



Folk Dance Scene

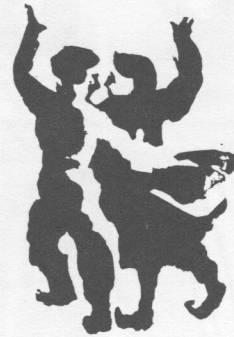
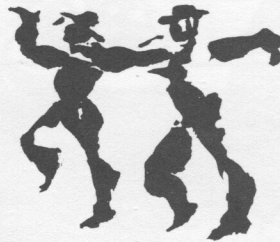
APRIL, 1986

VOLUME 21 NUMBER 2



Westwood Co-op Folk Dancers SPRING FESTIVAL

Dedicated to the memory of BOBBIE LECHTICK



Bob Penham '81

41st Anniversary

Sunday, April 27, 1986

1:30-5:30 PM

International Dances • Costumes • Exhibitions
Free Admission • Free Parking

Culver City Veterans Memorial Auditorium
Culver Blvd. at Overland Ave.

CO-SPONSORED BY: Culver City Dept. of Human Services
Folk Dance Federation of California, South
FEDERATION COUNCIL MEETING BEGINS AT 11:00 A.M.

AFTERPARTY

Sunday, April 27, 1986

AT THE

MASONIC TEMPLE

2244 WESTWOOD BLVD.

WEST LOS ANGELES

½ Block South of Olympic Blvd.

DINNER SERVED AT 7:00 P.M.

DINNER COST: \$9.00 (includes tax & tip)

RESERVATIONS LIMITED

PLEASE MAIL BY APRIL 16

After Party Reservation Coupon

Name _____ Phone () _____

Address _____

No. of guests _____ Total amount \$ _____

Mail check to: WESTWOOD CO-OP FOLK DANCERS
c/o G. Hlavka
2700 Pearl Street, #61
Santa Monica, CA 90405



APRIL, 1986

VOLUME 21 NUMBER 2

Folk Dance Scene

EDITORS

Marvin Smith
Teri Hoffman
The Stone Flower
Jim Fogle
Fay Wouk
Robert Moriarity
Ed Feldman
Fran Slater

PRODUCTION
CIRCULATION
FOOD EDITOR

BUSINESS MANAGER
ASSEMBLING
TROUBLE SHOOTER

EDITORIAL OFFICE:

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

BUSINESS / CIRCULATION OFFICE:

22210 Miston Drive
Woodland Hills, CA 91364

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

FOLK DANCE SCENE is published to educate its readers concerning the folk dance, music, costume, customs, lore and culture of the people of the world. It also is designed to inform them as to the opportunities to experience folk dance and culture in Southern California and elsewhere. In addition, it advises readers as to major developments in the Folk Dance Federation of California, South, of which this is the official publication.

The Folk Dance Federation of California, South, is a non-profit, tax-exempt educational organization incorporated under the laws of California. The Federation is dedicated to the promotion of and education about all international folk dancing and its related customs. Membership is open to all races and creeds, and neither the Federation nor 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

PRESIDENT	Marshall Cates
VICE PRESIDENT	Fran Slater
TREASURER	Karen Fink
RECORDING SECRETARY	David Bornstein
CORRESPONDING SECRETARY	Lucie Dubovik
DIRECTOR OF EXTENSION	Laura Sauter
DIRECTOR OF PUBLICITY	Wendy Wetzel
HISTORIAN	Kayso Soghomonian

Federation Information (213) 306 - 7898

NOTES FROM THE PRESIDENT

At the February council meeting, a new group joined the Federation. They have been established for several years and dance weekly in Solvang. WELCOME TO THE SOLVANG VILLAGE DANCERS!

Many of our clubs do not send their delegates to the council meetings. This hurts both the club and the Federation. The Federation is a group of clubs. Without the support of the clubs there's little that we can do to improve the folkdance movement in southern California. Those that come work hard, but if you want your ideas heard, if you want the Federation to meet your needs, send your representative. Many decisions are made that affect individual clubs and many new projects are being discussed that will add to the resources available to folkdancers in southern California.

Another word about insurance. Many dance groups have lost their insurance because of the changing insurance market. Luckily, we have very good insurance but we should expect an increase at renewal. Remember it is the clubs that are insured, based on average attendance, not the individual dancer. Clubs should treat their insurance bill as they would their membership bill. Without insurance, most places that we dance would not be available.

Laguna is always a pleasure to attend. I am always envious of their store of banners that they have built up over the years. Besides the dancing and the great dance concert, Laguna is fun to stroll through and the shops are interesting. The Laguna Club has been having some problems with facilities.

Let's wish them luck in working out their problems with the city.

Marshall Cates, President
Folk Dance Federation
California, South

Calendar

CALIFORNIA

L

Lech Lamidbar Festival, China
Lake F.D.Club, Ridgecrest,
1:30-4:30pm and 8-11:30pm

David Gordon Pick-Up Dance
Co., Wadsworth Theater, UCLA

Claremont Spring Folk Festival
info. 714/987-5701

Cherry Blossom Festival,
Petaluma

Vasa Hambo & Gammaldans,
all day, Cal.Lutheran Coll.,
Thousand Oaks

Sacramento Workshop on
Macedonian Dances

Mark DeGarmo Dancers, Marsee
Aud., El Camino College

Beginners' Festival, Cubberly
Pavilion, Palo Alto

"Diamo Coura" West African
Dance Group, L.A.Theatre
Center, 8pm, 627-5599

Student Dance Concert, Orange
Coast College, Costa Mesa

Lar Lubovitch Dance Co.,
Royce Hall, UCLA

Folk Dance "Scene" Dance Party
watch for more information

Khadra at Cal. Poly, Pomona
Univ., 8pm, 714/598-4275

Westwood Co-op Festival,
Culver City Vets. Aud., Culver
City; Council Mtg. Hall; Festival
1:30-5:30pm; Afterparty eve.

"Babatunda Olatunji" Nigerian
Dance Group, L.A.Theatre Center,
8pm; 627-5599

MAY

Skandia at Solvang, Vets. Hall

Kathak Dance of India, Orange
Coast College, Costa Mesa

4-4

Middle Eastern Dance, Orange
Coast College, Costa Mesa

10

Idyllwild's Scholarship Dance
Party, West Hollywood Rec. Ctr.
W.L.A., 7:30pm-Midnight

Ciga Despotović Wkshop at Folk
Dance Cafe, San Diego

5/10-11

Calico Spring Festival, Yermo,
714/780-8810

5/17

Haverim Folk Dance Festival,
Valley J.C.C.

5/17

Fiesta La Ballona, Culver City
Vets. Memorial Park

5/23-26

Statewide Folk Dance Festival,
"California Heritage" Santa Rosa

5/23-26

RSCDS Santa Barbara Memorial
Weekend Institute

OUT OF STATE

APRIL

4/4-6

MINNESOTA, Minneapolis-Dick Crum
Workshops, Tapestry F.D.Center

4/11-12

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

4/11-13

LOUISIANA, New Orleans-French
Quarter Festival

4/25-27

OREGON, Corvallis-Hoolyeh Folk
Dance Festival

4/25-27

MINNESOTA, St.Paul-1986 Festival
of Nations, St.Paul Civic Center

4/25

NEW YORK-Ethnic Folk Arts Center,
Epirot Greek Concert, Wkshp & Dance

MAY

5/2-4

MICHIGAN, Clinton-Spring Camp at
Camp High Scope 313/649-2878

5/2-18

MISSOURI, Silver Dollar City-2nd
Ann.Ethnic Festival, 404/934-1691

5/4-10

TENNESSEE, Murfreesboro-Internat'l.
Folkfest '86

5/23-26

NEW YORK, Livingston Manor-Memorial
Day Wknd, Edgewood Inn 201/836-0362

FOREIGN

APRIL

4/12

ENGLAND, London - SIFD Day Course,
Cecil Sharpe House

MAY

5/2-5

ENGLAND, Halsway Manor, SIFD Wkend,
Quantock Hills btn. Taunton &
Minehead

5/10

ENGLAND, London-SIFD Day Course
& 40th Anniv.Celebration Dance,
Cecil Sharpe House

5/10-11

CANADA, Ontario, Peterborough -
Peterborough English Dancers 3rd
Ann.Spring Wknd; D&C Gallop, 12
Bruce St, Peterborough, Ontario
K9H 1A7

5/11 ENGLAND, London - River Thames
Boat Trip

SQUARE DANCE

APRIL

4/6-11 GEORGIA, Dillard-Copecrest
Dance Resort 404/746-2134

4/10-12 SO. CAROLINA, Myrtle Beach,
Convention Cntr 803/244-5447

4/11-13 N. MEXICO, Albuquerque-6th Ann.
Fiesta of N. Mexico Singles

4/11-13 KENTUCKY, Louisville-26th
Ann. Derby City Fest, Ky Fair &
Expo Cntr, 502/239-6257

4/13-19 GEORGIA, Dillard-Copecrest
Dance Resort 404/746-2134

4/18-20 ILLINOIS, Buffalo Grove-Royal
Holiday Wknd, 312/634-0790

4/20-26 GEORGIA, Dillard-Copecrest
Dance Resort 404-746-2134

4/25-28 AUSTRALIA, Adelaide - 27th
Nat'l Square Dance Conv.

4/25-27 ILLINOIS, Buffalo Grove-Royal
Holiday Wknd 312/634-0790

4/27-5/3 GEORGIA, Dillard-Copecrest
Dance Resort 404/746-2134

MAY

5/2-4 ILLINOIS, Buffalo Grove-Royal
Holiday Wknd 312/634-0790

5/4-10 GEORGIA, Dillard-Copecrest
Dance Resort 404/746-2134

5/8-9 CANADA, Ontario - McMaster
University, Hamilton

5/11-17 GEORGIA, Dillard-Copecrest
Dance Resort 404/746-2134

5/16-18 ILLINOIS, Buffalo Grove-Royal
Holiday Wknd 312/634-0790

5/18-24 GEORGIA, Dillard-Copecrest
Dance Resort 404/746-2134

5/23-25 CALIFORNIA, Ventura -
Memorial Classic
714/838-3013

5/25-31 GEORGIA, Dillard-Copecrest
Dance Resort 404/746-2134

DEADLINE DATES

FOR CALENDAR LISTING:

For May-June 1986 issue-Mar.18,1986
For July-Aug.1986 issue-May 16,1986

Send information to:

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

FOR ARTICLES, ADS, CLUB ACTIVITIES, NEWS ITEMS:

For May-June 1986 issue-Mar.25,1986
For July-Aug.1986 issue-May 23,1986

Send information with money due to:

Marvin Smith, Editor
1611 So. Curson St;
Los Angeles, CA 90019
213/938-0839

Polskie Iskry

THE Polish Music and Dance Ensemble

JOIN US AT A REHEARSAL ANY MONDAY NIGHT, 7:30 p.m.

At Wilson High School Gym, 8th & Ximeno, Long Beach
For more details, call Gene (714) 537-0436 or Teri, (213) 653-2923



ON THE SCENE

VALLEY OF THE MOON SCOTTISH FIDDLING SCHOOL

The third annual Valley of the Moon Scottish Fiddling School will be held August 23-30, 1986, at Camp Gualala near the northern California coast. Top fiddlers Buddy MacMaster of Cape Breton Island and Willie Fernie and Alasdair Fraser of Scotland will lead a week of intensive workshops for musicians of all ages and skill levels.

This school has sparked international interest, with participants attending from Canada and Scotland as well as from across the U.S. Plans for this year's school include a large residence camp facility and the inclusion of informal instruction in traditional Cape Breton step-dancing.

For information, write to Valley of the Moon Scottish Fiddling School c/o Jan Tappan, 1938 Rose Villa St., Pasadena, CA 91107, or call 818-793-3716.

SCOTTISH COUNTRY DANCE CLASSES

Scottish or not, everyone enjoys themselves on Monday, Tuesday or Thursday evening in Orange County. They go to a land of kilts and clans through the music and dance of Scotland.

Beginner and intermediate classes are held in IRVINE on Mondays, 7:30-9:30 pm at the Heritage Park Youth Center, 4601 Walnut Ave. Scottish Step Dancing is taught here from 6:30-7:30 pm on the same night.

Beginner and intermediate classes are also held in HUNTINGTON BEACH on Thursdays, 7:30-9:30 pm at the Edison Community Center, 21377 Magnolia Ave.

Intermediate only class is held in LAGUNA BEACH at the Veteran's Memorial Hall, 384 Legion St., Tuesdays from 8 to 10 pm.

For information on any of the above classes, call Jan Canonito (714) 856-0891 or Shirley Saturensky (714) 557-4662.

The only requirement for Scottish Country Dancing is a pair of soft-soled shoes - even tennies will work to begin with.

Orange County holds a dance part each month where we dance the dances we've learned in class. The teachers try very hard to make classes fun learning experiences. Scottish Country Dancing is first and foremost a social form of dance. We invite you to join us and take home a wee bit o Scotland.

For information on groups in other areas:

Los Angeles - Ms. J.M. Manoogian, (818) 249-4242
San Francisco - Ms. P O'Brien (415) 878-8785
San Diego - Ms. C. Leitch (619) 466-0724
Jan Cannonito

FOLK DANCE NOTES - Corrections

Correct dance notes for NE FELJ LANYOM in the Camp Hess Kramer and Laguna dance notes to the following, as originally arranged by Stephen Kotansky:

Meas 1- Correct as noted.
Meas 2- R to R (1); close L to R (2); R to R, face sltly L of ctr (3); close L to R (4). Change meas 2-8 to 3-8, then change to-
Repeat meas 1-2 alternating ftwk and direction 3 more times (4 in all). On last ct face L of ctr and brush R heel fwd.

Dorothy Daw



A BIG THANK YOU

To all Southern California Folk Dancers:

A big thank-you to all of you who attended our Folk Dance for Sanctuary on February 9. Through your attendance and support, \$900 was raised to help Central American refugees in Southern California. In Summer 86 another wonderful dance will be held to benefit a socially worthy cause. Look for details in the Scene.

Sincerely,
Marcia Anderson
Co-Chair, Socially
Concerned Folk
Dancers

IN MEMORY OF:

BOB FLOURNOY

Bob Flournoy, well known to both Southern and Northern California folk dancers, passed away on February 12. Bob was very active in the L.A., South Bay and Long Beach areas up until 1977, at which time he moved to Hawaii where he continued his dancing. A little later he moved back to California, taking up residence in San Jose. His great love for folk dancing was evident as he continued to dance with several northern groups, as well as being a regular at the Stockton Folk Dance Camp.

He is survived by his wife, Jackie, of San Jose and his mother, Mary Mullins, of San Diego. A memorial fund for a Folk Dance Scholarship in Bob's name has been established by Jackie. Contributions may be sent to:

The Rob Flournoy Folk Dance Scholarship Fund
c/o Ed Cox
661 Wildwood Lane
Palo Alto, CA 94303

ELIZABETH ULLRICH

March 29, 1898-
January 21, 1986

The folk dance world mourns the loss of Elizabeth Ullrich in San Diego. She was a beloved teacher and friend of folk dance, as well as a teacher of gymnastic and fitness groups, busy even to the day before she died.

Her busy life included adult education classes, park and recreation classes, and many German-American and House of Germany activities. At all times she was teaching folk dancing, specializing in German and Swiss dances. Her folk dance activities included teaching at the Turners and at Federation events, but her main focus

in folk dance was on the "Folklaenders", her Chula Vista group that prospered from the 50s to 1976. Their performing groups entertained at Federation festivals and Statewides, and for countless local organizations.

Elizabeth was a grand lady.. she touched the lives of so many who enjoyed her friendship. We will miss her.

**VANCOUVER EXPO
VICTORIA
SEATTLE
AUG. 16 - 26**

TRAVEL & DANCE
with
**BEVERLY & IRWIN
BARR**

**11 DAYS \$1095
INCL: AIRFARE &
3 DAY EXPO PASS**

For Information Call:
(213) 202-6166 or
(213) 478-4659



Let's Dance

The Magazine of

International Folk Dancing

10 issues per year \$9.00

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

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

ANNOUNCING - New Volume A-3

Per volume-\$6.00

a set of 9-\$50.00

(add \$1.00 for postage)

Folk Dance Federation
of California, Inc.

1275 "A" St., Rm 111,
Hayward, CA 94541

415/581-6000

Office hours on Wed.



**FIFTH HUNGARIAN
FOLK DANCE & MUSIC
SYMPOSIUM**

July 6-13, 1986

ORGANIZED BY THE
AMERICAN-HUNGARIAN FOLKLORE CENTRUM
Division of the American-Hungarian
Educators' Association

Buffalo Gap, W. Va.

****DYNAMIC GUEST TEACHERS FROM HUNGARY****

ZOLTÁN ZSURAFSKY an amazing performer; one of Hungary's leading choreographers. His partner, ZSUZSA VINCZE is an outstanding professional dancer and singer.

BÉLA HALMOS member, Academy of Science's Folk Music group. One of Hungary's best known folk musicians.

GÁBOR MIHALYI dancer in the State Folk Ensemble. His partner, ERIKA RIGÓ is an educator and professional dancer.

DÉLIBÁB FOLK MUSIC ENSEMBLE: Viola Szabó, Béla Mészáros, Béla Rosko, Sándor Sallai.

****NORTH AMERICAN WORKSHOP LEADERS****

Kálmán and Judith Magyar, Stephen Kotansky, Susan Snyder-Kotansky, Kálmán Dreisziger, Margit Jara-Nagy.

***COST**: ranging between \$235 and \$330.

***INQUIRE**: American-Hungarian Folklore
Centrum

P.O. Box 262, Bogota, N.J. 07603
(201) 836-4869



Richard N. Goss

In this article the author will attempt to relate various aspects of the Royal Scottish Country Dance Society (hereinafter known as the Society) experience to Scottish Folk Dance specifically and to Federation folk dancing experience generally.

The folk who attend Scottish football matches chant, "we are the people" as they wave their blue and white scarfs. Folk to the Scot means 'the people' (la raza or the brothers). Early Scotland was a mixture of Scots (Irish and Albannach), Picts (Piochdach), Welsh (Cuimear) and Saxons (Sasunnach) with a sprinkling of Scandinavians, Netherlanders and Normans who, by the Sixteenth Century, were divided by the Highland line between the Southeast which spoke a language called Scots and the Northwest Gaelic speaking Celts (Gaidheil).

As a result of the work of the Society there is a new identifiable folk who might be called country dance folk. They are those who share a common dance tradition which is now international under the control of the Society and excludes the majority of Scottish folk at home and abroad.

The dances of the folk were commonly passed on by imitation and word of mouth in a tradition which continues to this day outwith the Society. Beginning in the Seventeenth Century, dances were collected and published but the majority of these were already dead before the Society and Cecil Sharp (EFDSS)

Who are **SCOTTISH FOLK** and what is their **DANCING ???**

got started in their work. Currently dances are being reconstructed from old collections as few living sources currently remain. As a result, most pre-Nineteenth Century dances are resurrections or reconstructions. Composition of new dances has never completely ceased but was not accepted or recognized by the Society until 1945.

Dancing in Scotland falls into six classes. The only surviving folk dances of Scotland are the various forms of reels which as dances have survived in the Highlands and Islands or as figures in contra dances and quadrilles. Highland solo dances (fling, swords, etc.) have survived and are controlled by the Scottish Official Board Highland Dancing (c 1953). The Scottish custom known as the Ceildidh (as in Sobranja, Potlach, or Hoot) has survived both with and without dancing (usually as a tourist spectator sport).

Here the repertoire includes most of the non contra dances of the Federation: Dashing White Sergeant, Circle (Oslo) Waltz, Waltz Country Dance (Dutch Four-some), pas de quatres (such as Highland Schottische, Rhinelander, Barn Dances, Scandinavian Polkas, Gay Gordons, etc.). In addition the repertoire includes those country dances which did not need revival by the Society and the quadrilles (which include relatives of Circassian Circle, Vi David and European square dances).

A related group repertoire is that called "Olde Tyme" dances which contains all of the above with the addition of many late nineteenth and early to mid twentieth cen-

tury couple dances sometimes called round dancing in the United States.

There is a viable class system in Britain, sometimes called the "Country Set" which may be recognized by a style of country dancing in Scotland. A derogatory term for this group is a "Yawh" which comes from the educated accent from south of the border. [It is felt that a yawh comes somewhere between a preppie and a yuppie in the United States.] Their dances are usually formal, full highland dress for the men and tartan sashes for the women. Most wear heeled shoes. The repertoire is the same as for the ceildidh dances with the addition of "The Duke and Duchess of Edinburgh" and "The Reel of the Fifty-First Division". Their styling is recognizable because of the substitution of schottische for the strathspey and the walk or traveling pas-de-bas for the skip change of step in fast time.

Scottish country dancing was invented sometime between 1923 and 1930. Proof of this is found in the Society's publications starting from the first meeting in 1923 where the purpose of the Society is to preserve country dances as danced in Scotland where the thirties constitution refers to Scottish Country Dancing. This is the form introduced into the Federation by the late C. Stewart Smith with a slight change in repertoire. If one were to analyze Stewart's offerings and rank them in order of Federation popularity, one will not find a single traditional dance at the top half of the list as the Federation seems to prefer country dances devised since 1950.

Before the creation of the RSCDS, of which Jean Milligan was only one of many co-founders, there was no recognizable border between the contra dances of Scotland and England. In fact, Mrs. Stewart of Fasnacloch, the founder, was admittedly influenced by the work of Cecil Sharp. Jean Milligan, received her P.E. training in England under a Swedish teacher. This author's earliest reference to Jean Milligan is in a newspaper article concerning the 1912 Beltane Society Festival. While the program has "Flowers of Edinburgh" and "Blue Bonnets" (EFDSS versions), Jean Milligan appears later doing Morris Dancing.

The Society books one (1924) to six (1928) seem to have dances collected in the field. However, from book seven (1931) to book twelve (1938), the entries are primarily revivals of dances to which there was no living memory. From book thirteen (1945), which contains the first modern composed dance, onward, there is a mixture of living and revived dance. Currently the Society's books, now numbering thirty-three (1985), are either entirely revived and edited "traditional" or by modern composers.

Politics has had an important role to play in how the Society controls the evolution of Scottish country dancing under its auspices today. By 1945, death and attrition left Jean Milligan the sole living and active member from the first 1923 meeting and it is now that she is referred to as THE co-founder. It is also interesting to note that two of the six oldest branches, Dundee (1925) and Edinburgh (1924) are not a part of the Milligan apostolic laying on of hands and their founders, as of last summer, were still alive.

With the Milligan years, the Society began to expand from

twenty-two branches (including London and Manchester) to the present 148 mostly outwith Scotland (Boston was the first non-British branch with Los Angeles and San Francisco tied as the third United States branches). Since the mid-twentieth century, the Society has thrived more abroad than at home. This was accentuated with the discontinuance of the requirement of the Society's preliminary teaching examination for all Scottish physical education teachers about the time Jean Milligan retired from Jordan Hill College of Physical Education.

It is in the nature of all folk arts to evolve. Even when written down, the majority of practitioners are functionally illiterate in their art. In the Federation the Research and Standardization Committee is responsible for a conservative attitude toward dance evolution but follow a descriptive policy unlike the Society's Publications Committee whose policy is prescriptive.

There is no way in which evolution can ever be held back. For example, during Christmas 1984 at an informal reunion of people connected to the Museum, a Pasadena coffee house, held at Cal Tech (not known as a main stream of Federation dances), it was observed that while the repertoire was conservative and known to many who had not danced in twelve years, that also many dances introduced at the Museum had evolved considerably. The Society has had problems with their editorial philosophy of creating a "golden age" for how dances ought to be done thus relegating earlier styles as primitive and later styles as decadent. As most Society dances were essentially dead many deviant figures had to be devised to make poorly understood notes understandable. Many errors once published became engraved in stone, even though some

cracks are still visible. The problem is accentuated by the fact that the Society has quietly changed some dances without updating their copyrights. There are two ways of sequencing various editions of the Society's publications: checking the adverts in the back and the prices on the cover. Most footnoted in current Society publications should include the words "edited from..." or "inspired by..".

A summary of some of the anomalies are as follows. The allemande and the pousette as danced today did not exist before 1924. Two figures "right and left" and "a chain of four" have been combined into one figure where the former did not involve the use of hands. "arallel figures were created when sources required mirror patterns. In some cases two dances of the same name have been combined. And in one case the same dance was published twice with different names and tunes.

Although the tempo of reels and jigs has remained rather constant at mm116, the strathspey has been slowed from mm168 to mm132 and is currently heading toward mm 128 (a drop of 24% which affects styling).

Society and Federation dances are danced out of context. The same dance published in Edinburgh and Cecil Sharp House (London) could be either Scottish or English respectively. When dances are removed from their native environment some unusual mutations occur. A source refers to the man's raised highland gesture as mimetic of a "stag prancing in the glen." while a more honest source refers to a "rutting stag". It is interesting to note that on some video clips, as the man lifts his hands in this gesture, the woman either opens her arms or lifts her skirt.

One must realize that the purposes of dancing have e-

WHO ARE SCOTTISH FOLK AND WHAT IS THEIR DANCING?

volved along with styling and figures. When one learns 'foreign' dancing one can only relate to one's own culture and body language. Village ceilidh dances in Scotland are participated in by families of three to four generations and the dancing perpetuates the solidarity of the community while instilling social and cultural values in the younger generation (fathers waltzing with daughters, mothers holding infant sons, two brothers and a sister with her feet off the ground in a circle of six).

Today people whether in the Society or the Federation usually join as single people for social reasons and for many it stays at that level. However, for others, a lack of reinforcement elsewhere leads them to use the dance as a medium for their personal narcissism in

exhibition groups or of personal political power in a dance organization. Because of today's fragmented and diverse life style, it is not possible to perpetuate dance forms from an older generation or another place without some structure. At the same time, organizations can produce pitfalls which are counterproductive to their stated goals. If an organization is too strong and rigid it does not allow for the freedom of physical and emotional movement which is basic to dance in the first place. With too little organization all the dances begin to look alike and the group loses its distinctive reason for existence. If an organization holds performance as spectacle for its goal it often produces a group of highly specialized dancers who are no longer members of the folk which they are supposed to repre-

sent. If the repertoire is too large, it can no longer be shared and there is a loss of social cohesion within a group.

Both within the Federation and the Society these problems exist. In Scotland there is a loss of ethnic participation in the dances of the Society while keeping some ethnic identification with the Scots as spectators. In the Federation there is a similar split between the ethnics and the dancers. And one must always go to classes to keep up in an international group while many of the non-exhibiting ethnic groups have followed the example of the Scottish ceilidh and have kept their repertoire small enough to minimize thinking and maximize sociability as they perform the fourth "Gay Gordons" (Eleno Mome, Hambo, Syrto, Rinelander, Hora, Alulnelu) in an evening.

Dunaj



INTERNATIONAL DANCE
ENSEMBLE, INC.
An Educational Non-Profit
Corporation

PRESTON ASHBOURNE
President
(213) 397-4567
P.O. Box 3352
Huntington Beach, Ca. 92605

FROM AROUND THE WORLD
Village Dance Music
for RECORDERS
for info send SASE to RICHARD GEISLER
15181 Ballantree Ln., Grass Valley, CA 95949

Third Annual Folklore Tour of HUNGARY

July 11-25, 1986
with Jim Gold

Earn 3 Graduate
Credits Through The
College of New Rochelle



Highlights:

- Visit Budapest, Debrecen, Szekszárd, Pécs, and Szeged.
- Folk dance workshops.
- Shopping at the village markets.
- Visits to Paprika Museum & Shepherds' Museum.
- Dance with villagers; dine in traditional csárdá.
- Swim at the spas.
- First class accommodations.
- Lectures and folklore discussions.

Call or write for brochure and information

Jim Gold International

497 Cumberland Ave., Teaneck, NJ 07666
(201) 836-0362

On the KILT and TARTAN

SCOTTISH ATTIRE IN
COUNTRY DANCING
A Personal View

Frank Cannonito

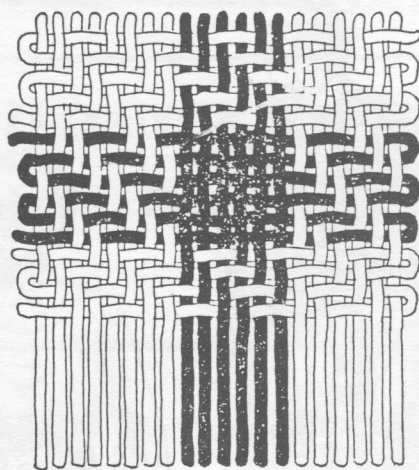
The beautiful Scottish attire seen worn by Country Dancers at their balls and by ethnic Scots and others at clan functions and highland games is so distinctively Scottish that it may seem odd to find a non-Scot writing about it. If so, I can only offer by way of explanation the fact that as a Scottish Country dancer I have worn the Kilt for several years and I am married to one of the few kilt makers in the U.S., Janet Ferguson Leslie. As there does not seem to be anything near a consensus concerning Scottish attire, I offer this article as a personal view primarily from the viewpoint of a dancer. Experts from the clans or the Scottish Country Dance Society can lower their rifles now, as I fully acknowledge my bias.

The wearing of tartan is mostly associated with the Scots. The simplest way to begin this subject is with the following quote, taken from James Scarlett's "Scotland's Clans and Tartans", a useful and readable guide for those seeking to pursue these matters further. Scarlett writes that, "Writers on the subject of tartan often appear to have formed their theories first and discarded any evidence that does not suit them...". I do not know if Scarlett is being subtly self-referential here or not. Nevertheless, a word of caution does not seem excessive in these contexts.

While many use the word tartan to refer to the checked patterns woven in Scotland (and elsewhere), originally it referred to a type of cloth and not the patterns. The word tartan is of disputed origin and may be derived from the French "tiretaine" or the Gaelic "tarsuinn" meaning 'across'. Of course, neither of these derivations is very satisfactory since the French word is of uncertain meaning and there is a perfectly good

Gaelic word 'breacan' for tartan.

Nowadays tartan cloth is woven in wool and in wool & polyester blends and in (at least) two widths: 28" wide (called 'single' and used primarily for men's kiltmaking) and 56" wide (used mostly for ladies' kilts, although men's kilts are often made from these). The wool tartan comes in a soft weave called Saxony, and in 2/2 twill consisting of a staggered 'over two, under two' weave of various weights.



2/2 twill.

The tartan patterns so distinctive of Scottish attire are woven by the mills in three basic varieties: modern colors, ancient colors and muted or reproduction colors.

There are over 650 patterns on file at the Scottish Tartans Society in Comrie, Perthshire. These comprise the standard clan tartans as well as the district tartans and even the so-called 'American bicentennial' tartan

designed by James Scarlett to commemorate the 200th anniversary of the American rebellion. This tartan may be worn, for example, by those of us in the colonies without a clan or district connection to dictate the choice of a tartan. Here I might insert some remarks about the romantic tradition of 'clan tartans'. Many are of the opinion that in order to wear for example, the Mac Lean tartan, some connection with Clan Mac Lean is necessary. This idea apparently has its origin in at least two facts. First, the highlanders did clothe themselves in tartan of checked patterns. This can be seen, for example, in a woodcut of 1631 depicting highlanders in the army of Gustavus Adolphus wearing belted plaid from which evolved the modern kilt. It would be comforting to believe that these tartans were woven in some unique clan tartan, but unfortunately no hard evidence along these lines is known to exist. A certain Martin Martin in his "Description of the Western Isles of Scotland" first published in 1703 wrote,

"Every Isle differs from each other in their fancy and making plads (sic) as to the Stripes in Breadth and Colors. This Humor is different thro the main Land of the Highlands, in-so-far that they who have seen those Places are able, at the first View of a Man's Plad, to guess the Place of Residence."

From this some have inferred that an existing system of identification by clan tartan was already in place, but it is just as likely that what was being referred to was simply that each district had a particular pattern that was fancied by those doing the weaving and therefore if one was familiar with the custom one could guess the place of origin of a highlander by the pattern he wore. At any rate the whole mystique of clan tartan was given a boost

when first, after the Jacobite rising in 1745 and the disastrous defeat of 'Bonny Prince Charlie's forces at Colloden Moor in 1746, the highlanders were forbidden to wear tartan under the provisions of the Dress Act of 1746, rescinded 35 years later, and second, the visit of George IV to Edinburgh in 1822 which was admirably stage managed by Sir Walter Scott who requested the clan chiefs to present themselves to the Sovereign decked out in proper clan attire and tartan. Into this vacuum rushed all the commercial ingenuity of the Scottish textilers who provided the Chiefs with 'authentic' tartan patterns worn by their forefathers throughout the years. Some of these may have had a basis in fact, but no doubt most were concocted on the spot.

For those of us who wish to choose a tartan from which to have a kilt made I offer the following advice. Of course, if some clan connection exists in your family background, do use it if you like it. Failing this, choose any tartan that pleases you. Some purists at highland games may question your 'right' to wear it, to which you are at liberty to reply with whatever pleases you.

Here I want to say a few words about the suitability of light-weight vs heavy-weight tartan for making kilts for those living in California's mild climate. When I first bought a kilt I chose a 13 oz medium weight tartan because almost everyone warned me against the 'excessive warmth' of the 16 oz heavy weight. This was a mistake. All the warmth is to be found around the waist and due to the thickness of the kilt at this point, all the weights are the same as far as warmth are concerned. Rather the determining factor, after cost is considered, should be how the kilt 'dances' and here the winner

is clearly the heavy weight with its deeper pleats, coming from being woven in wider 'kilt sett' along with the additional weight which gives a delightful waggle to the kilt when executing dance steps on the ballroom floor.

Almost all of my comment thus far has been directed to what the peacocks of Scottish Country Dancing - the men - wear, with very little attention to women's wear. For this, I beg the reader's indulgence for a bit more as I have still to discuss the remainder of the attire worn with the kilt. For this subject, as well as all that touches on Scottish attire as worn by dancers and others, I heartily recommend a book by J. Charles Thompson titled, "So You're Going to Wear the Kilt", from which several illustrations have been taken with the author's kind

permission.

The custom among Country Dancers attending formal balls is to wear dress shirt and black bow tie, fur sporran, white kilt hose and the Prince Charlie Coatee and Vest. The latter is a short tuxedo-like dinner jacket with rows of diamond shaped silver buttons on cuff and tail in a length suitable for wearing with the kilt. It comes with a matching vest and is illustrated here along with some other styles. The footwear is soft ballet-type slippers called 'ghillies'. Both sexes wear them. On less formal occasions a white or complimentary colored shirt with or without matching tartan or plain tie is worn. For day wear, the Prince Charlie Coatee and Vest is replaced by whatever is suitable, Aran sweaters or twill Argyll Kilt Jackets being common.



Turning now to the ladies, it is embarrassing to have to admit that there isn't really much to say. The attire fancied by ladies at Royal Scottish Country Dance Society balls is pretty much unique to this group. Here we typically see a white gown with a tartan sash worn over the left shoulder even though in clan groups this is thought to be the exclusive right of the wife of a clan chief, the right shoulder being preferred for other women. The sash is usually made of light weight tartan and is 11"x90" and fringed at both ends. Several of the ways that the sash can be worn are illustrated below.

In Scotland at other than Society balls it would be rare to find a lady in a

white dress decorated with a tartan, as the more typical garb in this case would be one's ordinary pretty frock intended for dancing, whatever the dancing may be. In addition, tartan is a man's garb. In fact, when the Dress Act forbade the wearing of tartan, it was because this was the military attire of the Crown's enemies. Thus there may be a lingering memory of this in Scotland which militates against the wearing of tartan by women. One does see shop girls wearing kilted skirts, however, so there is no hard and fast rule involved. Generally, the wearing of tartan skirts by the ladies is prevalent outside of Scotland. At highland games and clan gatherings the ladies often wear a kilted skirt and female highland dancers

will sport a man's kilt when competing. Generally the lady's kilted skirt will open on the left opposite to the way a man's kilt opens.

References:

1. Black, George F., The Surnames of Scotland, New York Public Library, 1946, reprinted in 1962.
2. Dunbar, J. Telfer, The Costume of Scotland, B.T. Batsford Ltd., London, 1981.
3. Scarlett, James D., Scotland's Clans and Tartans Shephard-Walwyn (Pubs) Ltd, 1981.
4. Smith, Phillip D., Tartan for Mel, Copyright P.D. Smith, 1207 Cavalier Lane, West Chester, PA 19380
5. Thompson, J. Charles, So You're Going to Wear the Kilt, 2nd ed., Heraldic Art, Box 7192, Arlington, VA 22207, (\$6.45 postpaid).



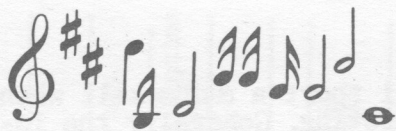
the TARTAN PATCH

- KILTMAKING
- SCOTTISH DRESS & ACCESSORIES
- TARTAN YARDAGE (100s of tartans to choose from)
- SCOTTISH CELTIC JEWELRY (sterling silver & others)

Ever wonder if you have a tartan associated with your name? - Call us we'd be happy to check for you.

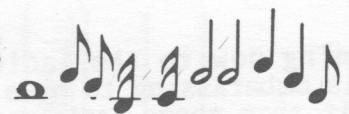
(714) 851-5060
4 Blake Ct., Irvine, 92715

-by appointment only-



Scottish Music

Sally G. Ashcraft



What do you think of when someone says "Scottish music"? Chances are your minds eye conjures up the stalwart figure of a bagpiper in plaid and swaying to the rhythm of a march. But there is a lot more to traditional Scottish music than the skirlin' of the pipes and the wobble of the kilt.

Long before tartan graced the hips of a Highlandman or the great "War Pipes" droned across the moor, Scots used music to enhance communal labor, to preserve historical events, to share stories and gossip, and, particularly, to complement dancing. Early Scottish dances, sometimes associated with druidic ritual, were performed in a circle with the dancers singing words specific to each dance. These communal ring dances were eventually supplanted by step and couple dances which demanded more attention and energy from the performers. The musical accompaniments became primarily instrumental, and many of the ring dance carols survived only as nursery rhymes (e.g. Ring Around the Mulberry "sh).

Of Scotland's three national instruments, the bagpipe, the fiddle and the harp, the pipes and fiddle have been favored for inspiring dancers. The pipes have one major advantage over other instruments: sheer volume. This made the piob mor, or "great pipes", of the Highlands ideally suited for outdoor playing during village festivals and processions, while a smaller, quieter version was naturally more popular for indoor festivities. Fiddles in various rustic forms were played in Scotland long before the introduction of the Italian-model violin, but when the more versatile instrument

became cheap and widely available (thanks to the resourcefulness of Scottish craftsmen, who copied the famous violin-makers of Cremona), fiddle playing boomed in Scotland. By 1660, the violin had supplanted all other instruments in popularity for folk and courtly dancing. Country folk, itinerant fiddlers, dancing masters, professional composers and dilettantes all supplied tunes to a growing "traditional" repertoire. The tunes were kept alive by musicians passing them on to others. A few educated players wrote down melodies in collections for their own use, but none were published until the eighteenth century.

The kirk, or church, caught up in reformist zeal, somehow didn't share its parishioners' affection for dance music. John Knox, the Protestant reformer, complained to Mary, Queen of Scots, that "fiddlers and flatterers" and those "exercised in flinging upon a floor" were more in her favor than those (such as himself, we must suppose) who were "nourished in the company of the godly and exercised in virtue". In more than one parish, the kirk insisted that "all pypers, fiddlers and other minstrels be discharged frae brydells (weddings) in tyme coming" because they were "oftimes the cause of fighting and falling out amongst the people". No doubt this disruptiveness stemmed from the reputation pipers and fiddlers had for drunkenness, which would seem to be borne out by a letter from one Earl to another regarding the sad state of musicians hired by King James IV (c.1600): "not a sober fiddler could be found among the number serving, though one of them did play exceedingly well."

Efforts of the kirk perhaps did little to dissuade such miscreants. Kirk session records are full of disgruntled references to pipers leading frolicking dancers through churchyards, especially on the days of the old "pagan" festivals such as Beltaine (May Day) and Youll

The 18th century ushered in the Union of Scotland and England, and, perhaps in a springboard effect, an upsurging national interest in native Scottish arts. Scottish country dances became all the rage. Prominent fiddlers enjoyed the patronage of the courtly and wealthy, and many printed collections of Scottish dance music were made available during this "Golden Age" of Scottish fiddling.

These 18th century collections are the first documentation of the types of tunes that are current today. Among these are the reel, a quick tune with four even beats to a measure; the strathspey (named for the Spey River Valley in Scotland), a type of reel characterized by dotted rhythms, or so-called "Scottish snap"; the jig, a lively 6/8 tune; the hornpipe, in which the first three beats of a four-beat measure are emphasized; the slow air, an expressive, freely flowing tune, often a lament; and the march, typically a bagpipe tune, but often "borrowed" by fiddlers.

By 1820, the fashion had changed. High society no longer patronized Scottish music and dance, but turned to new entertainments from the continent. Fiddle music retreated from the courts and settled into the folk culture, where the tunes and players were still welcome at weddings, fairs, ceilidhs (parties) and the fireside.



SCOTTISH MUSIC

The accordion, introduced during the mid-1800s, quickly supplanted the fiddle as a lead instrument for dances; a sort of one-man band in a box, the accordion is much louder than a fiddle, more portable than a piano, and can provide both melody and harmony. "The dance tunes didn't change much, however, as the accordion largely imitated fiddle style and ornamentation. (A volume "equalizer" in the form of modern sound reinforcement is helping to bring the fiddle back as a lead instrument in Scottish country dancing.)

During the first half of this century, traditional dancing and dance music, like other homespun arts, was on the decline in Scotland. Radio, television and sound recordings arrived with a whole new world of

entertainments with which native arts could scarcely compete. Traditional fiddling survived in pockets (the Northeast, the Western Highlands and the Islands, and Shetland) while a media-glossed tartan-and-haggis image of Scottish culture was pandered to the world.

The past decade has seen a change in attitude, and Scottish music is being revitalized in both Scotland and abroad. Collections of dance tunes that have been tucked away in archives and attics for up to 200 years are being dusted off and reprinted. Accordion and fiddle clubs and strathspey and reel societies throughout Scotland meet regularly to play traditional music. "Celtic revival" folk bands on both sides of the Atlantic are breathing new life into old tunes through research, live performances and recording. The Heritage

of Scotland Summer School at Stirling University in Scotland, and the Valley of the Moon Scottish Fiddling School, a one-week summer camp in Sonoma County, California, provide learning opportunities for people of all ages. The Royal Scottish Country Dance Society, with branches all over the world, has done much to keep the musical idiom alive. There is something inherently compelling about the music alone, however, that has inspired so many people to take up the dance. Perhaps it's true what Scottish poet Robert Ferguson wrote over 200 years ago:

"For nought can cheer
the heart sae weel
As can a canty (merry)
Highland reel
It even vivifies the
heel
To skip and dance.
Lifeless is he wha
canna feel
Its influence."

11th ANNUAL
santa Barbara
FOLK DANCE SYMPOSIUM

AUGUST 31 - SEPTEMBER 5, 1986

Susan CashionMexico
Tom BozgianArmenia
Alexandru DavidRomania/Russia
Atanas Kolarovski (tentative).....Macedonia

\$330, double occupancy; \$398 single; Tuition only, \$175 or \$35 per day

\$75 deposit by July 15th will reserve your spot.
Make checks out to:
FOLK DANCE SYMPOSIUM
P.O. Box 2692
Hollywood, CA 90028

Name _____
Address _____
Phone _____

For more information, call (213) 467-6341

Live music at parties and beach picnic!!!!

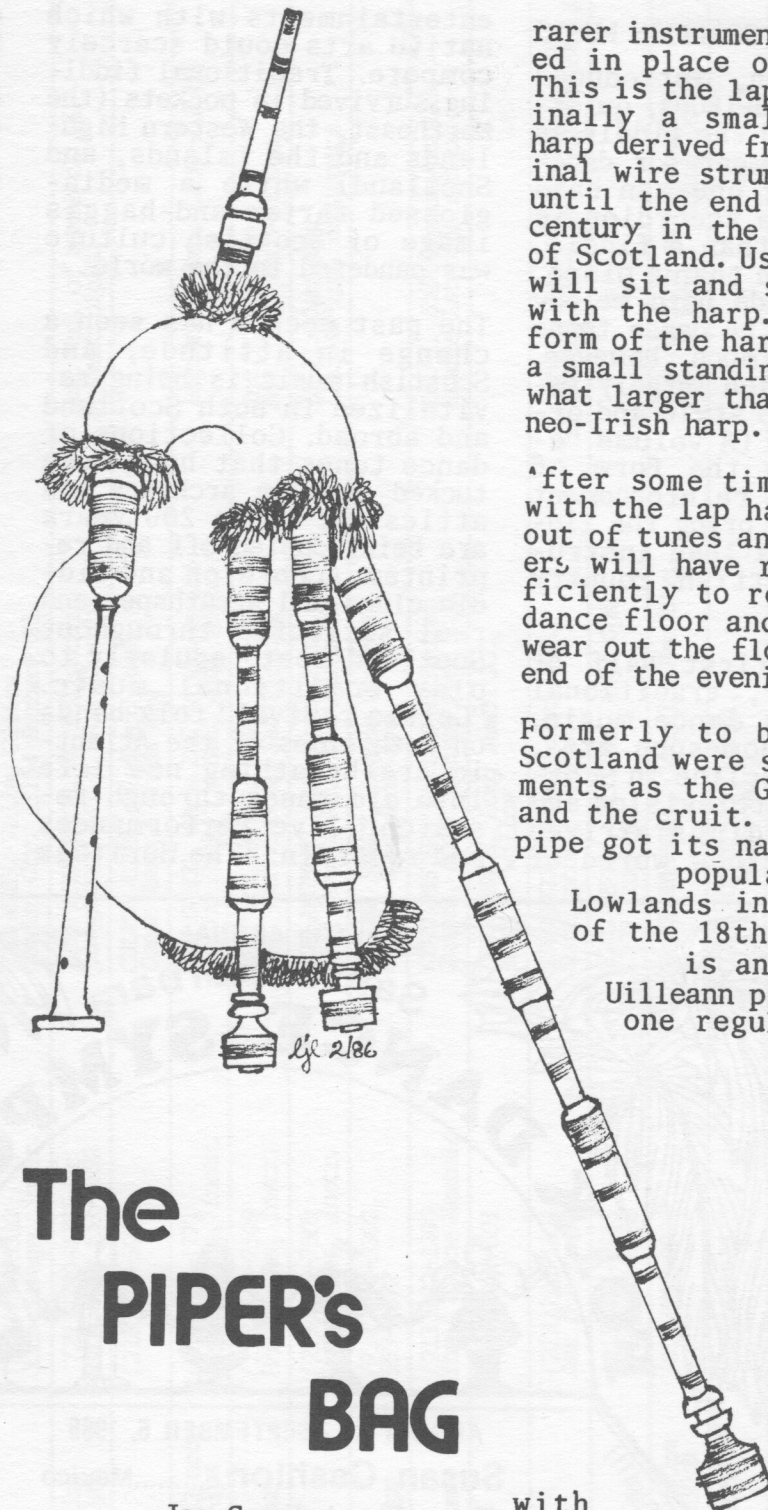
Additional teaching staff to be announced!

The Scots are a branch of the Celts who have in common with their cousins a love of music and dance and who have a highly developed musical culture of their own. One aspect of this culture is the wide variety of musical instruments and dance found in Scotland.

The Scots play the violin and Scottish immigrants have left their mark on American fiddling in the quick strokes and rhythmic style found in American fiddling, mixed with the techniques found in England and Ireland. Also popular is the accordion in the form of the three row button Marine accordions from Italy. The Scots also play conventional keyboard accordions and six row button accordions. Guitars have made headway into Scotland from immigrants returning from America and Canada.

The bagpipe is usually associated with Scotland, but there are at least five different bagpipes found there that I am aware of. There is the piob mor (peeb more) or great pipe that we think of as the Scottish bag pipe, the reel pipe which is a piob mor with a one-key chanter for playing fiddle tunes, the parlor pipes which are small, quiet versions of the piob mor, the half pipes which are bellows blown pipes using a piob mor chanter and special drones that play a simple two note drone, and the diminutive and charming Northumbrian smallpipes which are also bellows blown and so quiet that a violin can easily drown them out.

One institution found both in Ireland and Scotland is the ceildh (KAY-lee). This is simply a music party. In Scotland it takes a somewhat structured form whereas in Ireland it is a kind of jam session. In Scotland the evening will start off with a band playing accordion and fiddle and they will perform dance tunes for the party-



The PIPER'S BAG

Joe Carson

goers. Reels, jigs, strathspeys and 'flings' are the order with waltzes mixed in for a slower pace. Later in the evening they will want to rest, so they often bring in a piper who will then proceed to play more dance tunes on the piob mor. In the West Highlands and along the Western Isles, another

rarer instrument will be used in place of the pipes. This is the lap harp, originally a small lap-sized harp derived from the original wire strung harps used until the end of the 17th century in the Western part of Scotland. Usually a lady will sit and sing ballads with the harp. The modern form of the harp is usually a small standing harp somewhat larger than the modern neo-Irish harp.

After some time, the lady with the lap harp will run out of tunes and the revelers will have recovered sufficiently to return to the dance floor and attempt to wear out the floor until the end of the evening.

Formerly to be found in Scotland were such instruments as the Geordie pipe and the cruit. The Geordie pipe got its name from its popularity in the Lowlands in the middle of the 18th century and is an early Irish Uilleann pipe with only one regulator (pipe

with keys for chords). The cruit is the ancient wire strung harp essentially identical with the Irish model and played until the end of the 17th century.

Then there is the music of the Shetland Islands with their distinctively Norse flavorings, but that is another story for another time.

RESTAURANT REVIEW



Fay Wouk

In West L.A.

DHABA (Indian). 2104 Main, Santa Monica, (213) 399-9452. Mon-Sat 6-10 pm. Prices: dinners 8-11. Accept Visa, MC.

You enter Dhaba through a jungle-like garden with more Indian atmosphere than the restaurant itself, which despite Indian wall decorations, is very Southern California, very Ocean Park. The food at Dhaba is also more California than Indian, in that everything is prepared deliberately mild. This is Indian food for people who don't like hot food, curry without the curry as it were. Everything we tried was nicely flavored, but lacked bite. The favorite seasoning appears to be fresh cilantro, which found its way into every dish. The menu includes vegetarian, meat and fish dinners. Servings are small, but the dinner includes enough side dishes to make an adequate meal, since each main dish comes with rice, chappati (Indian whole wheat tortillas), dahl (lentil soup), and two vegetable dishes, which vary daily. Ours were an eggplant and yam dish, and a zucchini and split pea dish. Among desserts, the ras malai was good but not spectacular. Dhaba isn't the place to go for an authentic Indian experience, but if you don't like hot food, it presents an opportunity for a mild but exotic meal.

CHUTNEY'S INDIAN FAST FOOD, 2406 Barrington (at Pico), West LA, (213) 477-6263. Open Sun 4-9, Mon-Thurs 11-9:30, Fri-Sat 11-10. Prices: \$2-7. No credit. Cash only.

Just when you thought you couldn't stand one more night of burritos, Chutney's gives fast food a new lease on life. In place of a burrito, try a masala dosa, an Indian pancake filled with curried potato. Chutney's dosa is not as big as the ones I used to make a meal of in Singapore, but it's just as tasty. In place of pollo al carbon, there's dahi chicken, marinated in yoghurt and spices, then broiled to deliciousness. In place of a taco, try a kabob roll, Indian bread wrapped around meat or vegetable filling. In place of chips, try pakora (vegetable fritters) or samosa (meat or vegetable turnovers). Instead of loading up with little plastic containers of salsa, choose from a variety of chutneys, which may include mint & yoghurt, green chili, tomato & onion, date & tamarind, or other varieties. Daily specials include various meat and vegetable curries, and Indian desserts. Everything is good, and the Dahi chicken combination plate is a lot of wonderful food for not very much money. The parking situation is horrendous, though. Chutney's is located in a corner shopping center with a parking lot the size of a postage stamp. Don't even try to enter - park in the street.

WILSHIRE DISTRICT

PUNJAB RESTAURANT (Indian), 5370 Wilshire (near La Brea), LA, (213) 932-9264. Open 7 days till 1 pm. No credit yet, but they hope to get Visa, MC. Prices: rice and meat (chicken, lamb, or beef) and vegetable curry \$4 to \$5, kebabs \$4-6. Validated parking in rear. This medium priced Indian restaurant opened just two weeks

ago. It's about time LA got some Indian restaurants that don't charge \$8 for curry and extra for rice! Here you get a lot closer to your money's worth. I forgot to specify hotness, so the food lacked a truly burning quality, but the curries were beautifully spiced, the rice was a fancy pilaff, not just plain white, and the mint chutney was plenty hot. The restaurant suffers from being beneath a gym, and when the aerobics class begins you can really tell. However, the food is good, and the entire menu is available as take out, if you don't like aerobics. Recommended: palak (meat and spinach curry), dahi (meat, yoghurt and tomato curry), mixed vegetable curry (not very exciting vegies, but the sauce was good), parautha alu (flat bread stuffed with potatoes), keema parautha (flat bread stuffed with ground beef).

A DISAPPOINTMENT:

GODIVA'S VEGETARIAN RESTAURANT, on Venice in Culver City, across from the Masonic Lodge, serves mostly very insipid food. The curry dinner was boring, the eggplant parmigiana had an unpleasantly heavy taste, and the spinach lasagna was mediocre. The egg rolls were about the only thing I enjoyed. Don't bother unless you are desperate.

Note: Update on Aegean Isles. The dance class has moved to Wednesday nights, so that's the lively night for dancing now. Thursday nights they're going to have a belly dancer. If you go to dance, try the Aegean Isles Salad for a good light meal. Lots of real greek olives, tomatoes, onions and bell peppers, wedges of spiced feta cheese, and a cup of dressing on the side. Preston says the salad bowl is hard to eat from, so ask for it on a regular plate.

FEDERATION CLUBS		update 02/09/86		FEDERATION CLUBS	
ALIVE FELLOWSHIP FOLK DANCERS (INT'L)	Wednesday 7:30-9pm	(714) 677-7404 Wayne English	(714) 677-7451	MIRRIETA HOT SPRINGS, Alive Polaritys Resort	Please no smoking, no alcohol or food. Veg. Health Resort.
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
CONETO VALLEY FOLK DANCERS	Monday 7:30-9:30pm	(805) 498-2491 Ask for Gene		THOUSAND OAKS, Cultural Ctr., 482 Green Meadow Dr.	
CRESTWOOD FOLK DANCERS	Monday 8:15-10:30pm	(213) 478-4659, Beverly Barr, Inst.	(213) 202-6166	WEST L.A., Brockton School, 1309 Armaoost 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; Ya'akov Eden co-teaching!
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)	Int'l fd & teaching Members \$1, others \$1.50
FOLKARTIERS	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.
HAVERHIM 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	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 Sogromonian, instr.		SAN DIEGO, Casa Del Prado Rm 206 Balboa Park. on Sat. 4044 Idaho st.	Beginners Sat. 12:30-1:15pm
KIRYA FOLK DANCERS I	Wednesday 10am-1:30pm	(213) 645-7509 Rhea Wenke, instr.		WEST HOLLYWOOD, W. Hollywood Rec. Ctr. 647 N. San Vicente	Int. 10-11:45am Adv. Beg. noon-1:30pm
KIRYA FOLK DANCERS II	Tuesday 10am-1pm	(213) 645-7509 Rhea Wenke, instr.		LOS ANGELES, Robertson Park 1641 Preuss Rd. cor. Alldrome	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.	
LARIATS	Friday 3:30-6:15pm	(213) 322-1280 Tom & Nance Mazzolla		WESTCHESTER, United Methodist Church, 8065 Emerson Ave. L.A.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 JCC, 3801 E. Willow	
MORE THE MERRIER FOLK DANCERS	Thursday 8-10pm	(213) 294-1304 Ask for Frank.		INGLEWOOD, Rogers Park Aud. Eucalyptus & Beach	Every 3rd Sat. Special Dance Party. 7:30-11pm refreshments \$2.
NAHOMI DANCERS OF LONG BEACH	Thursday 7:15-10:30pm	(213) 421-9105 Lucille (714) 892-9766 Laura		LONG BEACH, Hill Jr. High Gym 1100 Inqubois.	
NICHEVO FOLK DANCERS	Mon. 7:30-9:30pm Tues. 8-10:30pm	(805) 967-9991		SANTA BARBARA, Carrillo Rec Ctr., 1113 S. Montgomery	Beg. tching some requests. Beg. & Inter. tching 1st hr.
OUAI FOLK DANCERS	Wed. 7:30-10pm	(805) 649-1570		OUAI, Ojai Art Center, 1113 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	(818) 749-6919		PASADENA, Throop memorial church 300 S. Los Robles	Beg 8-8:30 Inter 8:30-9
SAN DIEGO FOLK DANCERS	Mon. 7:30-10pm	(619) 460-8475 Evelyn Prewett		SAN DIEGO, Recital Hall, Balboa Park	

SAN DIEGO INT'L FOLK DANCE CLUB	Wed. 7-10pm	(619) 422-5540 Stirling, Instr.	SAN DIEGO, Balboa Park club Balboa Park	ALL levels, beg. 7-8:15
SANTA 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 Montenalaga Dr.	Tchr Dorothy Daw 3rd Fri. Party nite each month
TCHAIKA FOLK DANCE CLUB OF VENTURA	Thur. 8:00-10:30pm	(805) 642-3931 (805) 985-7316	VENTURA, Lama Vista Elem School, 300 Lynn Dr.	8:00-8:20 tching Ethel Hayman 8:20-8:45 tching Edith Sewell
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 Armacost Ave.	Int. level - 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 Rosenberg	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.
WHLITIER CO-OP FOLK DANCERS	2nd, and 4th Sat. 7:30-10:30pm		WHLITIER, SORENSEN PARK, 11419 Rosehedge Dr.	Tching 7:30-8pm
NON-FEDERATION CLUBS				
CALTECH HILJEL ISRAELI DANCERS	Sun. 7:30-10:30	(213) 260-3908 (818) 577-8464	Pasadena, Caltech Campus, Administration Wilson and California-Penthouse Floor.	Tching 7:30-8:30pm Dancing 8:30-10:30pm
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; Edy Greenblatt	WEST L.A., Japanese Inst., 2110 Corinth, W.L.A.	7:00pm Beginners 8:00pm Inter. open dances follows Classes
KOPSELI	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 HILJEL 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 Shelli	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

ROYAL SCOTTISH COUNTRY DANCE	Mon, Thur 7:30-9:45 pm	(714) 856-0891 Frank Cannonito	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 April 3. 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 Amacost Ave.	New Class!! Beginners start anytime O.K. to stay for Interm program precedes regular club dance.
SAN DIEGO INT'L FOLK DANCE CLUB	Wed 7:00-8:15 pm	(619) 422-5540 Alice Stirling	SAN DIEGO, Balboa Park club, Balboa Park,	
BEGINNING SCANDINAVIAN FOLK DANCE	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 Gym, 3835 Watsaka, GOLETA center, 5679 Hollister.	Tchrs Ted Martin, Donna Tripp Bob Olson & Carol Taylor Dan Matriciano
SIBERRA 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 ISAJAH FOLK DANCERS	Tuesday 8-10:30 pm	(213) 478-4659, 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	
ARODNI 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) 794-6919	PASADENA, Throop memorial church 300 S. Los Robles	Sponsored by Pasadena Co-op.
KAYSO FOLK DANCERS	Saturday 1-3 pm	(619) 238-1771 Soghomonians	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.	Class 7:30-8:30 Beg. welcome
USC ISRAELI DANCERS	Tuesday 7:30-10:30 pm	(213) 478-5968	LOS ANGELES, USC Hillel, 3300 Hoover (across from Hebrew Union College)	
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.
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

STOCKTON

Folk Dance Camp

July 27-August 2

two identical weeks

August 3-August 9

Steve Kotansky Balkan dances

Jacek & Bozena Marek Polish dances

Gary & Susan Lind-Sinanian Armenian dances

Alix Cordray Norwegian dances

Nena Šokčić Croatian dances

Frantisek Bonus
Czechoslovakian dances



Jerry Helt American squares

Bentzi Tiram Israeli 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.

1
9
8
6

39th ANNUAL

BALKAN MUSIC AND DANCE WORKSHOPS—1986

Mendocino, California

3-day weekend: June 13-15

9-day workshop: June 13-22

Buffalo Gap, West Virginia

3-day weekend: July 18-20

9-day workshop: July 18-27

NEW EXPANDED DANCE PROGRAM:

4 dance classes each day
dancing to live music every evening
films and slides on village dance and music

*IF YOU'RE NOT A MUSICIAN,
THERE'S PLENTY TO KEEP YOU BUSY!*

Dance teachers:

Dick Crum (Balkan)
Joe Kaloyanides Graziosi (Greek)
Jaap Leegwater (Bulgarian)

**INSTRUMENT AND SINGING CLASSES
AT ALL LEVELS**

WE PROVIDE INSTRUMENTS

Instruction on accordion, clarinet, violin, gajda, kaval, gudulka, tamburitza, tambura, santouri, tupan, dumbek. Also ensemble workshops for brass instruments, saxophone, flute, guitar, bass, etc.

BEGINNERS WELCOME!

Staff includes over 20 of the best Balkan musicians, singers, and dancers in the country.

For details and registration form, contact:

Mark Levy, Director
East European Folklife Center
3150 Portland Street
Eugene, OR 97405
503/344-4519



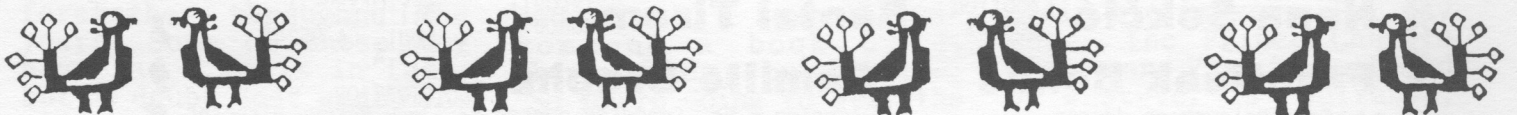
FOR: FOLK DANCERS &
TEACHERS OF DANCE

- ❖ 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.

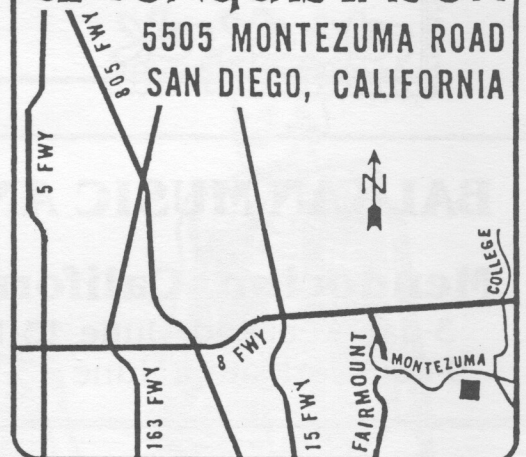


STAFF:

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
- ___ 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+

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
- ★ All seminars, teaching, live music, performances, shows, lectures, parties, etc.
- ★ All lodgings in good hotels, tourist class & better
- ★ All entrance fees to museums, festivals, shows, etc.
- ★ Most tips and gratuities
- ★ All bus travel, transfers, and sightseeings
- ★ All treats and many extras
- ★ Leadership by Bora Özkök throughout

**For details and brochure
write to:
BORA ÖZKÖK
5555 Kerr Creek
Bloomington, IN 47401
or call (812) 336-2514**

The Seminar will be a learning experience in Turkish music & dance culture. It will take place at a luxurious hotel on the beautiful mountain/lake setting of Lake Abant. There will be shows, dances, performances & live music.

The Tour will be visiting exciting areas of Turkey, seeing & participating in folk dances, attending shows as well as visiting exciting historical areas. There will be plenty of opportunities to meet with the hospitable Turkish people, visit villages, and eat super meals. It will be a wonderful cultural holiday experience.

APPLICATION FORM: A deposit of \$100 U.S. currency per person is enclosed. Please reserve:

- | | |
|---|--|
| <input type="checkbox"/> Seminar + Tour +
Air Travel | Turkish Seminar Tours
Bora Özkök |
| <input type="checkbox"/> Tour only | 5555 Kerr Creek |
| <input type="checkbox"/> Seminar only | Bloomington, IN 47401 |
| <input type="checkbox"/> Seminar + Tour only
(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

SCHOLARSHIP
DANCE
PARTY

TEACHERS
+ THEA HUIJGEN
DICK OAKES

Sat. ur. day, May 10, 1986
7:30 pm to Midnight
\$4.50 includes Fed. surcharge
West Hollywood Rec Center
647 No. San Vicente Blvd
West Hollywood, Ca

REFRESHMENTS: door prizes: VENDORS: special raffle:
(Dinner for Two at an Ethnic Restaurant)

Idylwild Folk Dance Workshop: SPONSORED BY
the FOLK DANCE FEDERATION of CALIF, SOUTH, INC

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.

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

ATANAS KOLAROVSKI
and
BORA ÖZKÖK
present

Limit: 30 people

THE SECOND ANNUAL TOUR OF
**TURKEY AND
JUGOSLAVIA**

JUNE 20 ♦ JULY 9 — 20 NIGHTS

10 Nights in Turkey (June 20 ♦ 29) visiting Ankara, Central Turkey, Cappadocia, West Turkey, Aegean Coast, & Istanbul

10 Nights in Jugoslavia (June 30 ♦ July 9) visiting Adriatic Coast, Ohrid Festival, Skopje, Belgrade



\$1998 All inclusive

\$1298 Land (includes all local flights, doesn't include Transatlantic flights)

Turkey only **\$ 650** Land (includes flights and meals in Turkey)

Jugoslavia only **\$ 650** Land (includes flights & meals in Jugoslavia)

PRICE INCLUDES:

- ★ New York ♦ Istanbul ♦ Belgrade ♦ New York flight — Major airline, scheduled flights.
- ★ All domestic flights in Turkey and Jugoslavia.
- ★ Two meals/day of delicious local cuisine throughout.
- ★ All workshops, seminars, live music, parties, festivals, weddings, performances, shows, lectures, etc.
- ★ All lodgings in very good hotels and motels, Tourist class or better.
- ★ All entrance fees to costume, art & historical museums, and festivals.
- ★ Most tips and gratuities.
- ★ All bus, taxi, etc. travel, transfers, sightseeing tours. Air conditioned bus.
- ★ Many treats, extras and pleasant surprises.
- ★ Leadership and live music by Atanas Kolarovski & Bora Özkök throughout.

This Tour of Turkey and Jugoslavia is designed by Atanas and Bora to show their friends some of the finer aspects of their cultures, music and dance. They want to share it with their friends from many countries around the world. In both countries, fine dances will be taught by a good staff of teachers and musicians and Atanas and Bora as well. There will be shows, performances, and many opportunities to meet the locals and make friends. Many historical sites and amazing geography will be visited. Don't miss this chance... For a brochure write to:

Atanas-Bora Tours
5555 Kerr Creek
Bloomington, IN 47401
or call (812) 336-2514

APPLICATION FORM: A deposit of \$100 U.S. currency per person is enclosed. Please reserve:

- | | |
|--|--------------------------|
| <input type="checkbox"/> Tour plus all Air Travel | Mail to: |
| <input type="checkbox"/> Tour without Transatlantic flights. | Atanas-Bora Tours |
| <input type="checkbox"/> Turkey only | 5555 Kerr Creek |
| <input type="checkbox"/> Jugoslavia only | Bloomington, IN 47401 |
| | (812) 336-2514 |

Name _____

Address _____

City _____ State _____ Zip _____

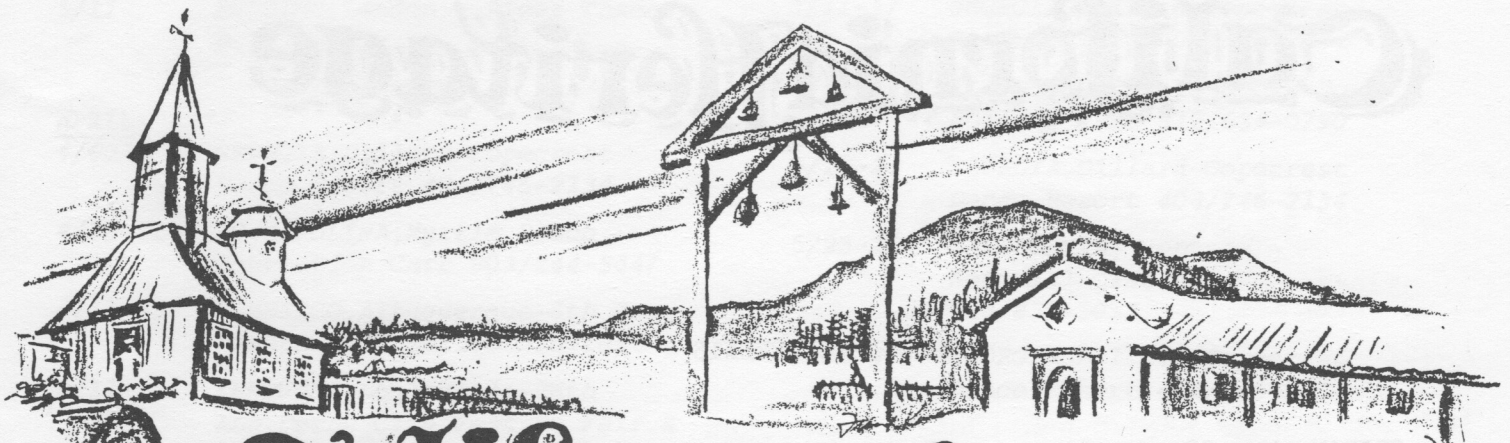
Phone _____

Signature _____

Single room accommodation available at \$6 extra per night.

Please check if single accommodation is desired.

Make check payable to Atanas-Bora Tours.



California Heritage

STATEWIDE '86

SANTA ROSA, CALIF.
May 23, 24, 25, 26, 1986

Sponsored by The FOLK DANCE FEDERATION of California, North (INC.)

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

at Howarth Park Gazebo, Santa Rosa

SPRING-LOADED WOOD FLOORS.

SIMULTANEOUS

PARTNER
NON-PARTNER

PROGRAMS

SATURDAY INSTITUTE.

OPTIONAL BALLROOM DANCING.

LIVE MUSIC.

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.
-----------------	---------------	-----------------------

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
-----------------	--------	---------------------

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:

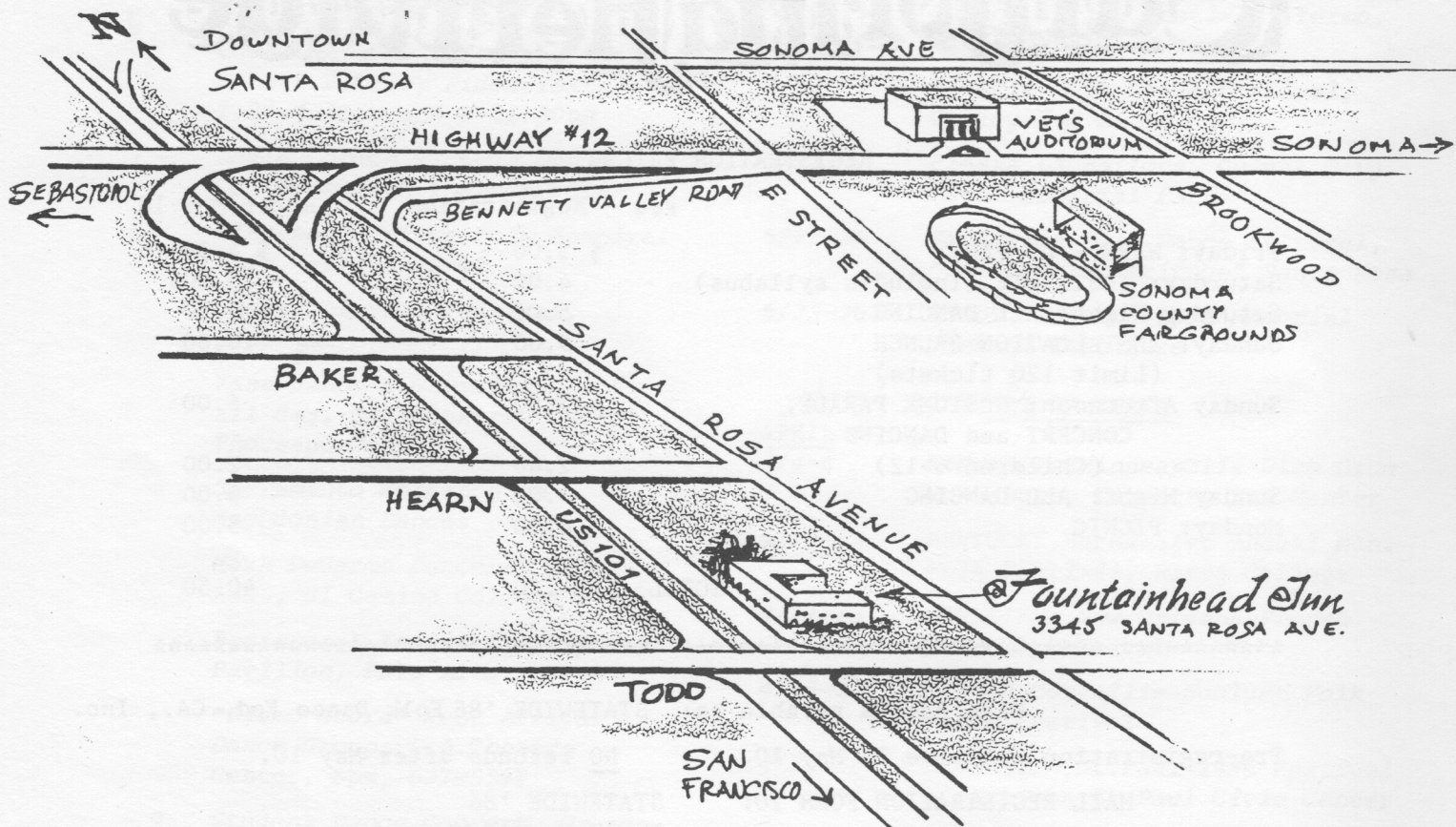
STATEWIDE '86
Leona Faoro
7361 22nd. St.
Sacramento, CA., 95822
(916) 421 - 8833

+++++ 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 _____	_____
PHONE () _____	Sun. May 25 _____	_____
	Mon. May 26 _____	_____

Deadline for R.V. reservation May 10.



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 _____



If you're
interested in:

**NEWS OF FOLK DANCE
ACTIVITIES**

**CURRENT RESEARCH
ON ETHNIC DANCE
AND CULTURE**

**IMPORTANT FOLK
DANCE TOPICS**

then you should be reading:

FOLK DANCE SCENE

ORDER FORM

Please enter my subscription to **FOLK DANCE SCENE** for one year, beginning with the next published issue.

Subscription rate: \$8.50/yr. (U.S.), \$15.00 in U.S. currency (Foreign)

Published monthly except for June and August

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

Please mail subscription orders to the Circulation office:

22210 Miston Drive, Woodland Hills, CA 91364

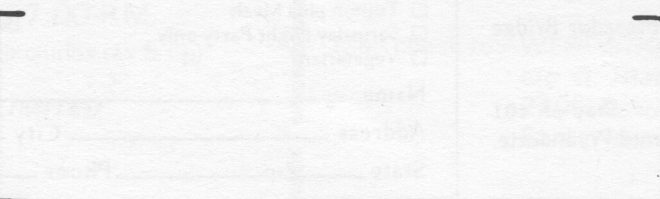
FOLK DANCE FEDERATION OF CA. SO.
22210 Miston Drive
Woodland Hills, CA 91364

NON-PROFIT ORG.

U.S. POSTAGE

PAID

Culver City CA
Permit No. 69



DATED MATERIAL