move to a given rhythm after which a line of students would follow, to the same beat. This was repeated over a period of time, with each student getting more and more into the feel of it. At the end of the class, all went into a circle, with the drummer in the middle. The drummer 'spoke' to different students, and called each one into the center of the circle with him. Then the student and the drummer had a 'conversation' with each other, the drummer speaking

with his hands and the dancer with his feet and body. The longer this continued, the higher the energy level went and the better the dancers looked. During this, Eno sometimes entered into the 'conversation', and it became a three way 'talk'.

We were so taken with his 'magic' that we asked to come to his class at UCLA. He told us we were welcome, and so we went, only to be mesmerized and energised by the aura of this person once again. Although we did not have a chance to actually dance as part of either of his groups, we still left with an amazing euphoria. I can hardly imagine how much more wonderful one would feel when participating!

Although we first saw Eno Washington in Inglewood, he was only taking over the group for another teacher who was ill at the time. At present, the only classes we know of his teaching are at UCLA. However, he tells us he is looking for a space in which to conduct other classes. If you have a chance to drop by the UCLA class (in Rm. 218, at UCLA's Dance Building) and watch, do so. You'll be amazed at the LIFE that is there! Meanwhile, if we hear of when and where he will be teaching, we will let you know.



DANCING, CONCERT AND COSTUME PARADE

at the VETERANS' MEMORIAL BUILDING

351 Maple Ave.; Hywy. 12 across from the Fairgrounds

HEADQUARTERS MOTEL AND INSTALLATION BRUNCH

at the FOUNTAINHEAD INN

3345 Santa Rosa Ave.; 0.6 mi. north of the Todd Rd.- 101 intersection

FRENCH PICNIC IN THE WINE COUNTRY

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SPRING-LOADED WOOD FLOORS.

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R.V. PARKING.

FESTIVAL CHAIRMAN: MR. FRANK J. BACHER

P.O. BOX 263, FULTON, CA., 95439. (707) 546-8877

California Heritage

SCHEDULE OF EVENTS

FRIDAY, May 23.

8:00 - 11:30 pm	Warm-up Party	Vets' Mem'l Lodge Rm.
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SATURDAY, May 24.

1:30 - 4:30 pm	Institute	Vets' Mem'l Auditorium
8:00 - 11:30 pm	International Dancing	" " Auditorium
8:00 - 11:30 pm	Non-Partner Dancing	" " Dining Rm.
9:00 - 1:00 am	Ballroom Dancing	" " Lodge Rm.
11:30 - 1:00 am	After - Party	" " Dining Rm.

SUNDAY, May 25.

10:00 - 12:00 pm	Installation Brunch	Fountainhead Inn
1:00 - 1:30 pm	Costume Parade	Vets' Mem'l Auditorium
1:30 - 3:30 pm	Concert	" " "
3:30 - 5:30 pm	International Dancing	" " "
8:00 - 11:30 pm	International Dancing	" " "
8:00 - 11:30 pm	Non-Partner Dancing	" " Lodge Rm.
11:30 - 1:00 am	After - Party	" " "

MONDAY, May 26.

11:00 - 3:00 pm	Picnic	Howarth Park Gazebo
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RECORD and COSTUME VENDORS all weekend.

LIVE MUSIC Saturday evening and at the picnic.

FOOD CONCESSION Sunday.

California Heritage

REGISTRATION PRICES

	Pre - Registration	After May 10
Friday: WARM - UP PARTY	\$ 3.00	\$ 4.00
Saturday: INSTITUTE (includes syllabus)	4.00	5.00
Saturday Night: ALL DANCING	5.00	6.50
Sunday: INSTALLATION BRUNCH (Limit 120 tickets)	9.00	10.00
Sunday Afternoon: COSTUME PARADE, CONCERT and DANCING (Children 6-12)	5.00	6.00
Sunday Night: ALL DANCING	4.00	5.00
Monday: PICNIC	4.00	5.00
TOTAL	\$ 34.00	40.50

Make checks payable to: STATEWIDE '86 Folk Dance Fed. CA., Inc.

Pre-registration deadline is May 10. NO refunds after May 10.

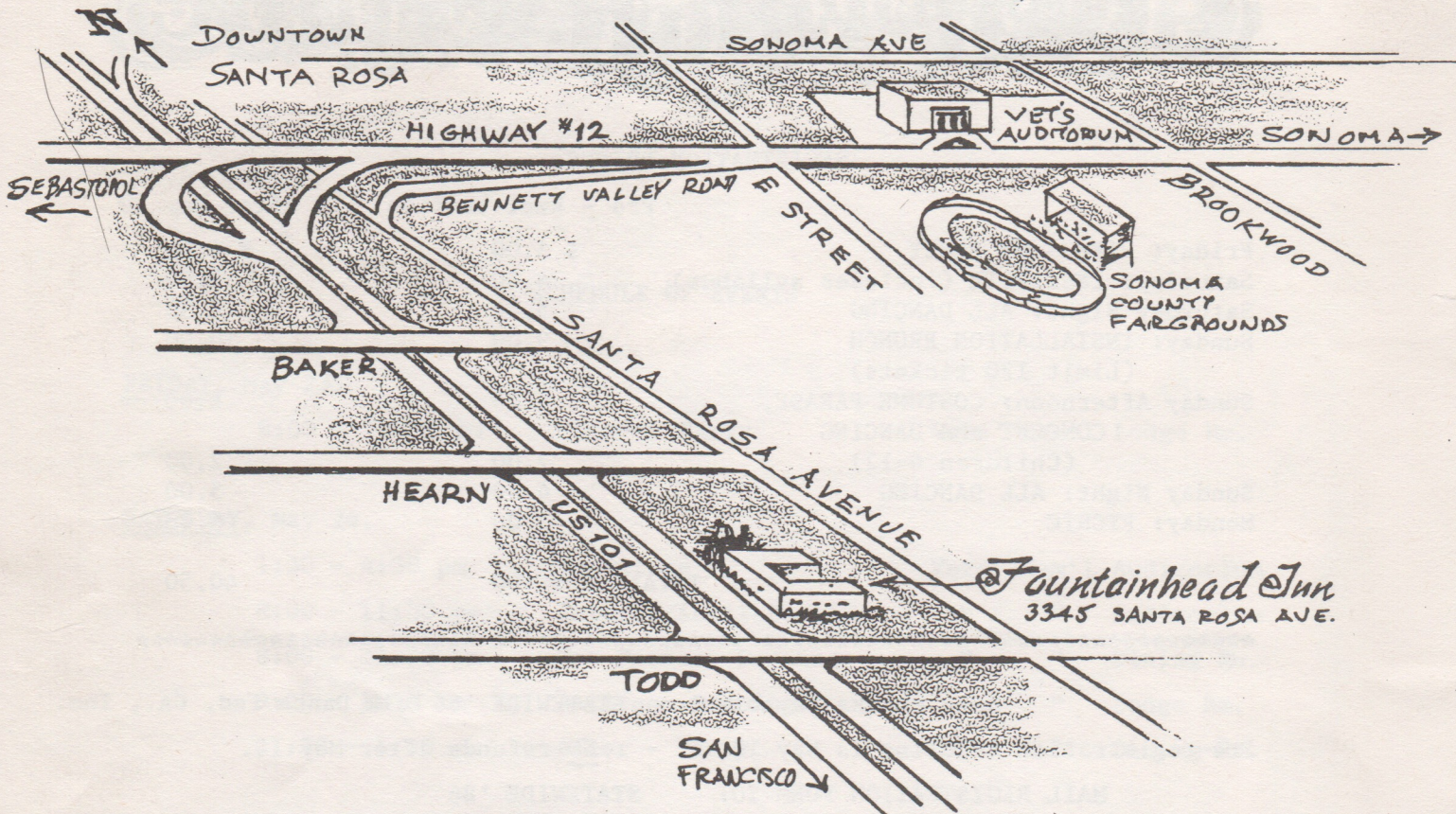
MAIL REGISTRATION FORM TO: STATEWIDE '86
Leona Faoro
7361 22nd. St.
Sacramento, CA., 95822
(916) 421 - 8833

+++++ REGISTRATION FORM +++++

NAME _____ NAME ON BADGE _____
 NAME _____ NAME ON BADGE _____
 ADDRESS _____ CLUB AFFILIATION _____
 CITY _____ PHONE (____) _____
 STATE, ZIP _____

EVENTS DESIRED:	Pre - Registration	After May 10
Friday Warm-up Party.....	\$ 3.00 _____	4.00 _____
Saturday Institute.....	4.00 _____	5.00 _____
Saturday Night Dancing.....	5.00 _____	6.50 _____
Sunday Installation Brunch.....	9.00 _____	10.00 _____
Sunday Afternoon Costume Parade, Concert and Dancing	5.00 _____	6.00 _____
Sunday Night Dancing.....	4.00 _____	5.00 _____
Monday Picnic.....	4.00 _____	5.00 _____
TOTAL AMOUNT ENCLOSED	\$ _____	\$ _____

California Heritage



Fountainhead Inn

OUR LUXURIOUS HEADQUARTERS HOTEL
3345 SANTA ROSA AVE. SANTA ROSA

Reasonable • only \$32 single \$38 double
Plus • delicious Complimentary Continental Breakfast

Rooms are available at the FOUNTAINHEAD INN, 3345 Santa Rosa Ave., Santa Rosa, 95401. First night's rent required: \$32 single, \$38 double. Reservations before April 23, 1986.

(707) 579 - 3000 or (800) 858 - 8833

R.V. Parking is available at the Fairgrounds across the street from the Vets' Memorial Building. Hook-ups cost \$7.50 per night; space only \$3.50. For R.V. reservation send each night's fee and completed form to:

STATEWIDE '86 R.V. Folk Dance Fed. CA., Inc.

Leona Faoro
7361 22nd. St.
Sacramento, CA., 95822
(916) 421 - 8833

Hook-up	Space Only
\$7.50	\$3.50

NAME _____	Fri. May 23 _____	_____
ADDRESS _____	Sat. May 24 _____	_____
_____	Sun. May 25 _____	_____
PHONE (____) _____	Mon. May 26 _____	_____

Deadline for R.V. reservation May 10.

SCARIFICATION

Patti Smith



Beauty is a concept that is known throughout the world. There are so many varying prescriptions for attaining beauty that one can become quite confounded by them all.

Statements such as "Beauty is only skin deep" and "Beauty lies in the eyes of the beholder", serve as reminders that beauty is attainable. However, its judgment is not one of fact but of opinion.

In Africa, many societies practice body decoration, in the form of scarification. These societies are motivated by factors other than simply beautification. In addition to satisfying aesthetic needs, scarification may be used to delineate social position, rank, sex, occupation or religion within a society. The markings give one a visual means of declaring status.

Special body decoration is utilized to mark the initiation of youth into adulthood. It is a form of sexual and status adornment in some cultures.

The Poro initiation ceremony practiced by the Kpelle of Liberia makes the circumcised boys spend a seclusion period in the forest with elders. They return to society with scars down their

backs which are symbolic tooth marks, indicative of their escape from the great masked figure, which ate the child and released the adult. These markings show the rank and social position of the initiates.

The Karamojong of Northern Uganda have a different pattern from the Kpelle. In their initiation ceremony the young men have a scar etched across their foreheads. While this heals they are held in seclusion. As the initiates reach older age ranks, ceremonies like the first one are performed. Once again a visual means of determining social position and rank is provided. Other scarification ceremonies performed by the Karamojong include one in which a warrior has his shoulder marked according to the number of enemies he has killed. This serves to indicate his occupation as well as his prowess in this occupation.

Scarification is also used for erotic purposes. Among the Ila speaking peoples of Zambia, women practice scarification in order to seduce their husbands. They repeatedly cut and reopen vertical lines on their inner thighs. These scars are hidden by their clothing by day and revealed for their husbands at night.

The Basuto of Basutoland in southern Africa make a love potion for men and women. After rubbing an ointment containing some of the beloved's sweat, or blood or hair, into open wounds, scars are formed. The scars achieved are an indication of love.

The Ewe, a people that live on the coast of Togo and Ghana, practice scarification in religious rituals and to ward off danger associated with evil spirits. In using these markings, a person is involved with his religion in a highly personalized manner.

Large ornamental patterns made by deep cuts are found in the Mayumbe peoples. The Ikela cut intricate decorations into their skin. These procedures are indeed, mainly recognized as body decoration, ornamentation, or as an alternative to jewelry.

In these cases, beauty truly is skin deep. Enhancement of the body's natural attributes is practiced virtually everywhere, to some extent. Much of it is done only for beautification. Scarification, on the other hand, goes beyond the aesthetic realm and delves into, amongst others, occupational, spiritual and erotic realms.

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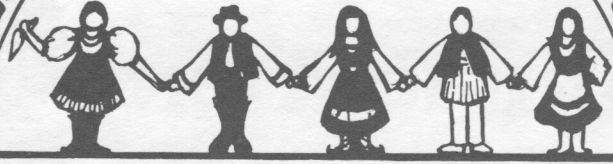
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(213) 202-6166 or
(213) 478-4659

11th ANNUAL

Santa Barbara

FOLK DANCE SYMPOSIUM



Held at the University of California, Santa Barbara

AUGUST 31 - SEPTEMBER 5

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ALEXANDRU DAVID AND.....

\$75 by July 15th will reserve your spot!

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

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International Folk Dancing

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Folk Dance Federation
of California, Inc.

1275 "A" St., Rm 111,
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Office hours on Wed.

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7:30 - 9:00 PM. Cost \$ 3.00
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Class 8:00-9:00 Cost: \$3.00
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Class 9:30-11:00 Cost \$ 4:50
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Class 5:00-6:30 Cost \$ 4:50
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ישראל יאקובי
Israel Yakovee

ISRAEL

ISRAEL YAKOVEE: A prominent folk dance teacher who specializes in Israeli and Yemenite dances. Israel was a member of "YEMENITE" dance theater. He is a graduate of C.S.I.U. Yemenuite Israel's popularity is overwhelming in all of the folk dance centers in L.A.

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COMING!

Westwood Co-op Folk Dancers
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Sunday, April 27, 1986
1:30-5:30 P.M.

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Culver Blvd. at Overland Ave.

followed by **AFTER PARTY** (dinner & dancing)

— WATCH FOR AD IN APRIL SCENE —

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Folk Dance Camp

July 27-August 2

two identical weeks

August 3-August 9

Steve Kotansky Balkan dances

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Gary & Susan Lind-Sinanian Armenian dances

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Nena Šokčić Croatian dances **Bentzi Tiram** Israeli dances

Frantisek Bonus Czechoslovakian dances **Camille Brochu** Bulgarian & Fr. Canadian dances

Ned & Marian Gault
Basic Repertoire dances



Vyts Beliajus
Guest of Camp

Lambert Knox
American rounds

Pirkko Roecker
Fundamentals of Motion

Grace Nicholes
Castanets and Parties

Fees for 1986: \$350
(\$25 deposit now and
\$150 by May 1, 1986).

SCHOLARSHIPS:
Bee Mitchell
911 Dianna Drive
Lodi, CA 95240
U.S.A.

REGISTRATION:
Mr. Jack McKay, Director
Stockton Folk Dance Camp
Univ. of the Pacific
Stockton, CA 95211
U.S.A.

39th ANNUAL

1
9
8
6

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),
_____zurle, _____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

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 _____

*Roommate: _____

SYLLABUS \$5 _____

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.

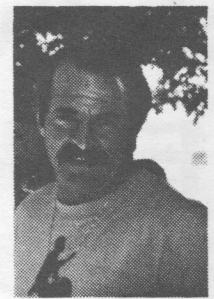
Enclosed is check/money order payable to IDYLLWILD F.D. WORKSHOP for \$ _____. Deposit will be refunded ONLY if notification of cancellation to FRAN SLATER is RECEIVED PRIOR to MAY 23, 1986.

Bora Özkök's 8th Annual

Tour limited to 32 people



1986 TURKISH DANCE SEMINAR & TOUR



JULY 16 ▶ 21 DANCE SEMINAR at Lake Abant

A tiny mountain lake in Northwest Turkey

JULY 22 ▶ AUGUST 6 TOUR OF TURKEY

Visiting Ankara, Cappadocia, Mediterranean Coast, The Aegean & Istanbul

Price: \$1888 21 nights
(Includes All Flights + Seminar + Tour)

Seminar only (No flights): \$330
Tour only (No flights): \$830
Land (Seminar & Tour): \$1160
(No flights)

PRICE INCLUDES

- ★ Round trip New York to Istanbul to New York flight (Major airline, scheduled flight)
- ★ Two meals a day of the delicious local cuisine
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- ★ All lodgings in good hotels, tourist class & better
- ★ All entrance fees to museums, festivals, shows, etc.
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or call (812) 336-2514**

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(w/o Trans-Atl. flight) | (812) 336-2514 |

Name _____

Address _____

City _____ State _____ Zip _____

Phone _____

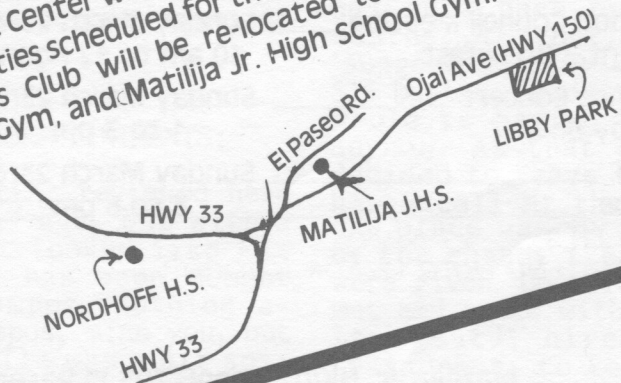
Signature _____

Single accommodation available for \$6 extra per night.
 Please check if single accommodation is requested
Please make check payable to TURKISH SEMINAR TOURS



IMPORTANT LOCATION CHANGE ANNOUNCEMENT

Due to circumstances beyond our control, the Ojai Valley Art Center will not be available to us for OJAI-86. All activities scheduled for the Art Center, and the Ojai Women's Club will be re-located to Nordhoff High School Gym, and Matilija Jr. High School Gym.



Teachers

Jaap Leegwater
-Bulgarian-

Marilyn Wathen
-French-

The Ojai Folk Dance Festival Association, Inc.
And The Five Cities Folk Dance Council
presents for your enjoyment

OJAI - 86

MARCH 21, 22, 23

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



OJAI 86

FOLK DANCE FESTIVAL



Pre-Party _____ Matilija J.H.S.	Friday March 21st _____ 8 to 11pm	FREE
Institute _____ Nordhoff H.S. (Jaap) Matilija J.H.S. (Marilyn)	Saturday March 22nd _____ 10 am to 12:30 pm	\$7.00
Kolo Party _____ Matilija J.H.S.	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 _____ Matilija J.H.S.	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 _____ Matilija J.H.S.	Sunday March 23rd _____ 3 to 6 pm	FREE \$8.00 with Advance Sign-up

Matilija Jr. High School, 703 El Paseo Rd. Ojai, CA 93023
 Nordhoff High School, 1401 Maricopa Highway (highway 33), Ojai, CA 93023
 Libby Bowl, Libby Park, behind the Post Office, Ojai Avenue

PRE-REGISTRATION PACKAGE \$15.00
 Includes everything except food

For Pre-Registration, mail \$15.00 to MIDGE ULERY, 521B W. 1st Street, Oxnard, CA 93030

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

**UNDER NO CIRCUMSTANCES WILL STREET SHOES BE ALLOWED ON
 EITHER GYMS' FLOOR!!!**

FOR: FOLK DANCERS &
TEACHERS OF DANCE



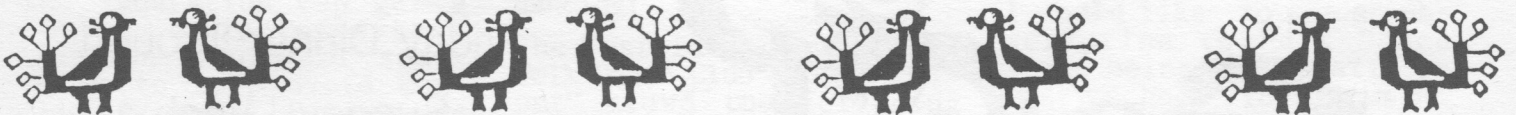
- ❖ AFTERPARTIES
- ❖ CREDIT - ONE SEMESTER UNIT
- ❖ WOOD FLOORS
- ❖ NEWLY RENOVATED DORM
- ❖ GOOD FOOD
- ❖ REFRESHMENT BREAKS
- ❖ SWIMMING POOL AND SAUNA
- ❖ & OUR FAMOUS SURPRISES!

SAN DIEGO STATE UNIV. FOLK DANCE CONFERENCE



JULY 20 - 26, 1986

SUNDAY TO SATURDAY A.M.

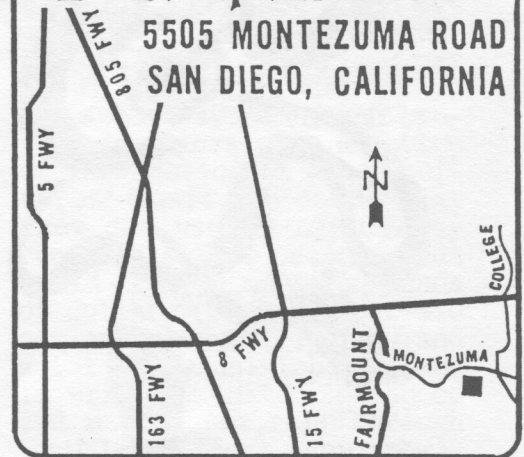


STAFF:

TOM BOZIGIAN	Armenian
DANI DASSA	Israeli
JERRY HELT	Square Dance
JAMES LAVITA	Scandinavian
YVES MOREAU	Bulgarian

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 \$320
- * ___ SINGLE ROOM \$395
- ___ TUITION ONLY \$225
- ___ SYLLABUS \$ 6

* If available

To aid room assignment

please answer the following:

- ___ Quiet Wing
- ___ Non-Smoker ___ Smoker

Age Group:

- ___ 16-25 ___ 25-40 ___ 40+

WESTWOOD CO-OP FOLK DANCERS

presents

another fun-filled weekend at

CAMP HESS KRAMER



APRIL 11-12-13, 1986

2 nights — 6 meals

Friday Dinner through

Sunday Lunch

Dancing, Singing, Hiking

Parties, Sports, Snacks

Crafts and

FUN!

MEMBERS—\$55.00

NON-MEMBERS—\$60.00

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

Mail to: Gloria Harris or Wes Perkins

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

Name/Names: _____

Address: _____

City, Zip # _____

Phone # _____ or # _____

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



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:]

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[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.]

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

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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 _____

FEDERATION CLUBS	update 02/09/86	FEDERATION CLUBS
ALIVE FELLOWSHIP FOLK DANCERS (INT'L)	Wednesday 7:30-9pm (714)677-7404 Wayne English	MURRIETA HOT SPRINGS, ALIVE Polaritys Resort (714)677-7451
CABRILLO INT'L FOLK DANCERS	Thur. 7:30-10pm (619)449-4631 Pat Coe, Inst.	SAN DIEGO, Recital Hall Balboa Park.
CHINA LAKE DESERT DANCERS	CALL FOR TIME (619)446-2795 (619)375-7136	Call for location
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 L.A., Brockton School, 1309 Amacost Ave.,
DESERT INT'L DANCERS	Mon. 7-10:30pm (619)343-3513 Sam & Vikki Inst.	PALM SPRINGS, Leisure Center Cerritos & Baristo Rd.
ETHNIC EXPRESS INT'L FOLK DANCE	Sunday 8-10:30pm Ron (702)732-8743 Dick (702)732-4871	LAS VEGAS, Cinnamon Ridge Rec. Rm. 3601 S. Cambridge (near Twain)
FOLKARTIERS	Friday 8-10:pm (213)338-2929	COVINA, Las Palmas Jr. High. 6441 N. LARK Ellen Ave
HAVERIM 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 (213)380-4355 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. 12:30-5pm (619)238-1771 Soghanian, instr.	SAN DIEGO, Casa Del Prado Rm 206 Balboa Park, on Sat. 4044 Idaho st.
KIRYA FOLK DANCERS I	Wednesday 10am-1:30pm (213)645-7509 Rhea Wenke, instr.	WEST HOLLYWOOD, W. Hollywood Rec. Ctr. 647 N. San Vicente
KIRYA 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 Girl's Gym, Park Ave.
LARIATS	Friday 3:30-6:15pm (213)322-1280 Tom & Nance Mazzola	WESTCHESTER, United Methodist Church, 8065 Emerson Ave. L.A.
LONG BEACH JEWELSH COMMUNITY CENTER	Tuesday 7:45-10:pm (213) 426-7601	LONG BEACH, Long Beach JCC, 3801 E. WILLOW
MORE THE MERRIER FOLK DANCERS	Thursday 8-10pm (213)294-1304 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,
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.
SAN DIEGO FOLK DANCERS	Mon. 7:30-10pm (619)460-8475 Evelyn Frewett	SAN DIEGO, Recital Hall, Balboa Park

SAN DIEGO INT'L FOLK DANCE CLUB	Wed. 7-10pm	(619) 422-5540 Stirling, Instr.	SAN DIEGO, Balboa Park club Balboa Park	ALL levels, beg. 7-8:15
SANTA 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	Mar 15 3-5, 8pm Mar 29 3-5, 8pm	(714) 533-8667 (213) 459-5314 (818) 901-7966 (818) 798-8726	CULVER CITY Masonic Hall 9635 Venice Blvd.	Mostly Gammaldans Mostly Bygdedans
SOUTH BAY FOLK DANCERS	Fri. 7:30-10:30pm	(213) 375-0946 (213) 541-1073	RANCHO PALOS VERDES UU Church 5621 Montemalaga Dr.	Tchr Dorothy Daw 3rd Fri. Party nite each month
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. New & Review 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, (213) 202-6166 Beverly Barr.	WEST L.A., BROCKTON SCH, 1309 Armcoast Ave.	Int. levels - excellent teaching Early tch 7:30 - lots of dancing,
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
WESTSIDE INTL F.D. CLUB	2nd & 4th Fri. 8-12pm	(213) 459-5314 (213) 397-4567	CULVER CITY, Masonic Temple 9635 Venice Blvd	Int/Adv Request 9-12 Potluck 7-8pm on 4th Fri.
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				
CALTECH INT'L FOLK DANCERS	Tuesday 8-11:55 pm	(213) 849-2095; (714) 593-2645	PASADENA, Caltech Campus, Dabney Hall. Parking off Del Mar from Chester.	Teaching 8-9 pm; dancing after. Party last Tuesday of month.
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) 478-5968; Eddy Greenblatt	WEST L.A., Japanese Inst., 2110 Corinth, W.L.A.	Atanas Kolarovski (Macedonian) workshop - dance party follows
KYPSELI	Friday 7:30-midnight	(213) 463-8506 (818) 798-5042	Pasadena, Vasa Hall 2031 E. Villa	Tching 7:30-8:45 ALL levels welcome
LONG BEACH INT'L FOLK DANCERS	Tuesday 7:30-10 pm	(213) 434-0103 Herb Offner,	LONG BEACH, Unitarian Church, 5450 Atherton	Beg. 7:30; Int/adv. 8:30 pm Party last Tuesday of month.
TEMPLE BETH HILLEL DANCERS	Wednesday 10 am - 12 pm	(213) 769-3765 Trudy Bronson,	NORTH HOLLYWOOD, 12326 Riverside Dr.	Beg. to inter. levels, Int'l folk and fun dances.
TEMPLE B'NAI DAVID	Wed/7:15-10 pm Thurs/9:30 am-1 pm	Miriam Dean (213) 391-8970	LOS ANGELES, 8906 Pico Blvd, CULVER CITY, VA Mem. Aud., 4117 Overland	Int'l, beg., inter. Easy dances 1st hr. Reviews and new dance.
UNIVERSITY OF RIVERSIDE F.D. CLUB	Friday 8-11:30 pm	(714) 369-6557 Sherril	BARN STABLE, UNIVERSITY exit off 60 East; across from Campus Security	Int'l & beg. tching.; beg. 8-8:45; Party last Fri. of mo. Free!
UCI DANCE CLUB	Sunday 7-10pm	(714) 854-9767 Lou & Lenore Pechi	UCI, Fine Arts Village Studio #128	Balkan and International Requests 7:30-10pm
YKCA FOLK DANCERS	Sunday 7-9 pm	(213) 478-1228 Eddy Greenblatt	WEST L.A., Japanese Inst., 2110 Corinth	7 pm, beginners. 8 pm, inter. KAZASKA Follows at 9 pm.

ROYAL SCOTTISH COUNTRY DANCE	Mon, Thurs 7:30-9:45 pm	(714) 856-0891 Frank Carronito	Irvine, Huntington Beach, call for location	Beg. & Int. Shirley & Jan Inst. Beg. & Int. Jan & Bob Inst.
BEGINNING CLASSES				
CABRILLO INT' FOLK DANCERS	THUR 7:30-10 pm	(619) 449-4631 Pat Coe.	SAN DIEGO, Balboa Park Club Balboa Park.	
CULVER CITY BEGINNERS CLASS	Thurs. 7:30-9:30 pm	(213) 202-5689	CULVER CITY, Iri Room of Vet. Memorial Bldg., 4117 Overland Ave.	Session begins July 11. 10 wks. start at square one.
CRESTWOOD FOLK DANCERS	Monday 7-8:15 pm	(213) 478-4659 Beverly Barr Inst.	WEST L.A. Brockton Sch. 1309 Alhambra Ave.	New Class!! Beginners start anytime O.K. to stay for Interm program
BEGINNING SCANDINAVIAN FOLK DANCE	Mon 7:30-10 pm Wed 7:30-10 pm Wed 7:45-10 pm	(714) 533-8667 (213) 459-5314 (805) 969-2382	ANAHEIM, Cultural Ctr. 931 Harbor, CULVER CITY, Peer Gyt, 3835 Wat-seka, GOLETA center, 5679 Hollister.	Tchrs Ted Martin, Donna Tripp Bob Olson & Carol Taylor Dan Matriciano
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 Monon 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. 7:15-8:30 pm	(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) 202-6166 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	
NARONI 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 Soghanian	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. Ann's.	
USC ISRAELI DANCERS	Tuesday 7:30-10:30 pm	(213) 478-5968	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, Eddy 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, I.A. Valley College Field House, 5800 Ethel Ave.	Tchg. 8-9 pm, Open to requests 9-11. Int'l w/ emphasis on Israeli.
BNAI DAVID FOLK DANCERS	Monday 10:00-11:30 am	(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 7:30-9:00 pm	(213) 458-8323	SANTA MONICA, City College-municipal pool Rec, Room	must be pre-registered Instructor Tikva Mason
BET TORAH FOLK DANCERS	Monday 7:30-9:00 pm	(213) 283-2035	Alhambra, Bet Torah, 225 s. Atlantic.	Beg/Inter, on going Tikva Mason instructor
ISRAELI FOLK DANCERS	Thursday 8-10:45 pm	(213) 652-8706	L.A., Sinai Temple	Young Adults 21-35 led by Tikva

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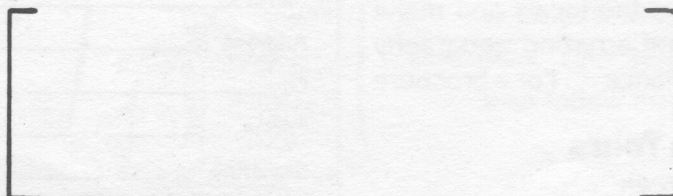
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