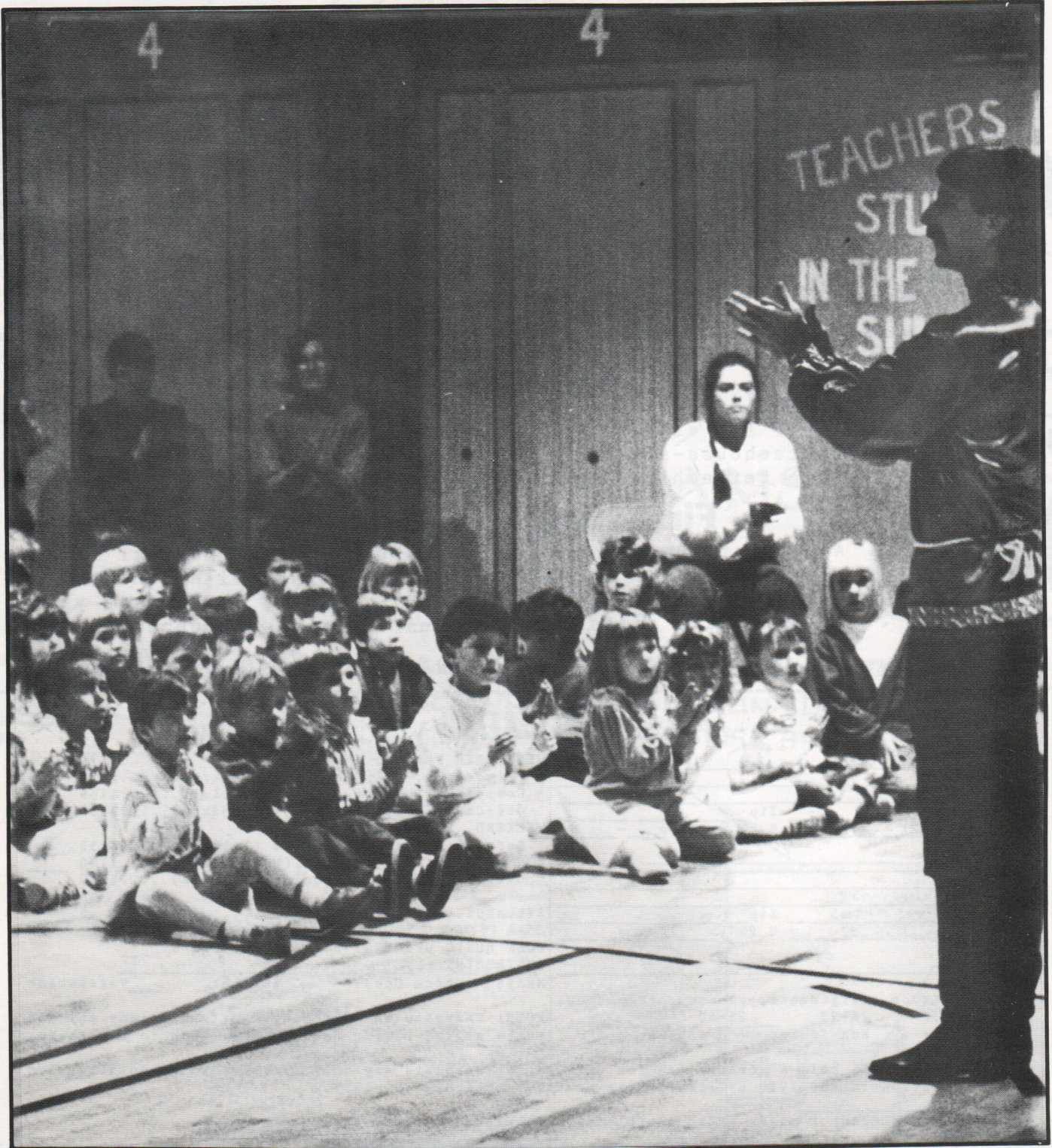


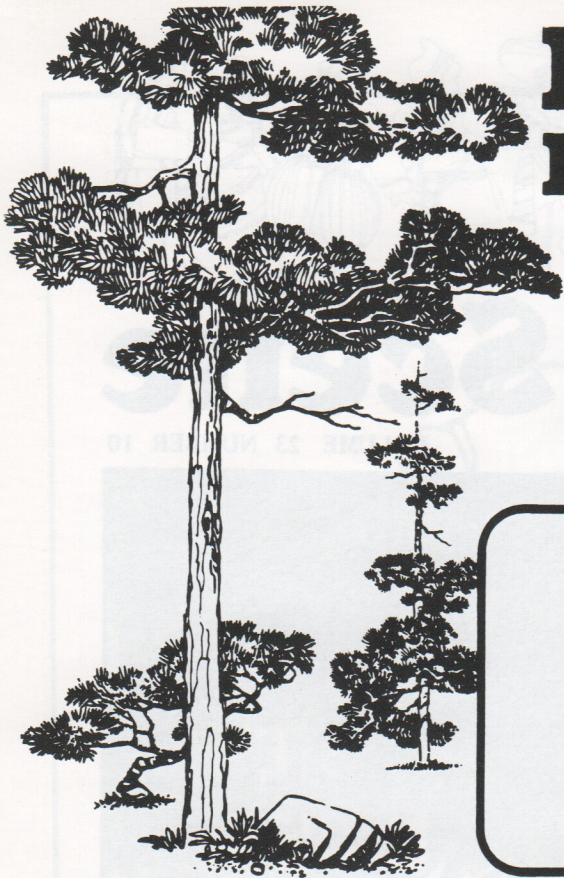


Folk Dance Scene

FEBRUARY 1989

VOLUME 23 NUMBER 10





IDYLLWILD Folk Dance Camp 1989

Week: June 23-30

Weekend: June 23-25

Teaching Staff, Folk Dance:

- | | |
|-------------------|-----------------------|
| ANDOR CZOMPO | - Hungarian |
| JERRY HELT | - Squares and Contrás |
| ATANAS KOLAROVSKI | - Macedonian |
| STEVE KOTANSKY | - Balkan |
| AHMET LULEÇI | - Turkish |

Folk Music Weekend Led By:

NEIL SIEGEL and ROBYN FRIEND



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We'll dance in a beautifully decorated hall with a wooden floor for classes, general dancing, and our famous intimate coffeehouse-style after parties, all in a pine tree setting with refreshing breezes.

First time! Folk Music Weekend

A perfect opportunity for those who play a musical instrument and always wanted to play folk music with others----- instruction in working together. And, as in past years, we will have additional optional classes announced at camp.

MAIL TO: Fran Slater, 1524 Cardiff Ave., Los Angeles, CA 90035.

INFORMATION: (213) 556-3791

APPLICATION



NAME _____
 Address _____
 City _____
 State _____ Zip _____
 W Ph () _____ - _____ H Ph () _____ - _____

NAME _____
 Address _____
 City _____
 State _____ Zip _____
 W Ph () _____ - _____ H Ph () _____ - _____

ROOMMATE _____

To help w/room assignments, please check below:
 AGE RANGE: _____ 16-25 _____ 25-40 _____ 40+
 ATMOSPHERE: _____ Non-Smoker _____ Smoker

WEEK, PER PERSON:
 Private Rm, Dbl Occupancy (Tuit/Meals)..\$350 _____
 Campsite, Tuition only (No Meals).....\$165 _____
 Off-Campus, Tuition Only (No Meals).....\$165 _____

WEEKEND, PERSON:
 Dorm with 3 to 4 Per Room (Tuit/Meals)..\$155 _____
 Campsite, Tuition only (No Meals).....\$100 _____
 Off-Campus, Tuition Only (No Meals).....\$100 _____

SYLLABUS.....\$ 6 _____

FOLK MUSIC WEEKEND: Please check here: _____
 INSTRUMENT: _____
 MEALS (Check One): _____ Regular _____ Vegetarian

NOTE: Campsite and Off-Campus attendees may pay for meals at the Dining Hall if they wish to eat there.

A \$50 deposit will hold a reservation for ONE PERSON. Deposits may only be refunded if notification of cancellation is RECEIVED by Fran Slater NO LATER than May 19, 1989.

Enclosed is a check or money order payable to IDYLLWILD F.D. CAMP for \$ _____.



FEBRUARY 1989
VOLUME 23 NO. 10

Folk Dance Scene

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

The Folk Dance Federation of California, South, is a non-profit, tax-exempt educational organization incorporated under the laws of California. The Federation is dedicated to the promotion of and education about all international folk dancing and its related customs. Membership is open to all races and creeds, and neither the Federation nor FOLK DANCE SCENE shall be used as a platform for prejudicial matter. All proceeds from this publication are used to pay the costs of its publication and distribution.

Views expressed in SCENE are solely the opinions of the authors and do not necessarily reflect the policy of the magazine or the Federation. Neither the magazine nor the Federation assumes responsibility for the accuracy of dates, locations or other information sent in. The Editors have the right to edit and modify all submissions.

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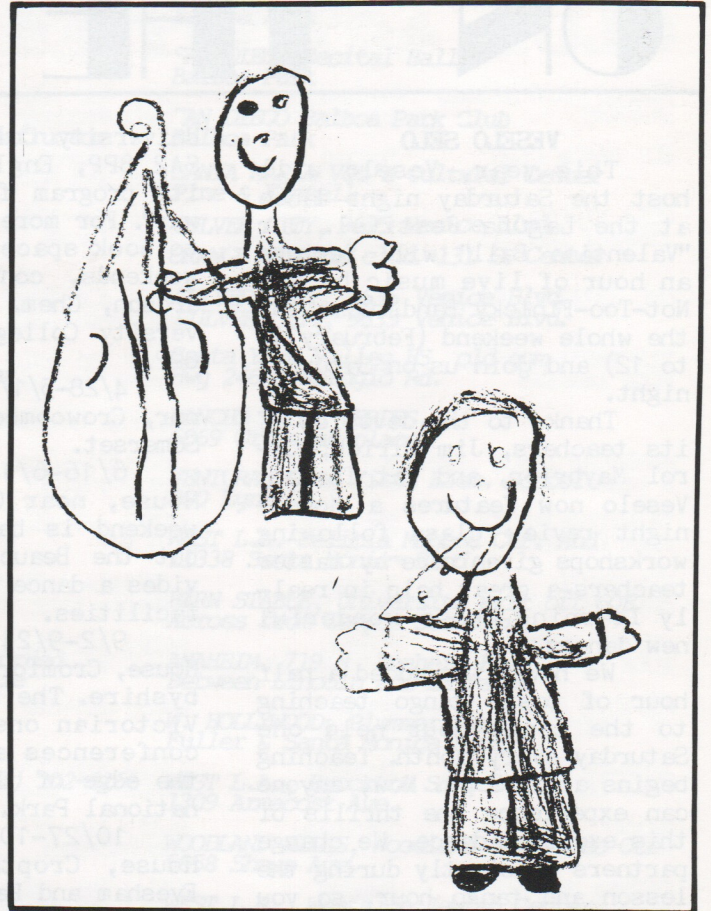
ADVERTISING. Current rates and specifications are available from the Editorial Office. All ads must relate to and be consistent with the purposes of the magazine. All ads must be camera ready and accompanied with payment.

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 Membership.

FOLK DANCE FEDERATION OF CALIFORNIA
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Our thanks to Sally Cullman, guest editor for this month's Folk Dance Scene, for all her work in collecting and editing the issue.

ON THE SCENE

VESELO SELO

This year, Veselo will host the Saturday night dance at the Laguna Festival. Our "Valentine Ball" will feature an hour of live music by the Not-Too-Finicky Band. Come for the whole weekend (February 10 to 12) and join us on Saturday night.

Thanks to the devotion of its teachers, Jim Ulrich, Carol Maybrier, and Pat Thomas, Veselo now features a Monday night review class following workshops given here by master teachers—a great help in really learning those wonderful new dances.

We have also added a half hour of basic tango teaching to the tango hour held one Saturday every month. Teaching begins at 7:30 pm. Now, anyone can experience the thrills of this exciting dance. We change partners constantly during the lesson and tango hour, so you don't need to bring a partner.

-Amy Saunders

NEWS FROM NEW YORK

Karl Finger Folk Enterprises presents several folk dance and music weekends for 1989, as well as regular dance classes on Tuesday and Wednesday evenings. The Tuesday classes run from 7:30-9 pm for Beginners and from 8:30-10:30 pm for intermediates. Both are at the Garfield Temple House, 8th Ave. and Garfield Place, in Brooklyn, NY. The Wednesday class schedule is the same as that for Tuesday, but group meetings are at 212 W. 93rd St in Manhattan.

Folk dance weekends at the Solway House are on Washington's Birthday, on Passover and Memorial Day weekends, and on Easter weekend. There is also a Mohonk Weekend from April 7-9. For more information, contact Karl Finger, 36 Plaza St-12G, Brooklyn, NY 11238; (718) 783-0500.

SIFD WEEKENDS AWAY, 1989

The Society for International Folk Dancing, affiliated with

University College, SWANSEA, SA2 8PP, England, announces its program for "weekends away". For more information, or to book space for any of the weekends, contact Jack Richardson, Chem. Eng. Dept, University College, SWANSEA, SA2 8PP.

4/28-5/1/89: Halsway Manor, Crowcombe, Taunton, West Somerset.

6/16-6/18/89: Beauchamp House, near Gloucester. The weekend is based on camping, but the Beauchamp House provides a dance room, meals, all facilities.

9/2-9/24/89: The Alison House, Cromford, Matlock, Derbyshire. The house is an old Victorian one, now used for conferences and situated at the edge of the Peak District national Park.

10/27-10/29/89: Holland House, Cropthorne, between Evesham and Pershore, Worcs. A 17th century house with modern additions, this place is situated in a village bordering on the River Avon.

Any of these outings might be a good addition for anybody from the U.S. traveling to England during one of these time periods (not to mention those who already live on "the Continent".)

SUMMER SESSIONS IN POLAND

Sponsored by the non-profit Kosciuszko Foundation, summer sessions in Poland 1989 combines an inexpensive vacation with an excellent learning experience. Sessions include, amongst others, Culture and Language, Intensive Polish Language, Folk Art/Craft/Culture, and Folk Dance Workshop.

West Coast participants will be leaving from the Los Angeles International Airport around July 8, 1989. Deadline for application is 2/15/89.

For more info, write or phone Ray Kulvicki at 1470 E. Wilson Ave., #102, Glendale, CA 91206.

Valeri Staigh Scholarship Fund

A scholarship fund has been setup on behalf of Valerie Staigh. If anyone wishes to contribute to the fund they should make out a check to the "Folk Dance Federation of Calif., So.:" and in the memo box add the notation "Valerie Staigh Scholarship Fund". All checks should be mailed to: Folk Dance Federation of Calif., So., Tom Daw-Treasurer, 12527 Chadwell St., Lakewood, CA 90715.

SAN BUENAVENTURA STATEWIDE FOLK DANCE FIESTA

On behalf of the Federation, we would like to invite you to the Beautiful seaside city of Ventura, May 26-29, 1989, Memorial weekend. The committee is making plans to keep everyone busy and happily dancing.

The festivities, will begin with a preparty Friday night and an institute on Saturday (10:30am to 1pm) with Yves Moreau teaching Bulgarian, and Susan Cashion teaching Mexican. Sunday will feature an institute followed by a two hour concert, an Installation Dinner with home cooked, early California style foods, a dance and an after-party with live music, and munchies. Monday will close the activities with a dance and a Santa Maria style BBQ.

All dancing will be on wooden floors. Vendors will be in the same room as the dancers, and all activities, motels, and food are within a 3 mile radius. The headquarters will be at the Pierpoint Inn on Hwy 101 overlooking the ocean. Facilities for campers will be at a nearby RV park, there is no overnight parking on campus. Because this is a holiday weekend, motels and RV facilities will be filing up early therefore get all reservations in early.

**SAN FRANCISCO-BAY AREA
SCENE**

-Linda Cain

The SLAVONIC CENTER celebrates "Poklada" (the Yugoslavian Pre Lent Festival) on Sunday, 2/19 from around 3-4 pm to late in the evening. Westwind and Slavonijo Ensembles will perform dances, and live music for the dancing will be provided by George Ruzich's Tanac group and the Slavonian Traveling Band. For info, call Adam at 415-592-1190.

The TELESRINGAR WORKSHOP with teaching by Roo Lester and fiddling by Loretta Kelly and sponsored by the South Bay Skandia group, is scheduled for April 22-23 at the United Methodist Church in San Jose. For info, call Anita at 415-961-3572 or send a "SASE" to Anita Siegel, 77 Mountain View Ave., Los Altos, CA 94022.

A NEW BULGARIAN FOLK DANCE ENSEMBLE has been started by Anastasia Moskova. Meetings for "intensive training" are in San Francisco on Monday nites. Call 45-731-8604 if you're interested in participating.

KHADRA ENSEMBLE'S FOLKDANCE WORKSHOPS are planned tentatively for 2/25/89. In addition to workshops for adults, there will be special workshops for children and elemen-

tary school teachers. For info, and/or to get on the mailing list, call 415-626-7360.

ASHKENAZ has three folk dance events in February at 1317 San Pablo, Berkeley, 415-525-5054. On 2/4, Nezabravka plays Balkan and International music for dancing at 10 pm; dance lesson at 8 pm with Eser Ayanoglu. On 2/7, Jazayer plays Greek dance music at 9:30 pm; dance lesson at 8 with Ted Sofios. On 2/23, there's to be a Square Dance with the Dustbusters, starting at 8 pm.

SCANDIA SOUTH BAY has canceled their regular monthly party for February. Instead, there will be two open parties of the Scandia Festival in Berkeley, on 2/18 & 2/19, in the East Bay. For info, call Connie at 415-237-4459.

The BAY AREA COUNTRY DANCE SOCIETY sponsors a Monte Toyon Spring Dance Weekend on 3/17-19, with visiting East Coast teachers and musicians. For info, call Fred Perner, 415-856-3038. BACDS is also responsible (?) for the Dawn Dance, 2/19, at Portugese Hall in Santa Cruz. Call 408-476-5915 or 415-282-7374 for info. MARCEL VINOKUR'S MONTHLY PARTY is on 2/25 at Menlo Park Rec.

FOLK DANCE SYMPOSIUM COMING

The popularity of U.C. Santa Barbara's International Folk Dance Symposium is underlined by several outstanding features. And this years conference appears no less exciting!

The Symposium features two ethnic picnics emphasizing the Middle East and the Balkans. Santa Barbara's chamber of commerce has taken an interest in coordinating activities at the Falkan picnic located off-campus at Goleta Beach. The event is spiced with a catered Barbecue, and is highlighted by a live ethnic Macedonian orchestra. Upcoming issues of the Scene will update teaching staff with additional details. Please check enclosed ad.

FOLKLORE TOURS

OPA!



1989

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ALL ABOUT CRETE MAY 5-26 \$1,688.

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**FOLK DANCE FEDERATION
OF CALIFORNIA, INC.**

1020 "B" Street, Suite 2
Hayward, CA 94541
415-581-6000

(office hours - Wed.)

Calendar

FEBRUARY

- 2,3 KODO: Heartbeat Drummers of Japan, Beckman Aud., 818-356-4652
- 4 Ashkenaz presents 'Nezabravka, Balkan music for dancing. 1317 San Pablo, 10. p.m. (415) 525-5054 Berkeley.
- 7 Jazayer, Greek dance music. 1317 San Pablo, Berkeley. 9:30 p.m. (415) 525-5054
- 7 Mardi Gras, El Pueblo de Los Angeles Historic Park. (213) 626-7833
- 10 Peking Acrobats, Marsee Audit. El Camino College. (213) 329-5345
- 10,11 Hubbard Street Dance Company Royce Hall, U.C.L.A. (213) 972-7211
- 10-12 Laguna Folk Dance Festival & Institute, Laguna Beach High School, Park Av.
- 11 Royal Scottish Country Dance Society, Orange County Monthly Dance. Anaheim Arts Center, 931 N. Harbor Blvd.
- 11 Royal Scottish Country Dance Society, Los Angeles branch Beginners' Dance. Westchester Senior Citizens' Center.
- 11 The Chieftans, U.C.L.A., Wadsworth Theater, 213-825-9261
- 11-12 11th Hawaii Institute, register by Feb. 1, Mary Lynne Godfrey, RSCDS-Hawaii branch, 1419 Center St. Honolulu, Hawaii, 96816
- 12 The Chieftans, Ambassador Aud. Pasadena 213-681-0212
- 12 The San Pedro Traditions Festival
- 'till
- 2-12 Hooray for Yiddish Theater in America! Hebrew Union College Skirball Museum, (213) 749-3424
- cont. From Africa to Los Angeles, An "Ethnic exhibit. Los Angeles Children's Museum, (213) 687-8800 San Pedro Traditions
- 13 Dance House, Workshop Steve Kotansky. Info: John Rand, (213) 820-7130, Preston Ashbourne (213) 423-9408, Gypsy Camp (213) 558-0746
- 17- Royal Scottish Country Dance Society, San Diego Branch Institute. Hildy Logan (619) 273-5236, or Gillian Buchan (619) 549-4257
- 18 Golden Dragon Parade, New Year in Chinatown. (213) 617-0396
- 18 Royal Scottish Country Dance Society, San Gabriel Valley Valentines Ball. Hildy Logan (619) 273-5236, or Gillian Buchan (619) 549-4257
- 18 Scandia Festival, open parties in Berkeley, Connie (415) 237-4459
- 19 Slavonic Center celebrates "Poklada", 3 p.m 'till late evening. Adam (415) 592-1190
- 2/22 "The Treasures Of Aman: Costumes From Anniversary Celebration." On display 4/16 at the Craft and Folk Art Museum. 5814 Wilshire Bl. (213) 937-5544
- 23 Square Dance with the Dustbusters, 8 p.m. 1317 San Pablo, Berkeley. (415) 525-5054
- 25 Khadra Ensemble's Folkdance Workshops (415) 626-7360
- 25 Marcel Vinokur's Monthly Party, 8 p.m. Menlo Park Rec. Center, (415) 327-0759
- 25 Royal Scottish Country Dance Society, Los Angeles Monthly Parth, Westchester Senior Citizens' Center.

- 25-26 Old World Scottish Festival, Huntington Beach, (714) 893-5555
- 28 February Tanchas, Info: Preston Ashbourne, (213) 423-9408, Gypsy Camp (213) 558-0746

MARCH

- 3 25th Aman Alumni Reunion evening, Mayflower Ballroom, Manchester & 405 Fwy. L.A. For info, call the Aman office, 9-5. 213-625-1846
- 3 Armchair Adventures, Himalayas, Life On The Rocks, Orange Coast College, (714) 432-5527
- 3 Boys Of The Lough with Jean Redpath Music of Scotland and Ireland, Beckman Audit. CalTech, Pasadena 818-356-4652, 8 p.m.
- 4 Aman Institute & Party, Mayflower Ballroom, Manchester & 405 Fwy, L.A. Info, Aman office, 213-625-1846
- 4 Osipov Balailiaka Orchestra and Singers from Bolshio Opera and the Bobkina Folk Ensemble, Ambassador Audit. 300 E. Green St. Pasadena 213-681-0212, 8:30 p.m.
- 4 Mazowse, Polish Folk Dance Ensemble El Camino College, Torrance, (213) 329-5345, 8 p.m.
- 4 North Wind Quintet, Ramo Audit. Cal-Tech. 332 S. Michigan Av. (818) 356-4652
- 5 Mazowse, Polish Folk Dance Ensemble Bridges Audit., Claremont Colleges Center for the Performing Arts, (714) 621-8032
- 11-12 Camellia Folk Dance Festival, Sacramento City College, (415) 482-2491
- 12 Constanza Orchestra of Romania, Glendale High School, 1440 E. Broadway, Glendale
- 15 Constanza Orchestra of Romania, Palm Springs High School, 2248 E. Ramon Rd., Palm Springs
- 18,19 Khadra International Folk Ballet. University Oh Judaism, 15600 Mulholland Dr. 476-9777
- 25-1 Makahiki Hou Camp, Kokokahi YWCA Camp, Windward Oahu, Hawaii, P.O. Box 22463, Honolulu, HI 96822
- 31- Westwood Co-op, Hess Kramer Wkend 4/2

APRIL

- 1 The Lewitzky Dance Company, Claremont Colleges Center for the Performing Arts, (714) 621-8031
- 1 The Dancers and Musicians of Bali, Ambassador Audit. 300 E. Green St. Pasadena, 213-681-0212, 8:30 p.m.
- 15 Obo Addy & Kukrudu, African Highlife Beckman Audit. CalTech, Pasadena, (818) 356-4652, 8 p.m.
- 15 Hambo Contest, Cal Lutheran College, Thousand Oaks. (101 N to Lynn Rd., go N).

- 22 Scottish Fiddlers of Los Angeles, Spring Concert, Santa Monica, (818) 956-5476
- 23 Westwood Co-op Folk Dance Fest., Culver City Memorial Auditorium
- 29 Scottish Fiddlers Concert, featured guest, Alex Biden. John Adams Junior High School. 7p.m. (818) 956-5476

MAY

- 1 Music & Dance on the Grass, U.C.L.A. (213) 395-2025
- 5 Armchair Adventures, South China Seas, Orange Coast College (714) 432-5527
- 12 Lola Montes & Her Spanish Dancers, Beckman Audit. CalTech, Pasadena, (818) 356-4652, 8 p.m.
- 12- Skandia at Solvang, Veterans Memorial Hall. Dan Matrisciano, (818) 343-5425, (805) 965-5659
- 14 Kingsburg Swedish Festival in Kingsburg, (209) 897-1022
- 26- Statewide Folk Dance Festival 29 Ventura
- 30 Dance Theatre of Harlem, Ambassador Audit. 300 E. Green St. Pasadena, (213) 681-0212, 8 p.m.

JUNE

- 3 Odyssey, Ethnic Dance Celebration Robert B. Moore Theatre, Orange Coast College, (714) 432-5527
- 4 Danish Picnic: White Rock Lake Park, Soledad Canyon Rd., Canyon Country
- 10 Aman's 25th Anniversary Concert, U.C.L.A., Royce Hall, (213) 825-9261, 8 p.m.
- 23-29 Idyllwild Folk Dance Camp

JULY

- 4 4th of July on the Slab, Lincoln Park, Santa Monica noon-??
- 6-7 Octoberfest, San Diego Inter'l FD Club, San Diego 4-20

NOVEMBER

- 24- Skandia Thanksgiving Camp. Cedar Glen, Julian. Contact Michael Goode, 818-342-7111.

ONLY ONE PERFORMANCE!

Milica Krizan, the famous fifty member Croatian dance troupe, will be in the Southland for only one performance on Feb 4th at the Warner Grand Theater, 478 West 6th St. SAN PEDRO, Calif. at 8:00 pm. Reservations only. For tickets and information call John at 213-737-3500



an introduction

Sally Cullman

California has more ethnic groups than any other state in the Union... over 80 different languages are spoken by our school children...

This fall, for the first time in the state's history, public school enrollment at the elementary level reflected no ethnic majority.

Everyone in California is well aware of the large number of immigrants from Mexico, Central America and Southeast Asia. Problems and issues confronting these groups are in the news nearly every day. Yet, large numbers have also come from Europe, other parts of Asia, the Middle East and Africa. All of these immigrants have brought with them many of the traditions from the worlds they left behind: their social customs, their food, their music and dance. Throughout the state we can see evidence of immigrant influence, from the Chinatowns of San Francisco and Los Angeles, to the festivals at Greek, Russian and Serbian Orthodox churches, to rural communities like Solvang.

As we become more aware of the amazing diversity of our cul-

tural heritage, and, at the same time begin exploring other worlds through travel, education and the media, we develop a better understanding of those traits that make us different. More importantly, we also learn about those we have in common. The celebration of life, and the love of dance and music are shared the world over. Through them we find a potent common denominator to our collective humanity. Through them we have developed a greater appreciation, awareness and understanding of different peoples.

To those of us in the folk dance community, none of this is new. We have long cherished the traditions of other cultures and found much to enjoy and appreciate. But, for vast numbers of people cultural differences are perceived of as unsettling, disruptive, or, in some cases, threatening.

In California efforts are being made at all levels (governmental, educational, recreational) to change these perceptions. Evidence of this is most apparent in our schools, and at the forefront we find leaders coming from the arts, particularly the folk arts.

Individual teachers and performing groups are developing comprehensive programs that include lectures, performances, workshops and teacher-training services. All of these efforts are designed to generate an enthusiasm for traditional dance and music. On another, perhaps more important level, these programs encourage awareness and appreciation, not only for the traditions of our immigrant neighbors, but also for the traditions of this country as represented by our Native American, Black and Cajun populations, to name a few.

In this issue of Folk Dance Scene we will take a close look at two individuals and three performing groups who are working with our school children, teaching and performing folk dance. They are Carolyn Brent, Madelyn (Mady) Taylor, Khadra (San Francisco's International Folk Ballet company), Gypsy and Aman Folk Ensembles, both of Los Angeles

These are just a few of the many; and hopefully in issues to come you will learn of others who are making significant contributions in this area.

Dear Aman,

I liked when you were flying,
I liked when you danced.

I liked the banjo, the violin and the
big base.



Aman Folk Ensemble was founded in 1964 with the merger of two dance groups led separately by Leona Wood and Anthony Shay. The Company spent its first few years based at UCLA under the auspices of the University Recreation Association. This early academic influence had a tremendous impact on the Company. Over the years numerous teachers and students of ethnic dance and music have been actively involved with Aman. In 1974, as a logical extension of the Company's origin, Aman's multicultural arts education program was formed. Under the guidance of Michael Alexander, William Burke and Barry Glass (Aman's current Artistic Director) this program was developed to include a wide range of services for public and private educational institutions.

Now in its 15th year, Aman's arts education program includes lecture/demonstrations, teacher-training services, residency activities and workshops. While the greater percentage of the classes are in folk dance, there has been a growing demand for classes in folk music and projects to supplement existing social studies, language arts, home economics and geography courses.

As of November 30 (for the 1988-89 school year) Aman has booked 226 lecture/demonstration performances, 20 teacher-training inservices and over 800 workshops in southern California schools. These numbers are unprecedented in the Company's history and reflect the growing interest in multicultural arts education. Aman presents these programs under the auspices of the Los Angeles County Music Center Edu-

Sally Cullman

cation Division/Music center on Tour, Performing Tree and the Los Angeles Unified School District's Intergroup Cultural Awareness Program.

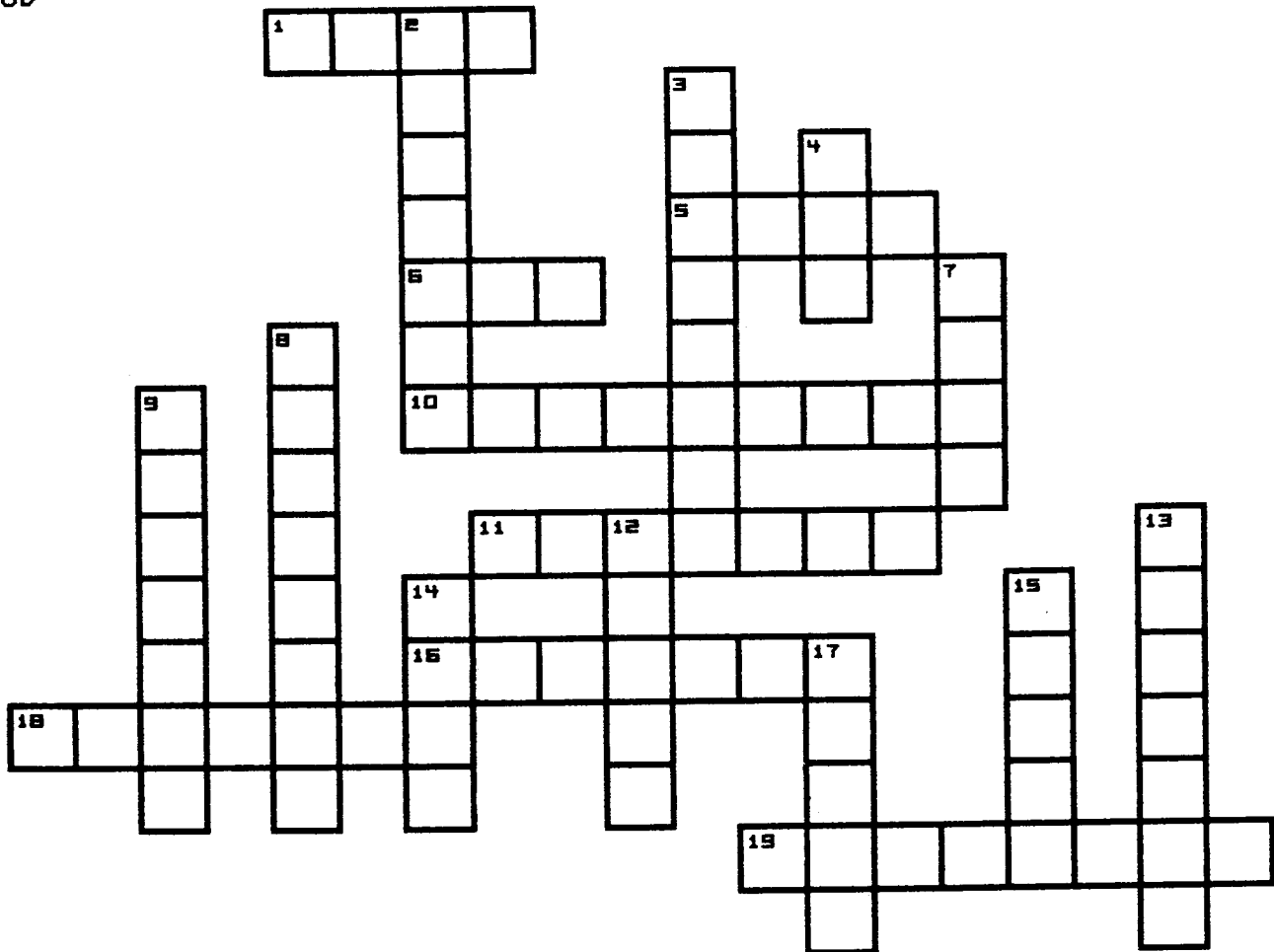
The most significant growth has been in the demand for Aman's residency program, which has nearly tripled in the last year. These residencies can range from a 3-day session to a semester-long program individually designed to further the educational goals of a particular school or school system. Typically, a residency may include one or more lecture/demonstration performances, a planning/orientation with involved faculty members, a staff-development inservice, several student workshops, and a culmination event in which Aman staff, students, faculty and other members of the school community, including parents, come together to recognize the achievements of the students.

WORD LIST: HIGHLIFE

CHICKEN
CONTINENT
DEGREES
DRUMS
EQUATOR
GHANA
GOOD

HATS
HIGHLIFE
HOT
JUMP
MIMETIC
NIGERIA

PANDOGO
RESTSTEP
ROBES
TOE
VILLAGES
WEST



ACROSS CLUES

DOWN CLUES

1. Where they dance Highlife, it is too hot to ...around.
5. Highlife means to have a ...time.
6. In the rest step we point toward our big...
10. Africa is a ...
11. A country in West Africa.
16. The line that divides the earth into two halves.
18. In West Africa, it can be as hot as 130...
19. We call the step we do in between the other steps the

2. We call a dance that tells a story with movement a ... dance.
3. The modern name for this dance.
4. In West Africa, the weather is very ...
7. To protect their heads from the sun, the men wear ...
8. In the countryside this dance is performed by people who live in ...
9. The old name for the dance that we call Highlife.
12. A country in West Africa.
13. One of the Highlife steps is called the "big..."
14. Highlife is danced in South, North, East or West Africa.
15. The musical instruments we hear on the record of Highlife.
17. Both men and women in West Africa wear long ...

Aman's teaching staff conduct workshops in dance, music and/or other related folk arts in a hands-on environment. These workshops serve to both reinforce knowledge gained through the performances and to provide expanded avenues for investigation and learning based on this knowledge. Other issues, besides the more obvious, are also pursued. Various aspects of the program address such issues as language skills, body awareness spatial concepts, self-esteem, rhythm, motor coordination and personal enjoyment. Since dance is dependent on successful social interaction, the ability to follow directions, or take the lead when requested, are important. These skills are necessary to a young person's development; dance and music provide a friendly environment for this process. The workshops are coordinated with the classroom teacher to ensure compatibility with the curriculum.

A Major component in the residency program is Aman's 308-

page "dance and Music Residency Handbook," a compilation of dance notes, background information, maps costume illustrations, activity sheets, crossword puzzles (see sample in this issue), follow-up guidelines and a bibliography of recommended reading. Included with the Handbook are tape cassettes providing the music for each dance in the program.

Countries represented in the Handbook currently include: Yugoslavia, Russia, Mexico, Japan, Israel, Zimbabwe, Romania, France, Germany, Taiwan, Armenia and the United States, among others. The Handbook and tape cassette are presented to each school where Aman is in residence and serves as a guide for teachers after the Company has completed its work.

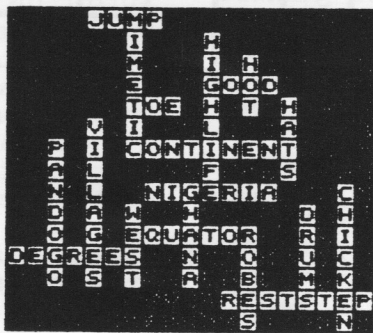
The residency program has allowed for some very special relationships to develop between Aman and participating schools. Several residencies have been repeated at the request of faculty and students. Through the residency

process Aman teachers and performers have had the opportunity to make a significant impact. As an example: after spending two years at a Southern California high school the Company was informed that the program had been so successful it had inspired the administrators to expand its existing arts program.

Each school is different from every other, yet, all are special. In every situation faculty and staff have been supportive, enthusiastic and helpful, creating a collaborative environment that benefits everyone involved—especially the students.

During 1988-89 members of Aman will be in residence at 99th street school (L.A.), Hollydale (South Gate), Beardslee (Duarte), Garvanza (L.A.), Ivanhoe (L.A.), Denker (Gardena), Brookhaven (Placentia), Cawthon (Cypress), Acton (Acton), Hugo Reid (Arcadia), Mission (Ontario), Vessels (Cypress), Grandview (Manhattan Beach), and El Monte (El Monte).

ANSWERS: HIGHLIFE



Sally Cullman, Aman Folk Ensemble, Development Director

Sally Cullman has been involved in arts administration professionally since 1978. Prior to her present position as Development Director for Aman Sally was Membership Coordinator, and Volunteer Program Coordinator for Los Angeles' renowned Craft and Folk Art Museum.

She was educated at the California State University, Long Beach graduating in 1975. She continued her graduate studies in Recreation Administration.

Ms Cullman is published in Folk Dance Scene, December 1982; Craft International, April 1983; and Masks, spring 1984.

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AROUND the WORLD in 60 MINUTES

International Folk Dance Festivals for Children

Madelyn Taylor, MA



(Note to readers: In gathering material for this article, I realized that this subject has much to do with where I am today in my professional and personal life. So, I decided to format the follow material in "questions and answers", which became an "interview with myself."

Q: What would you consider to be an International Folk Dance Festival for children?

The Folk Dance Festival is usually the culminating activity where children present international folk dances they have learned in an ongoing series of classes during (or after) school. It is an example of what I term an "active product" because it is something they **do** or **perform**. Once the "doingness" is completed in a particular chosen form, it is completed, and lives in the memory of both participants and observers. And today we have videotapes which allow us to re-view the production. The opposite would be a "static product" in which something is made for viewing or having, such as a sculpture or photography exhibit. With an "active product", such as the International Folk Dance Festival, the students' ongoing participation becomes essential during each step toward reaching the goal of production. The **process** therefore becomes as important or even more important than the goal or the finished **product**. There are many ways children partic-

ipate at each level of this process, and their participation will depend on a number of factors, such as the length of the artist residency, and the grade level of the classes participating.

Q: Are there many folk dance festivals available for the children in the public school context?

Perhaps they exist, but I have not heard of any other than the few I produce each school year under the auspices of Performing Tree, a non-profit arts organization in L.A.

Why are international folk dance festivals for children important?

With a kaleidoscope of cultures existing in Los Angeles today, children have the opportunity to participate actively in their ethnic heritage by attending festivals at their churches or specific community centers. Festivals usually take place on weekends or when school is not in session. Examples include the Greek Festival "Epiphany", and the Mexican "Day of the Dead" fiesta. One major difference is that the purpose of an "ethnic festival" is usually the celebration of a holiday or event special to one particular culture. While it is likely that an ethnic festival encompasses activities for the whole family, and the children's participation is essential, the focus would be on

the ethnocentric aspects, ie, "the specialness of my/our group." These in-group events are essential for preserving those unique qualities of a particular culture, and are most important for fostering self-esteem and self-identity within the individuals making up each ethnic group.

In contrast, the reality of the situation existing in the public school is quite different. Recently I gathered statistical data at a school in a well-known upper class Caucasian neighborhood where I had a residency. There were families from six continents, forty countries, and there were at least fifteen languages spoken amongst the school population of four hundred! In this one experience, the international folk dance festival served an immediate and direct purpose: to socialize and integrate children who did not speak English as their native or "first" language. (Personal note: the concept of ESL [English as a second language] may be misleading as many new students to English speak two, three, or more languages fluently by the time they enter their first English class. Perhaps EAL or "English as Another Language" would more accurately describe this phenomenon!) As a non-verbal activity, folk dancing is a powerful way to integrate the students who are not "mainstream" as well, ie, children with "special needs", learning and physically challenged were

able to perform with other children of the same grade levels.

What are some specific goals and general objectives for producing a Festival of this kind?

This ties in to reasons for teaching international folk dancing to children. It enriches the formal curricula in such areas as geography, social studies, English literature, and history.

Perhaps even more important are the humanistic values we stress: to develop pride in one's own national traditions while learning to respect the beliefs and ideas of others; to express appreciation for others who have different backgrounds while learning to understand how to communicate with those who come from other countries. We are a global community and as such must use all tools of communication to bring us closer together.

How and when did you begin to be involved in this kind of festival?

The answer to this question is a thread that runs all the way through the fabric of my life--it has profoundly influenced and colored my "world view". My family came to L.A. from Indiana in 1948, and I grew up in what I think of as an "organically integrated" neighborhood. There was no need for "bussing" because children of all races and religions lived, played, and attended Century Park School located close to LAX. Most families shared a similar socioeconomic status, and therefore none of us stood out as having more in the material sense than anyone else.

The arts were a central part of the curriculum and not precariously balanced on the periphery as they are today (if they exist at all). No specialists were hired from the "outside". Instead, our

classroom teacher taught us all subjects including American square dance, and round dancing, at least twice a week. Every year we had a "May Day" folk dance celebration, and other schools came to participate with us. I can see that this is where I began my love affair with folkdancing, and felt deep personal satisfaction as the 12 year old MC for this event in 1952.

Very soon thereafter, the McCarthy era began and all May Day celebrations as we had known them ceased because they supposedly connoted "Communism and Marxism". At UCLA in 1958 I took a folk dance class in order to satisfy a PE requirement and fell in love again, this time with the Drmes, the Czardas, and the Hambo.

At this time I worked my way through college as an elementary school playground director with up to 300 children at one school. I found that if I played baseball with the "boys" I could earn their trust and coax them to folk dance with the girls! It was logical to produce folkdance festivals on the playgrounds. I found a way to involve the entire community--parents helped with costumes and food for an international potluck dinner. We made flags, and had doll and stamp exhibits, along with trips to the library in order to gather facts about the countries we would represent with music and dance. These festivals were the prototype for the events I now stage in the LAUSD for the Performing Tree. Only the outward form of the event varies with the needs of the individual school. For example, a school might wish to have an all-American dance festival; another school may include folk dance traditions as one layer of a multi-cultural arts event; still another school may have an all-school culminating performance at the end of a fifteen week folk dance residency.

What are the main steps in planning a school festival?

After determining what kind of festival will be produced, it is important to visit the site in order to meet the principal, and the liaison person who will be your assistant, the custodian, the office clerk, and also to see the teaching space you will be using. At this time you can set up an overall time line for teaching dates and select the date for the festival. Request any equipment in writing, and this might include tables (to hold your record player or tape recorder, records and tapes), and a microphone. Be sure to check out any equipment that doesn't belong to you before your first meeting with the children. Generally I use my own equipment (which I also check out ahead of time) and have located back-up items in case of unforeseen problems developing.

Next, on your own, select appropriate dance material and research each culture for supplemental information. Often the teachers will follow through and use this material for lesson plans in solid subject areas. Prepare a spelling list/glossary of terms that you would like the children to become familiar with. Remember this is an opportunity for a multi-dynamic learning experience for children and teachers alike.

Keep the schedule for rehearsal appropriate to the amount of material needed to be covered, and do not over-rehearse a dance. This can be almost as bad as under-preparation! Often during the course of a long residency (up to 2 months), one or more dates for teaching will need to be changed, either by you or by the school.

Plan to write the program notes for the event at least one month in advance as this will give you lead time to change anything in the dance

line up if you have any problems in this area. Give the notes to the clerk in a completed form--most likely he or she won't be familiar with the names of dances in many languages. Also be certain that the spelling of dances, persons, and countries are correct. Include a short bio of yours to be used in the program, along with a list of acknowledgements to those who have made the program possible (ie. Performing Tree, Target Stores, etc.) and personnel at the school (principal, clerk, liaison, custodian, etc.).

Can you give some tips for a successful event?

I can't stress enough the importance of establishing personal rapport with the principal, faculty and staff of the site where you're working. It's their territory and you are a guest employee. Be sensitive to their needs and their insecurities about sharing the space and time with you. If you are successful, it is a big win for the arts. If you are insensitive and it is a negative experience, it is an opportunity for all of us lost!

This includes calling the school if you are going to be late even 5 minutes. The whole school day can be thrown off schedule by these few minutes. If the clerk knows, she can let the teachers know to come to you when you arrive instead of climbing the walls of the auditorium.

If a person from the school has not been selected ahead of time to help you, ask the principle if there is anyone who could assist you at least as a contact person between you and the school. This is essential! This person is the bridge connecting administration, faculty and the students with you.

Be prepared to give concrete ideas and advice on carrying out every phase of this event. Even if it is your first attempt at such a large production, you are the EXPERT and are being relied on for

creative problem solving at every turn. If they do have specific ideas which are very different from yours, listen carefully and if they are unacceptable for whatever reason, find a way to negotiate.

Wear comfortable shoes and appropriate clothing for this situation. You are representing the agency who hired you and your physical presence will count. Be prepared to work under any and all conditions, ie. outdoors and in, in classrooms and libraries, etc.

Costumes can be a problem if you don't keep it simple. It is unusual to find a school with money for costume pieces. I personally object to using crepe paper, except for flowers and streamers for out in the yard. Be adaptable but firm. I often insist on white shirts, blouses and t-shirts for all. Blue pants, skirts and levis for all. Tennis shoes are fine. Here is an area in which you can enlist help from the community and the PTA.

A few weeks before the festival, decide with the principal if parents and other people will be invited. The secretary will send out invitations with each child. You will write the copy of this invitation, in addition to the program notes.

Check the seating set-up with the principal and then, with his/her approval, check with the custodian. If you all decide to have the program in the auditorium (because of the weather conditions), you may not need to deal with this as seats are often permanent. I prefer to have events on the playground. Rehearsals on the actual space begin about two weeks before the festival. In some cases, teachers may get anxious about the dance performance aspect of the festival and want to rehearse at times other than those scheduled. I make rehearsal tapes for each dance. Be sure to label them clearly. Do suggest to teachers that it would not be good to over-rehearse the dances because the children

may become bored and make the dances "flat" at the performance.

A few times before the event, have a space rehearsal in which the classes practice leaving their classrooms, carry their chairs to the yard, and enter and exit the dance space. I can't stress this item enough--the best planned event will be spoiled by this if it is not clear to everyone involved.

The Day of the Festival

Come at least one and one half hours early to check the equipment and dance space--remember Murphy's Law! It will surely be at work today! Carry with you a spare record player needle, microphone, etc. Give children and teachers encouragement with a warm smile and a few positive words. Remember that some of the children, especially the younger ones and those from other countries, may never have performed in public before. If they have a successful experience, they'll remember it all their lives.

Remember why you chose this field of work. Take three deep breathes and relax and enjoy. You have had a unique opportunity to share yourself and the material you love with many young people and their teachers and families. You have made a difference in the lives of these children - the next generation of California International Folk Dancers!

MADelyn (Mady) TAYLOR

Madelyn (Mady) Taylor, former woman's director, choreographer, and soloist with the AMAN Folk Ensemble of Los Angeles, holds a Master's Degree in Dance from UCLA. As a Dance Ethnologist, Ms. Taylor develops and conducts multicultural arts workshops and festivals in the LAUSD under the auspices of "Performing Tree". Her program for persons with arthritis and other movement limitations, Joint Efforts, includes international folk dance, and this program has been adopted by the Arthritis Foundation on a national level.

**GYPSY -
Performing for Very Special
Audiences**

Joseph Abbate

"We call ourselves GYPSY because Gypsies are wanderers, and today we're going to take you wandering with us on a tour around the world." This is the opening narration in the shows that the dance group GYPSY performs in public and private schools all over the Southern California area. The show is called, "Dances from Around the World," a 45-minute presentation of dance and folk culture from three different countries. This year's show has dance suites from Romania, the Middle East, and Greece.

Normally, five or six dancers perform, with one doubling as a narrator. The suites of dances are based on some aspect of folk life, such as the traditional Sunday Hora in Romania, a Greek taverna scene, or an Oktoberfest celebration. The narrator introduces each country and sets the scene which is then acted out in dance and a bit of miming. An integral part of all the shows is to bring the students on stage at some point to teach them a simple folk dance, an activity which always brings a lot of pleasure to their friends safely seated in the auditorium.

We work through two groups, ICAP and Performing Tree, whose mandate is to help bring basic education to school children through performing artists. Performing Tree is a non-profit art-in-education organization associated with the Los Angeles Unified School District whose artists introduce students to their craft and the ways in which it can enhance the basic educational objectives of the school curriculum. The Performing Tree territory includes both the city of Los Angeles and other localities as far reaching as Big Bear and Lancaster.

ICAP, the Intergroup Cultural Awareness Program, which is part of the Los Angeles Unified School District, uses the performing arts to bring multicultural and multiethnic

presentations to Los Angeles schools. It assures its member schools a program of auditorium assemblies which are balanced ethnically and artistically. The rosters of artists for both organizations include dancers, musicians, singers, actors, story tellers, and other performers.

In the seven years that GYPSY has been associated with these programs, the company has performed at hundreds of schools and before tens of thousands of children and has, we hope, helped to nurture a better understanding of other cultures and peoples among those students. It has also brought the performers a rich variety of experiences and incidents, both humorous and touching.

GYPSY began its existence in 1978 when a group of dancers formerly with the Bessarabia Folk Ballet decided to form a new group to preserve the dance material of that defunct organization. That material was the Romanian dances of Mihai and Alexandru David, and the Romanian repertoire still remains as the specialty of GYPSY today. The company decided from the beginning to remain fairly small in number and to concentrate on more intimate settings for performing rather than the large concert stage.

The company's involvement with school shows began in 1981, through the auspices of Athan Karras and Performing Tree. The original program included a Romanian suite, some Greek dances from Athan, and an Armenian Wedding scene choreographed by one of the dancers. Rouben Hovhannessian, taken from dances actually done at their wedding by Rouben and his wife, Nickie. Nickie loaned her wedding and bridesmaid dresses and Rouben built the sound system - all in the family. Julie Nelson, one of the original GYPSYs, was and still is the director of the company.

Since that first year, many things have changed, including many of the dancers, though "old timers" occasionally return for a few shows each year. What has not changed over the years is the enthusiasm and the interest of the

children that we perform for. The benefit that comes from these shows is mutual. We hope to bring children an understanding and tolerance for different cultures, and they give the performers a great deal back in return. Watching the boys (and girls) leaving an assembly slapping at their shoes in imitation of Romanian boot-slapping routines gives a great deal of satisfaction to performers more accustomed to staid adult audiences.

There is also the benefit of becoming a celebrity of sorts among the younger denizens of the Los Angeles area. Autograph signing sessions after shows, with questions like, "Are you famous?", are not unusual. In one case, one of the teachers on playground duty at the time was ready to report a riot when all he could see was a large group of children mobbing a couple of "famous" dancers. Also, more than once when driving past a school where the group had performed a few weeks previously, we've been greeted with, "Gypsy, Gypsy," by children with amazingly good memories for faces.

It's even possible to become an international star. A few years back, we did a series of shows for another organization involved in promoting artists in schools, Young Audiences, in Nogales, Arizona. At the end of our stay (punctuated by the first snow storm in the area for 12 years and motel rooms with indoor pools), we took a trip across the border to visit Nogales, Mexico. As we wandered through the streets of the town, we were rather astonished to hear again the cry of "Gypsy, Gypsy" from a little girl. It turned out that although a resident of the Mexican town, she attended school in Arizona and had been part of our audience.

Over the years, we have performed at just about every type of school, pre-school, elementary, junior high, high, adult, and special education. Because dance is such a visual medium, it can get across its message regardless of age or language proficiency. And the children retain the visual images long after the performance. We usually ask our aud-

iences to send us drawings of their favorite part of the show, and the details that are captured in the drawings are often quite remarkable.

One of the dances which has proved the most popular among the children is a Saudi Arabian sword dance, and it is the dance most frequently represented in their drawings. In one performance, a swinging sword caught a decoration at the back of the stage and almost brought it down. A few days later, we received about a dozen drawings very accurately portraying the moment of impact. The same faithful reproduction also extends to details of costume or facial features in the dancers.

There are more serious moments in school performances as well: a teacher thanking the company for presenting a more positive image of people in areas such as the Soviet Union and the Middle East; the girl in Big Bear who gave as a present to one of the dancers the achievement award she had won just that day.

These additional rewards help ease the fact that the pay is far from munificent, since even with money from the state lottery, schools never reach an affluent state. Some of the dancers in GYPSY perform as a full time occupation, while for others it is only part time. Since the majority of the shows are during normal school hours, members of the group with daytime jobs are unable to take part and the school programs are done by a GYPSY "smaller group." Since dancers (especially men) are at a premium, and those free in the daytime even rarer, we have at many times shared dancers with another group doing school shows, the AMAN Folk Ensemble, whose cooperation and goodwill is much appreciated.

Over the years, we have met many of the other artists engaged in performing in schools for Performing Tree, ICAP, Music Center on Tour or Young Audiences. They are all dedicated artists who are happy to use their often considerable talents for education.

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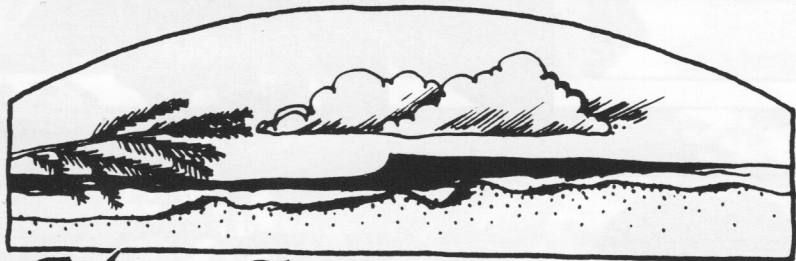
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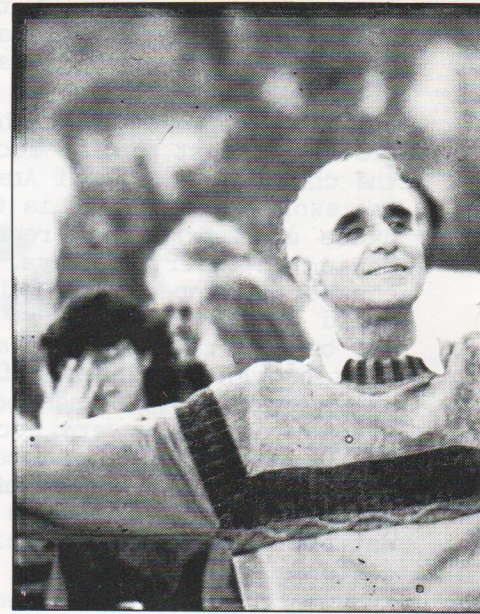
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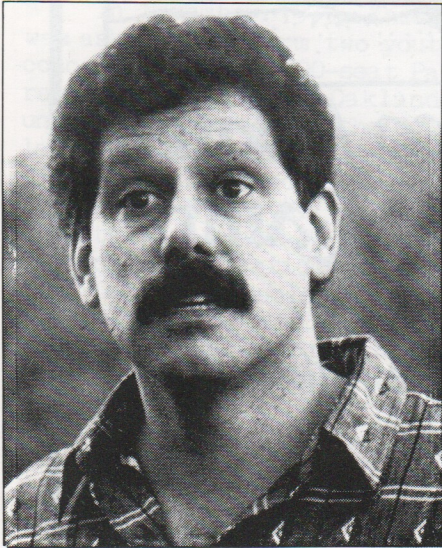
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ABOUT THE BRANDEIS-BARDIN INSTITUTE

The Brandeis-Bardin Institute is dedicated to the vibrancy of Jewish life and the continuity of the Jewish people. Our goal is to instill a love for Jewish peoplehood, tradition and culture. The Institute stimulates, motivates and inspires Jews of all ages and from secular and varied religious backgrounds to find personal meaning in Judaism and to return to their homes and their communities as committed, active Jewish leaders.



A Tribute to

This year, Dani is celebrating his sixtieth birthday and his thirtieth anniversary as dance director of the Brandeis Bardin Institute.

Dani is heralded as one of the greatest teachers and choreographers of Israeli dance in the world and he is credited as the man who singlehandedly brought Israeli dance to the Southern California area.

Dani was born in the old city of Jerusalem in January 1929. He discovered dance at the age of four when his grandfather took him to Simcha Torah services. Wide-eyed, he marvelled at the congregants as they danced in the streets in celebration of the Torah.

Dani shared his youth with the youth of the soon to be state of Israel. He was very active in the Zionist Youth movement and as a teenager, he became involved with the Hagonah and helped defend Jerusalem. In 1956 Dani went to New York to join Martha Graham's workshop and to study choreography at Julliard.

After a short time Dani was introduced to a young woman who worked at the Israeli Consulate and within a month Dani married Judy Shore.

He became Dance Director at



DANI DASSA

New York's Cejwin camps and took the opportunity to revive Jewish dance. He had an uphill battle. Only the girls danced and the campers were more interested in rock and roll. Their parents were assimilating and afraid that Dani was too "Zionist". But it wasn't long before Dani had worked his magic. By the end of his tenure Dani had everyone dancing and the camp held a major dance festival.

In February of 1958 Dani, Judy and their infant Daughter Dorit moved to Southern California, and within a short time was invited by Shlomo Bardin to Brandeis. "Can you use dance to make better Jews?" Shlomo asked. Dani responded, "I'll try my best!" and that became his mission, his success and his legacy.

Dani's influence spread to Southern California synagogues and Hillels. For years, Dani would teach Sunday morning at Temple Isaiah, run to Sinai Temple, then to Brandeis and in the evening to UCLA Hillel. When young people were leaving the Synagogues, Dani brought dancing to Friday evenings—Oneg Shabbat dancing. He brought dance to every corner of the community.



Khadra

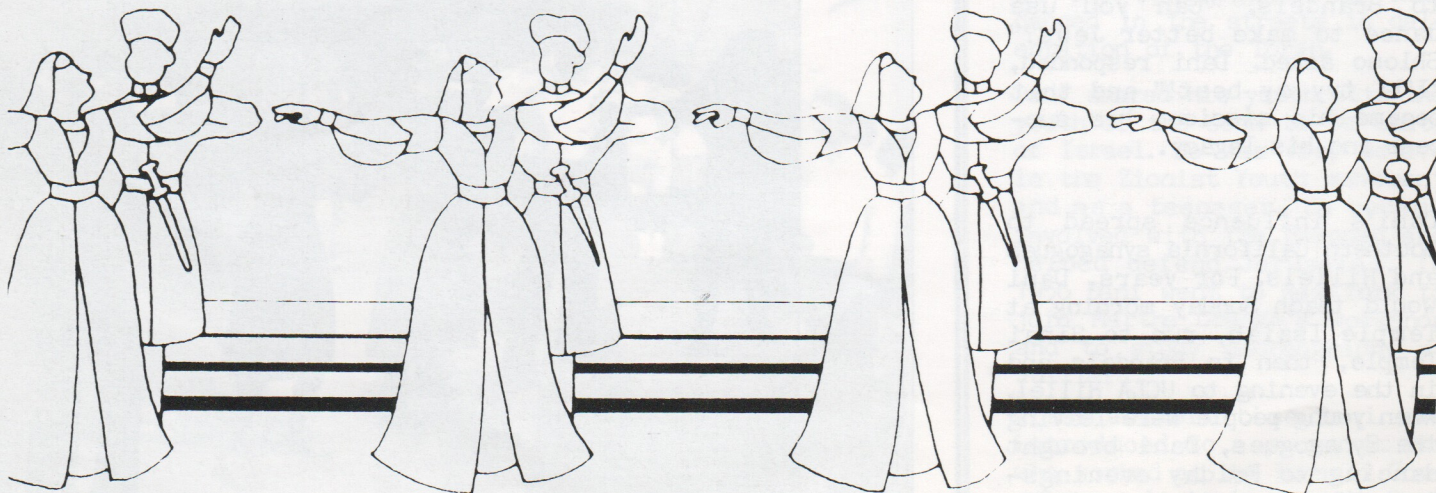
SAN FRANCISCO'S INTERNATIONAL FOLK BALLET

Ellen Dale, General Manager

In November 1979, Khadra was asked to perform two youth concerts at the 3,000-seat Paramount Theatre in Oakland, under the auspices of the Oakland Music Educators Association. In conjunction with these concerts, the Company artists were asked to present lecture/demonstrations at several Oakland schools in order to prepare the students for the concerts. Thus began the Khadra Arts Education Program.

Since that time Khadra's Arts Education Program developed slowly, primarily in response to the need for dance and music programming in local schools. It is important to note that the San Francisco area, in comparison to the Los Angeles area, has very little in the way of organizations to support dance and music programs in the schools. There is nothing comparable to the Performing Tree or the LA Music

Center on Tour. Other than Young Audiences (which might book its roster artists into 20 school shows a year), there is no organization booking numbers of arts education engagements in the schools. Khadra has had to promote and book its own school engagements. And, the reality of non profit performing arts organizations being what it is, the staff limitations and the necessity of concentrating on performances have curtailed much emphasis on arts education.





A little over a year ago, Khadra began to formalize its program and even produced a simple, typed "brochure" outlining the services available. At this time they include:

School Assemblies: Two 45-minute shows in the school multi-purpose room using 4-6 dancers, 1-3 musicians, and a narrator.

Folk Dance Classes: A guest teacher from Khadra teaches six or seven 30-minute classes in a day.

Teacher-training workshops: An inservice during which teachers learn how to organize their own folk dance program.

Master Classes in European Character Dance: A class for high school and college age dance students.

Youth Concerts: Two 45-minute narrated concerts in a professional theatre using the full Company.

Outside the schools, Khadra has recently begun offering folk dance classes for children and character dance classes for teens in the Khadra School. While it is still

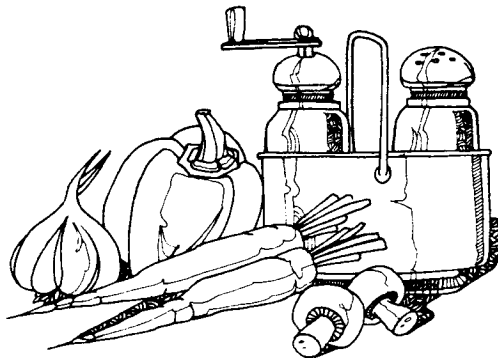
a fledgeling operation, there are already two small performing groups, the "Khadra Kids" and the "Khadra Teens". In several cases, students who participated in a folk dance class at their school have signed up for Khadra School classes. And, parents bringing their children to Khadra School have learned about the Arts Education Program and brought brochures to their schools.

With today's emphasis on arts in the schools, Khadra has found that their program is more and more in demand. During the 1987-88 school year they presented seven school assemblies in four schools, taught seven folk dance classes in one day, and presented one teacher-training workshop. For the 1988-89 school year, the group has already locally booked 30 school assemblies in 16 schools, 393 folk dance classes (63 days), one teacher training workshop, two master classes, and four youth concerts. Since most of these engagements are booked 30-60 days in advance, it is expected that these numbers will increase significantly in the

next few months. ALL of these engagements occurred because someone from a school or the PTA heard of Khadra and their program and called for information. Generally the funds to pay for these engagements come from the PTA.

Interestingly, the Arts Education Program has also gone on its own tour. While they've often been asked on tour to present children's shows and teach master classes, in the Fall of '88 they were actually "in residence" in the Santa Barbara/Santa Maria area for three weeks presenting four youth concerts at the Arlington Theatre, two family folk dance workshops, and 44 school assemblies.

INTERNATIONAL



FOOD

The Cooking of Hungary Miriam H. Nadel

Most Americans immediately name goulash when asked to think of Hungarian food. Goulash (spelled gulyas in Hungarian) is only one of the four traditional stews of Hungary. The name derives from the word for a cattle or sheep herder. In medieval times, the sheep herders prepared their meals by cooking meat with onions and spices in a large kettle until all of the liquid had evaporated. The resulting mix was dried in the sun and placed in a bag made from a sheep's stomach. This could then be reconstituted at meal times by adding hot water.

The other traditional stews are porkolt, paprikas and tokany. Porkolt is made from chicken or veal and flavored with bacon. Paprikas consists of chicken in a sour cream sauce while tokany is a mixture of beef, bacon, sausage and sour cream. All of these stews are often served with various types of pasta. The simplest is galuska, a type of fresh egg noodles. Other pastas include metelt (small squares served seasoned with paprika and tossed with cooked new potatoes and sauteed onions), tarhonya (egg noodles shaped like grains of barley and browned in seasoned lard) and valodi tojasos teszla (stuffed bow ties).

Sausage and cheese play an important part in all European

cooking and Hungarian food is no exception. The most common sausage is a dried sausage known generically as kolbasz. This is a spicy unsmoked pork sausage, flavored with paprika and garlic. Most Hungarian cheeses are made with sheep's milk. A typical example is bryndza, a salty cheese cured in brine and somewhat similar to feta. This is also used to make a cheese spread called Liptauer cheese and is used as a filling for stuffed pancakes and for savory strudels.

Paprika is the dominant flavoring of Hungarian food and comes in three varieties. The mild "sweet" and the medium "noble sweet rose" are used to flavor salads, dairy dishes and roast meats. "Hot" paprika is favored for the more robust soups and stews. Other popular seasonings are rosemary (used in bohengulyas, a goulash made with dried beans, ham and potatoes) and caraway seeds.

The most familiar Hungarian sweet is strudel. Strudel pastry is made of an egg-based dough, stretched paper thin. Fillings may be either sweet or savory. The sweet fillings include prune and apricot "butters", poppy seeds sweetened with honey and sugared walnuts. Savory strudels are filled with fish or cabbage and are popular during Lent. The sweet fillings are also used for various crepes, generally served with sour cream.

Goulash (serves 6)

- 4 T vegetable oil
- 1 clove garlic

- 1 large onion
- 2 lb beef chuck, cut in 3/4" squares
- 3 tomatoes
- 2 green peppers
- 1 T Hungarian paprika
- 1/2 tsp black pepper
- 1 tsp caraway seeds
- 1 tsp salt
- 4 medium potatoes, cubed
- 1. Chop onions, tomatoes and peppers coarsely. Mince garlic
- 2. In large Dutch oven, saute onions and garlic in oil until translucent.
- 3. Add meat to pot and brown
- 4. Add tomatoes, peppers and spices. Mix well. Reduce heat to simmer, add 4 cups water and cook for 1 hour.
- 5. Add potatoes and 2 cups water. Cover and simmer 30 min
- 6. Serve with boiled dumplings or egg noodles.

Liptauer Cheese (serves 6-8)

- 1/2 lb feta cheese
- 3 oz cream cheese
- 3 T butter
- 1 1/2 tsp dry mustard
- 2 T dry white wine
- 1 T capers
- 3 T minced onion
- 1 1/2 tsp Hungarian paprika
- 1/2 tsp crushed caraway seeds
- 1. Rinse feta to remove brine.
- 2. Whirl all ingredients in blender. Refrigerate, covered, for at least 24 hours to ripen and serve with pumpernickel.

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For the Classroom Teacher

Carolyn Brent

IN CELEBRATION OF THE CHINESE NEW YEAR.

How to teach: The Chinese Ribbon Dance and the Dragon Dance.

The Chinese New Year falls on the first day of the new moon (between Jan 21 and Feb 20.) This year that date comes on February 9, so we are suggesting that now is a good time to teach the Chinese Ribbon Dance and prepare for the Dragon Dance. Either dance stands on its own, but together they make a fine combination for a presentation on the yard, possibly at the conclusion of the morning or noon recess.

We suggest the music and dance be taught in several short lessons, each session lasting about fifteen minutes.

THE CHINESE RIBBON DANCE

LESSON ONE: Teach the tune and the words to the chant. The tune is simple and can easily be played by students on xylophone, or tone bells. Write the music and the words to the chant on the chalkboard or on a large chart so every one can read it as they sing and play. Pick five children, the first four each play half a phrase and the fifth plays the last phrase while the musicians play the rest of the class sings the chant.

Music

Child #1 plays AAAG
Child #2 plays EEG
Child #3 plays DDDC
Child #4 plays AAA

Child #1 plays AAAG
Child #2 plays EEG
Child #3 plays DDDC
Child #4 plays AAA
Child #5 plays AEAE

Chant

In the streets of
China Town
Ribbon sticks go
Round and round

As the boys and
Girls do race
All around the
Market place
One two three four

A gong or cymbals played on the last note adds richness.

After the first group plays the chant successfully, give five other children the opportunity to try. It is good to have everyone in the class have the opportunity to be a musician, but don't let the lesson get boring. You can repeat the lesson several days for as long as the children are getting benefit from it.

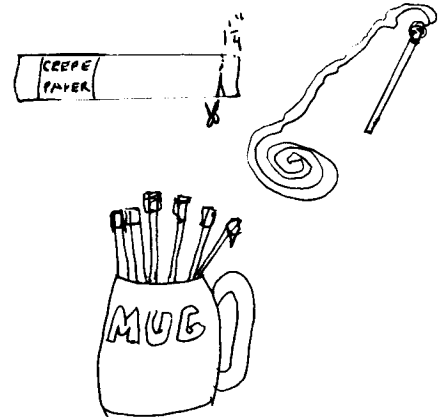
LESSON TWO:

Prepare the ribbon sticks. Each student gets an unsharp-end primary pencil and a strip of crepe paper. Cut an unfolded package of crepe paper across the grain in one and a quarter inch strips. Each student tapes the end of their strip of crepe paper to the end of the unsharpened pencil. Let the children experiment with waving the ribbon sticks above their heads, in front of

them, and in large figure-eights to make the ribbons flutter and flow.

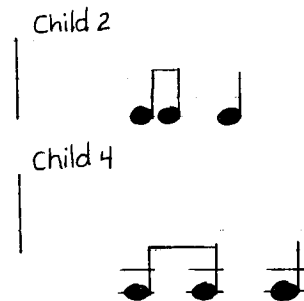
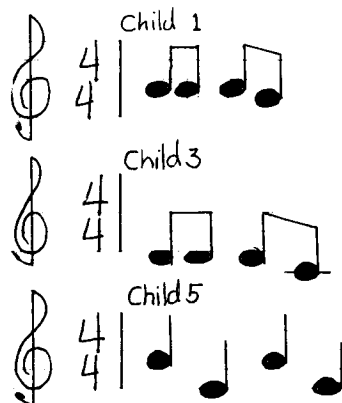
After around 5 minutes, show how to carefully wind the ribbon around the end of the stick so that it can be stored easily and safely.

Make sure that several extra ribbon sticks are made so that when a ribbon tears or extra students are in the room there will be plenty for everyone.



LESSON THREE:

Teach the actions of the dance: Children stand so that when they reach out their arms in any direction, they do not touch anyone else. They can be beside their desks in the classroom, or scattered wherever there is free space.



You can say, "Stand with your feet about shoulder width apart, so when you swing your arms you feel stable, and don't lose your balance. Hold your left arm down by your side. You can even grab on to your clothes to help you keep it there. (Demonstrate everything as you talk.) Raise your right arm above your head, straight up. Pretend you are holding a ribbon stick. You are going to make the ribbon go in a big circle above your head. We are all going to go in the same direction." (Turn, face the same direction as the students, and watch them over your shoulder as you demonstrate and give verbal instructions at the same time.) "Keep your elbow straight, reach out a little to the right, swing forward, around to the left, then to the back, and return to your right. Make the circle several times and pretend the ribbon is waving."

"That's good. Everyone is doing it well." (When everyone is listening, continue.) "Now for the second pattern. Start by reaching up again; now to your right, swing down in front of you, keep going up to the left, and then return to the top, so that you are making a big circle, clockwise, the way the hands of a clock go around its face. Keep practicing." (Be sure everyone is swinging their arms freely, using their upper torso and keeping their elbows straight) "Keep your arm swinging, but move from the front to the right side (demonstrate), so the ribbon goes down, front, up, back. (When most people are doing it well, continue.) Without stopping, switch arms, and with your left arm swing back, up, front, and down to make a circle on your left."

"For the low figure eight, use whichever arm you want, but either way, start low in front of you, and swing another circle to your right. Practice until the movement feels even and smooth." (Continue to demonstrate.) "When you feel

ready, transition straight in to the front and high figure eight."

LESSON FOUR:

(Can follow Lesson Three immediately if the class is mature and motivated enough.)

"Now we are going to practice with the ribbon sticks and at the same time put the movements to the chant."

(Rehearse the musicians a few times through, and have the class sing the chant. Pass out the ribbon sticks, and help the students get in position where they are free to complete their actions without touching anyone else.)

"We will do each pattern for the full chant. Start with pattern one, above your head." (Start the musicians, and demonstrate the first pattern all through the chant.) "Good! Remember the second pattern is in front of you. Try to make one circle with each beat of the music. Start! The third pattern circles on the right." (At the conclusion, don't stop but continue into the next pattern.) "Keep going! Switch to your left hand and keep going in a big circle." (Continue the other two patterns in the same manner.)

THE DRAGON DANCE

requires a dragon's head, body, Chinese music, a stick with a pom-pom attached by a string, and 8-10 children. (In China, the boys shoot off fire crackers all around the dragon but in the school situation that can be replaced by cymbals and gongs, or omitted.)

The dragon head can be constructed of cardboard boxes, colored tissue, crepe paper, construction paper, papier mache, and whatever other craft materials the artists can get. The colors emphasize are red and yellow, with gold wherever possible. See the illustration for suggestions.

The dragon's body is a long strip of cloth, about 30 inches wide and 15 feet or longer. Draperies or sheets from a thrift store are inexpensive. The body can be as elaborate as you want to make it, with decorations of crepe paper or ribbon tassels and a long, flowing tail.

Chinese music can be checked out of the local library, and played through a loudspeaker.

The Teasing Stick is made from a piece of doweling about 30 inches long, and wound at one end with a strong string (dental floss or fishing line will work well) and at the end of the string is a pom-pom made of yarn or paper.

Enrichment activities:

Teach the chant in Chinese:

jay jung er-tung
shee shee shao
sow shang s-s-s tai
ching ching peao
hai er kung tso
ying yeu tso
may-lee koo-niang
doe shao-yao

e air san sz

Help the children make one circle with each beat of the music. (This would mean the figure eights each take two beats.)

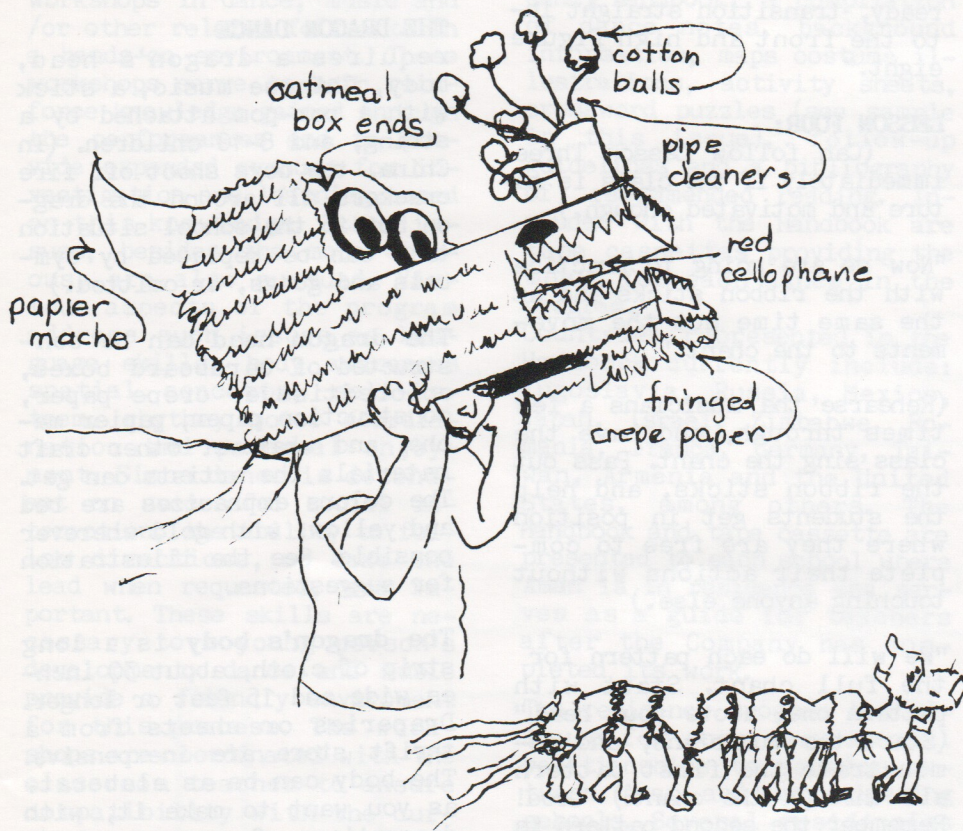
Vary the amount of time each pattern is done, from having one pattern the full time of the chant to one pattern for each line of the music.

Let the children choreograph other ribbon patterns and formations of where they stand, and vary the colors, lengths, and widths of the ribbon.

Try longer sticks, using doweling. Try other kinds of ribbon such as bright colored surveyor's tape or real ribbons.

BIOGRAPHY: CAROLYN BRENT

Carolyn has been actively involved in recreational folk dancing in the Los Angeles area since 1956. As a teacher in the Los Angeles Unified School District, she taught folk dancing to students, organized and produced many festivals over the years, and continuously lead in-service classes for teachers. She has recently completed a book for teachers on **HOW TO TEACH FOLK DANCE. STEP BY STEP.** which will be published early next year.



CEREMONY

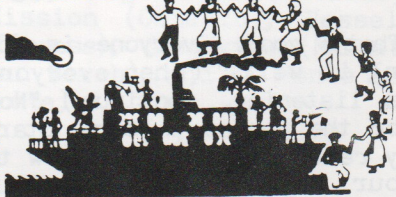
At the beginning of the ceremony, the music is started, as loud as possible, and the boy with the teasing stick prances through the performance area, teasing the dragon to follow him. The dragon, a child in normal clothes, but holding the dragon's head over his own head, follows the teasing stick, bobbing the dragon's head up and down, side to side and wacking in a serpentine path through the area. The children who make up the body and back of the dragon lean over from the hips with their heads and backs covered by the cloth and holding up the cloth with their hands, and follow the steps of the person in front of them.

In the Chinese ceremony, the dragon walks through the streets among the people, and

there is a lot of shouting and teasing and fireworks. In the school situation, it might be more appropriate to view this as a show, with the students standing around the edges of the yard and watching the teaser and the dragon serpentine from one end of the yard to the other.

If the Dragon Dance is being followed by the Ribbon Dance, the Ribbon Dancers can follow the Dragon onto the yard, and then take up their formation in the middle of the yard. When the Ching Ching Tai chant starts, the Dragon can leave, or turn and watch the Ribbon Dancers. If the yard is large, the performance would be more effective if the musicians play into a microphone, or their song has been taped and played through loudspeakers.

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Letters to the Editor

I am teaching Raca to the Pasadena Co-Op. The one from Croatia by Nena Shokcic not the simple one from Serbia taught by Bora. Therein lies my complaint. How will we know when we see on a dance program "Raca" which dance to do.

The experts at council say we cannot tamper with a dance name, but would we allow, could we allow a new version of Orijent with the same music and say the last two variations different? If we are to dance together we must have some standardization. The suggestion from council was that each club should solve the problem locally. That is no solution. The problem is not local. It is just the kind of thing that needs a regional agreement. We should have consulted with the North and together agree on a designation. I can't believe that a master teacher wouldn't be able to add a little to the name of a dance to distinguish it from another of the same name. Laguna has designated the dance as Raca(Shokcic) (I

wish they would have used Raca (Nena) In any case, we have followed suit. It may be that one programmer will have set a defacto standard. It's too bad that the Federation felt so powerless, that instead of a thoughtout coordinated standard we have one by happenstance. If the Federation cannot act to avoid confusion in the dances we do, then there is no S in the R&S committee.

Marshall Cates.

Is folkdance being taught in a way that would encourage people to learn it? I don't think so. Usually it's taught as the first hour of a dance event, where someone who may or may not be a professional dance instructor breaks down a choreography for the 'students' to memorize. Then general dancing starts, leaving any newcomers instantly in the dust. They wander over to see the record collection and catalog, and find that they will need to memorize several thousand such choreographies to dance like the "good" dancers they

are observing. Daunting, isn't it? Also a trifle insulting; implying that they cannot learn in a more professional way other than by rote. As long as every college student was doing folkdance, there was enough momentum to keep things going, but times have changed and folkdancing has not kept up.

Have you noticed the resurgence of interest in Ballroom dance? Ballroom is taught in formal courses of planned instruction by professional dance instructors. The student starts by learning a few basic step patterns for a few of the more common dance genres. The student can then build on that to go as far in dance as they wish, at their own speed; but they can do some dancing to most dance music almost immediately. The classes are not confused with nor competing with the dance event itself—they are typically on different nights!

I believe folkdancing should be taught basically the same way; perhaps sometimes even in conjunction with ballroom dancing. (They are both forms of 'Social Dancing', and some genres overlap the two types.) A course should present the 'atomic' elements of folkdance (ie. the 'steps') and how they can be built up into more complex patterns. The student should learn how dance genres interrelate (which is visible when you see the same steps being used). Take the horror out of learning zillions of 'dances' (read: choreographies) and teach people to dance.

Preston Ashbourne

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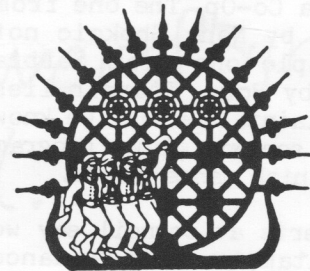
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SAN DIEGO INTERNAT'L FOLK DANCE CLUB	Wednesday 7-10 pm	(619) 422-5540 Alice Stirling, Instructor	SAN DIEGO Balboa Park Club Balboa Park
SANTA MARIA FOLK DANCERS	Monday 7-9:30 pm	(805) 925-3981 (805) 929-1415	SANTA MARIA Vet's Cultural Center Pine & Finnell
SKANDIA DANCE CLUB	Jan 21, 3-11pm Feb 25, 3-11pm	(818) 355-6383 (714) 892-2579	CULVER CITY, 9635 Venice Blvd. ORANGE Womens club, 131 S. Center
SKANDIA DANCE CLUB	Mar 18, 3-11pm Apr 29, 3-11pm	(213) 459-5314 (818) 343-5425	CULVER CITY, 9635 Venice Blvd. CULVER CITY, 9635 Venice Blvd.
SOLVANG VILLAGE FOLK DANCERS	Sat 7:30-10 30pm	(805) 688-3397 David Heald teacher	Santa Ynez Valley HS old gym Hwy 246 & Refugio Rd.
SOUTH BAY FOLK DANCERS	Friday 7:30-10:00 pm	(213) 327-8906 (213) 324-0524	RANCHO PALOS VERDES, 6069 Grove oak place.
TCHAIKA FOLK DANCE CLUB OF VENTURA	Thursday 8-10:30 pm	(805) 642-3931 (805) 985-7316	VENTURA, Loma Vista Elem. School 300 Lynn Dr.
TUESDAY GYPSIES	Tuesday 7:30-10 pm	(213) 556-3791 DaFe Slater	WEST L.A. Felicia Mahood Ctr. Aud 11338 Santa Monica Blvd.
U. of RIVERSIDE FOLK DANCE CLUB	Friday 8-11:30 pm	(714) 369 6557 Sherry	PARN STABLE, University exit off 60E Across from Campus Security
VESELO SELO FOLK DANCERS	Saturday 8:00-midnight	(714) 635-7356 recorded message and schedule	ANAHEIM, 719 N Anaheim Blvd Between Lincoln and La Palma
VIRGILEERS FOLK DANCE GROUP	Tuesday 8-10 pm	Josephine Civello Director	W. HOLLYWOOD, Plummer Park Fuller & Santa Monica Blvd.
WEST LOS ANGELES FOLK DANCERS	Friday 7:30-10:45 pm	(213) 478-4659 (213) 202-6166 Beverly Barr	WEST L.A., Brockton School 1309 Armacost Ave.
WEST VALLEY FOLK DANCERS	Friday 7:30-10:30 pm	(818) 347-3423 (818) 887-9613	WOODLAND HILLS, Woodland Hills Rec Ctr 5858 Shoup Ave.
WESTSIDE CENTER FOLK DANCERS	Tue. & Fri 9-12:15 pm	(213) 389-369 Pearl Rosenthal	WEST L.A., Westside Jewish Center 5870 N. Olympic
WESTSIDE TANCHAZOK	4th Sat. 7:30-12 pm	(213) 397-4567 (213) 392-4168	CULVER CITY, Masonic Temple 9635 Venice Blvd.
WESTWOOD CO-OP FOLK DANCERS	Thursday 8-10:45 pm	(213) 655-8539 (213) 392-3452	WEST L.A., Emerson Jr. Hi Boy's Gym 1670 Selbu Ave.
WHITTIER CO-OP FOLK DANCERS	2, 4, & 5th Sat 7:30-10:30 pm	(818) 300-8138	WHITTIER, Sorenson Park 11419 Rosehedge 11419 Rosehedge Dr.

non federation clubs

CAL TECH HILLEL ISRAELI DANCERS	Sunday 7:30-10 30 pm	(818) 577-8464	PASADENA Winnet Student Ctr. S side of San Pascual, 1 blk. W. of Holliston
CAL TECH INT'L FOLK DANCERS	Tuesday 8-11 55 pm	(213) 849 7095 (714) 593-2645	PASADENA, Cal Tech Campus, Dabney Hall Parking off Del Mar from Chester
DANCE WITH MARIO CASETTA	Wednesday 7:30-10:15 pm	(213) 743-5252	LOS ANGELES, Performing Arts 3131 Figueroa
DANCING ROSES	Thur. 3-4:15pm	(818) 790-7383 Karila	PASADENA, 85 E. Holly
DANCING ROSES	Wed 10:15-11:15am	(818) 790-7383 Karila	PASADENA, 560 E. Mariposa
DANCING ROSES	Thursday 7:30-8 30pm	(818) 790-7383 Karila	LA CANADA 4469 Chevy Chase
DEL MAR SHORES INT'L FOLK DANCERS	Monday 6:45 & 8:15 pm	(619) 475-2776 Geri Dukes	DEL MAR, Mira Costa College 9th & Stratford Court
THE FIREHOUSE FOLK DANCERS	Thur. 7:30-9:30pm	(714) 399-5496 David Firman	CLAREMONT, Baseline Rec. Ctr. 431 W. Baseline Rd.
GREEK FOLK DANCE CLASS	Thursday 1-3 pm	(213) 769 765 Trudy Bronson	SAN NUYS Valley Cities Jewish Comm. Ctr. 13164 Burbank Blvd.
KYPSELI GREEK FOLK DANCING	Friday 8:00 pm-midnite	(818) 769-3765 Antoni (213) 660-1030	PASADENA, Vasa Hall 2031 E. Villa
LONG BEACH INT'L FOLK DANCE	Tuesday 7 30-10 pm	John Matthews	LONG BEACH Unitarian Church 5450 Atherton
TEMPLE B'NAI DAVID	W, 7:15-10 pm Th, 7:30 am-1pm	(213) 391-8970 Miriam Dean	LOS ANGELES, 8906 Pico Blvd. CULVER CITY, V.A. Mem. Aud, 4117 Overl'd

CLUB ACTIVITIES

TEMPLE BETH HILLEL DANCERS	Wednesday 10 am-noon	(213) 769-3765 Trudu Bronson	N. HOLLYWOOD 12326 Riverside Dr.
UCI DANCE CLUB	Sunday 7:30-10pm	(714) 772-0604 Ralph and Noma Bates	RVINE. UCI Fine Arts Village Studio 120
UCLA HILLEL ISRAELI DANCERS	Wednesday 7:30-10:30pm	(213) 208-2081 David Dassa	WESTWOOD. Hillel 900 hilgard.
USC ISRAELI DANCERS	Thursday 7:15-10:30 pm	(213) 478-5968 Edy Greenblatt	LOS ANGELES. USC Hillel, 3300 Hoover, across from Union Hebrew College
YAKOVEE'S ISRAELI FOLK DANCERS	Tuesday 7:00-10 pm	(818) 786-6310 (213)873-4620 Israel Yakovee-Instructor	VAN NUYS Valley Cities Jewish Ctr. 13164 Burbank Bl.
beginners clubs			
ARMENIAN DANCE CLASS 8 week series	M,T,W,Th,F 6:30-10 pm	(213)467-6341 Tom Bozigian	Different locations each evening. Call for details.
"ABRILLO INT'L FOLK DANCERS	Thursday 7:30-10 pm	(619) 449-4631 Kin Ho	SAN DIEGO Balboa Park Club Balboa Park
CRESTWOOD FOLK DANCERS	Monday 7-8:15pm	(213)478-4659 (213)202-6166 Beverly Barr Inst.	WEST LA Brockton Sch. 1309 Amacost Ave.
DESERT INT'L FOLK DANCERS	Monday 7:30-10:30 pm	(619) 343-3513 Sam & Vikki	PALM SPRINGS Leisure Center 401 s. Pavillion way
HAVERIM FOLK DANCERS OF VENTURA	Sunday 7-9 pm	(805) 643-0897	VENTURA. Barranca Vista Park. Ralston & Johnson
ISRAELI AND INT'L FOLK DANCERS	Tuesday 7:45-10 pm	(213) 375-5553 Ginger McKale	REDONDO BEACH. Temple Menorah 1101 Camino Real
KAYSO FOLK DANCERS	Saturday 1-3 pm	(619) 238-1771 Soghamonian	SAN DIEGO, North Park Rec Ctr 4044 Idaho St.
LAGUNA BEGINNERS FOLK DANCE CLASS	Sunday 7-10 pm	(714) 494-3302 (714) 553-8667	LAGUNA BEACH Community Ctr 384 Legion Ave.
NARODNI BEGINNERS FOLK DANCE CLASS	Thursday 7-8 pm	(213) 421-9105 (714) 892-2766	LONG BEACH. Hill Jr. Hi Gym 1100 Iroquois
NORTH S.D. COUNTY BEGINNERS	Thurs. 7:30-9:30pm	(619)747-1163 Fait Hagadorn	FSCONDIDO. 4th & Kalmia. Methodist Church Rec. Hall
PASADENA CO-OP BEGINNERS CLASS	Friday 7:45-8:30 pm	(818) 794-9493	PASADENA. Throop Memorial Church 300 S. Los Robles
SAN DIEGO INT'L FOLK DANCE CLUB	Wednesday 7-8:15 pm	(619) 422-5540 Alice Stirling	SAN DIEGO. Balboa Park Club Balboa Park
SIERRA MADRE FOLK DANCE CLASS	Monday 8-9:30 pm	(818) 441-0590 Chuck Lawson	Call for location
SKANDIA FOLK DANCERS	Mon 7:30-10pm Wed 7:15-10pm	(714)533-8667 (818)355-6383	ANAHEIM. Cultural Ctr. 931 Harbor Culver City. Peer Gymt, 3835 Watseka
SKANDIA FOLK DANCE CLASSES	wed 7:30-10pm Thur 7:15-10pm	(619)281-7295 (805)965-5659	SAN DIEGO, 1934- 30th st SANTA BARBARA, Rec. Cent.,100 E Carrillo
SOUTH BAY BEGINNERS DANCE CLASS	Friday 7:30-8:15 pm	(213) 375-0946 (213) 541-1073	RANCHO PALOS VERDES Pedregal School 6069 Groveoak Pl.
SOUTH SAN DIEGO COUNTY BEGINNERS	Th. 7:30-8:30pm Int 8:30-9:30pm	(619) 747-1163 Faith Hagadorn	FSCONDIDO Methodist Church Rec Hall 4th & Kalmia
THOUSAND OAKS FOLK DANCERS	Thursday 7:30-9 pm	(213) 498-2491 Gene Lovejoy	THOUSAND OAKS Conejo Comm. Ctr. At Dover & Hendrix
TIKVA'S ISRAELI/INTERNATIONAL DANCE	wed, 7:30-9pm Mon, 9:30-10:30p	(213)652-8706 Tikva Mason Inst.	SANTA MONICA, SMC Muni Pool Rec Rm. BEVERLY HILLS, 9030 W.Olympic
TIKVA'S ISRAELI/INTERNATIONAL DANCE	Mon, 7:30-9pm	(213)652-8706 Tikva Mason	ALHAMBRA. 225 S. Atlantic.
USC ISRAELI DANCERS	Tuesday 7:30-10:30 pm	(213) 478-5968	LOS ANGELES. USC Hillel, 3300 Hoover Across from Hebrew Union College
VESELO SELO BEGINNERS CLASS	Wednesday 7-10 pm	(714) 893-9127 Carol (714) 530-6562 Pat	ANAHEIM. 719 N. Anaheim Blv. Between Lincoln and La Palma
WEST VALLEY FOLK DANCER	Friday 7:30-8:30 pm	(213) 455-1727	WOODLAND HILLS Rec Ctr 5858 Shoup Ave.
WESTWOOD CO-OP FOLK DANCERS	Thursday 7:30-9 pm	(213) 655-8539 (213) 202-6166	WEST L.A. Emerson Jr. Hi Gym 1670 Selby, behind Mormon Temple

The LAGUNA FOLK DANCERS



PRESENT THE 19th ANNUAL
LAGUNA FOLK DANCE
FESTIVAL

FEB. 10, 11, 12, 1989 WITH
STEVE KOTANSKY

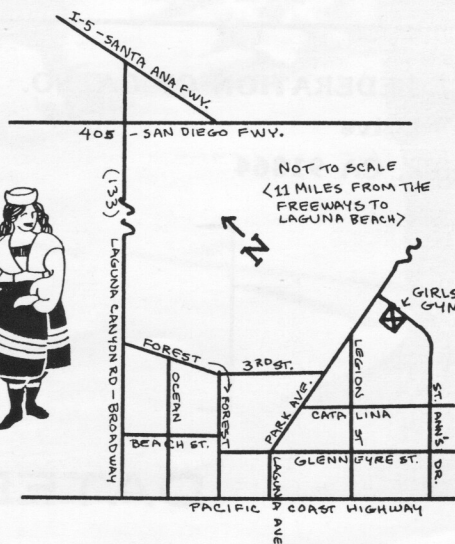
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JAAP LEEGWATER

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

schedule

passport #25. or #3-\$5 each event

- FRIDAY ••
- Dance Institute 7:30 - 11 pm
- Afterparty 11 - 2 am
- SATURDAY ••
- Advanced Workshop 10 am - 12
- Dance Institute 11:30 - 5:30 pm
- Valentine Dance 7:30 - 11 pm
- Afterparty 11 - 2 am
- SUNDAY ••
- Kolo Hour 12 - 1:15 pm
- Exhibition Dance Concert 1:30 - 3
- Dance Festival 3 - 5:30





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